Class PN1993

Book .M5

Copyright No.

COPYRIGHT DEPOSIT.

GPO

Scanned from the collections of
The Library of Congress

Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Motion Picture and Television Reading Room
www.loc.gov/rr/mopic

Recorded Sound Reference Center
www.loc.gov/rr/record

A BREWSTER PUBLICATION

MOTION PICTURE

THE QUALITY MAGAZINE OF THE SCREEN

FEBRUARY

MAGAZINE
25 CTS

450

The First Fan Magazine Celebrates Its 14th Birthday

See Pages 50 to 66

PN1993
.M5

Lubin
Paris

PARFVMS

EAVX DE COLOGNE

LOTIONS

POVDRES

EAVX DE TOILETTE

SAVONS

LUBIN

The World's Most Exclusive Parfumeur

ONLY fastidious women, women who have been accustomed all their lives to the superlative—women who can *afford* to be exclusive—only such fortunate women as these are numbered among the users of Lubin perfumes.

For since the days of the Empress Josephine, when they first won the acceptance of the Continental aristocracy, Parfums Lubin have retained their charm by retaining their exclusiveness.

For Parfums Lubin are acknowledged the finest made in all France. *The firm of Lubin is one of the rare French houses which manufactures in France only.*

So quite naturally these are the most expensive perfumes in the world. For today that is the only way they can be kept from becoming common. Everyone would *like* to have these scents—only a fortunate few *may* have them. Only in the most exclusive shops in America will they be found. A few of those specially selected are listed below. Or madame may write to us and we will refer her to one who sells LUBIN.

NEW YORK CITY
B. Altman & Co.
John Wanamaker
Franklin Simon & Co.
Lord & Taylor, Inc.
Saks & Co., Inc.
Stern Bros.
Gimbel Brothers
P. M. Everts
Munsch, Protzman Co.
John E. Thomas

BROOKLYN, N. Y.
Abraham & Straus, Inc.

CHICAGO, ILL.
Marshall Field & Co.
J. F. Carnegie, Drake Hotel Pharmacy and Blackstone Hotel Pharmacy
Atlantic Hotel Pharmacy
Davis Dry Goods Co.

PHILADELPHIA, PA.
Bonwit Teller & Co
The House of Wenger

BOSTON, MASS.
C. Crawford Hollidge
R. H. Stearns Company
Melvin & Badger
E. T. Slattery Company

CLEVELAND, OHIO
The Halle Bros. Co.

ST. LOUIS, MO.
The Famous—Barr Co
Stix Baer & Fuller Dry Goods Co.
Jefferson Hotel Drug Store Co.

LOS ANGELES, CALIF.
J. W. Robinson Co.

KANSAS CITY, MO.
Emery-Bird-Thayer Dry Goods Co.
Fred Harvey's Union Station Drug Store

SAN FRANCISCO, CALIF.
H. Liebes & Co.

ALLENTOWN, PA.—H. Leh & Co.

ASBURY PARK, N. J.
Steinbach Co.

ATLANTA, GA.
Franklin & Cox, Inc.

BEVERLY HILLS, CALIF.
Beverly Hills Pharmacy

BINGHAMTON, N. Y.
Hills, McLean & Haskins, Inc.

BIRMINGHAM, ALA.
Augusta Friedman Shop, Inc.

BLOOMINGTON, ILL.
Edw. C. Biasi

CHARLESTON, W. VA.
Scott Bros.

CHATTANOOGA, TENN.
D. B. Loveman Co.

CINCINNATI, O.
The Lawton Co.

COLUMBIA, S. C.
Bon Marché

COLUMBUS, OHIO
The Morehouse-Martens Co.

DAVENPORT, IA.
Carl E. Schlegel Drug Stores

DAYTON, OHIO
The Rike-Kumler Co.

DES MOINES, IA.
Harris-Emery Co.

FORT SMITH, ARK.
Boston Store Dry Gds. Co.

FORT WAYNE, IND.
Wolf & Dessauer Co.

FORT WORTH, TEX.
Schermerhorn Co.

HARTFORD, CONN.
Albert Steiger, Inc.

HOT SPRINGS, ARK.
Colonial Drug Store

HUNTINGTON, W. VA.
Fountain Drug Co.

JACKSONVILLE, FLA.
Cohen Brothers

JOHNSTOWN, PA.
Purity Drug Co.
Shaffer-Davis Co.

JOPLIN, MO.
The Christman Dry Goods Co.

KNOXVILLE, TENN.
S. H. George and Sons

LITTLE ROCK, ARK.
Bruce Ellis

MACON, GA.—Person's, Inc.

MINNEAPOLIS, MINN.
L. S. Donaldson Co.

MUSKOGEE, OKLA.
Durnil Dry Goods Co.

NEWARK, N. J.
Anchor Drug Co.

NEW ORLEANS, LA.
D. H. Holmes Co., Ltd.

OAKLAND, CALIF.
H. C. Capwell Co.

OKLAHOMA CITY, OKLA.
Kerr Dry Goods Co.
Roach, the Druggist

OMAHA, NEB.
Burgess Nash Company

PASADENA, CALIF.
Crown Drug Co.

PINE BLUFF, ARK.
Donathan's Drug Store

PORTLAND, ME.
Porteous Mitchell & Braun Co.

RICHMOND, VA.
Miller & Rhoades, Inc.

ROCK ISLAND, ILL.
Carl E. Schlegel Drug Stores

SACRAMENTO, CALIF.
Weinstock, Lubin & Co., Inc.

SALT LAKE CITY, UTAH
Auerbach Company

SAN ANTONIO, TEX.—Wolff & Marx Co.

SAN BERNARDINO, CALIF.
Central Drug Store

SAN DIEGO, CALIF.
The Marston Co

SANTA ANA, CALIF.
White Cross Drug Co.

SANTA BARBARA, CALIF.—Diehls

SAVANNAH, GA.
Solomons Company

SPRINGFIELD, ILL.—A. L. Crawford

TERRE HAUTE, IND.
Root Dry Goods Co.

TOLEDO, OHIO
La Salle and Koch Company

TOPEKA, KAN.—The Crosby Bros. Co.

WICHITA, KAN.—Tilford Drug Co.

CORSICANA, TEXAS
Penland Drug Company, Inc.

2537

THE CHANDON COMPANY, 509 FIFTH AVENUE, NEW YORK, EXCLUSIVE DISTRIBUTORS FOR THE UNITED STATE

DEC 31 1924 © C1 B647520

You can always get DX . . .

Tonight's a Paramount Night!

The Movies and Radio are the entertainment twins.

One gets you Music and Wisdom from afar, and the other brings Romance and Adventure to your gaze.

You can always get DX with Paramount, the distance that is caught by the heart-strings, not the ear-drum.

Famous Players-Lasky Corporation welcomes the radio because it deepens your zest for first-class entertainment, and *that* same longing says Paramount, always "the best show in town!"

TRADE MARK
Paramount Pictures
PRODUCED BY
FAMOUS PLAYERS-LASKY CORP
ADOLPH ZUKOR-PRESIDENT
NEW YORK CITY

Paramount Pictures

10 Current Paramount Pictures

Produced by Famous Players-Lasky Corporation

Adolph Zukor and Jesse Lasky present

"THE GOLDEN BED"

A CECIL B. DE MILLE PRODUCTION

Screen Play by Jeanie Macpherson. With Rod La Rocque, Vera Reynolds, Lillian Rich, Warner Baxter, Theodore Kosloff and Julia Faye. From the book entitled "The Golden Bed" by Wallace Irwin.

J. M. Barrie's

"PETER PAN"

A HERBERT BRENON PRODUCTION

Assisted by Roy Pomeroy. From the immortal story and play. Screen play by Willis Goldbeck.

"ARGENTINE LOVE"

AN ALLAN DWAN PRODUCTION

With BEBE DANIELS, Ricardo Cortez. From the novel of the same name by Vicente Blasco Ibanez.

"TONGUES OF FLAME"

STARRING THOMAS MEIGHAN

A JOSEPH HENABERY PRODUCTION

From the story by Peter Clark Macfarlane. Screen play by Townsend Martin.

"FORBIDDEN PARADISE"

STARRING POLA NEGRI

AN ERNEST LUBITSCH PRODUCTION

With Rod La Rocque, Adolphe Menjou, Pauline Starke. From "The Czarina" by Biro and Lengyel. Screen play by Agnes Christine Johnston and Hans Kraly.

Rex Beach's

"A SAINTED DEVIL"

STARRING

RUDOLPH VALENTINO

A JOSEPH HENABERY PRODUCTION

Adapted by Forrest Halsey. From the Rex Beach novel "Rope's End".

"NORTH OF 36"

AN IRVIN WILLAT PRODUCTION

With Jack Holt, Lois Wilson, Ernest Torrence, Noah Beery. From the story by Emerson Hough.

"MANHATTAN"

Starring RICHARD DIX

Based on "The Definite Object" by Jeffery Farnol. Directed by R. H. Burnside.

"MERTON OF THE MOVIES"

A JAMES CRUZE PRODUCTION

Starring GLENN HUNTER. With Viola Dana. From Harry Leon Wilson's novel and the play by Kaufman and Connelly. Screen play by Walter Woods.

"LOCKED DOORS"

A WM. de MILLE PRODUCTION

With Betty Compson, Theodore Roberts, Kathlyn Williams, Theodore Von Eltz and Robert Edeson. Screen play by Clara Beranger.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

PN1993
.M5

Lubin
Paris

PARFVMS

EAVX DE COLOGNE

LOTIONS

POVDRES

EAVX DE TOILETTE

SAVONS

LUBIN

The World's Most Exclusive Parfumeur

ONLY fastidious women, women who have been accustomed all their lives to the superlative—women who can *afford* to be exclusive—only such fortunate women as these are numbered among the users of Lubin perfumes.

For since the days of the Empress Josephine, when they first won the acceptance of the Continental aristocracy, Parfums Lubin have retained their charm by retaining their exclusiveness.

For Parfums Lubin are acknowledged the finest made in all France. *The firm of Lubin is one of the rare French houses which manufactures in France only.*

So quite naturally these are the most expensive perfumes in the world. For today that is the only way they can be kept from becoming common. Everyone would *like* to have these scents—only a fortunate few *may* have them. Only in the most exclusive shops in America will they be found. A few of those specially selected are listed below. Or madame may write to us and we will refer her to one who sells LUBIN.

NEW YORK CITY
B. Altman & Co.
John Wanamaker
Franklin Simon & Co.
Lord & Taylor, Inc.
Saks & Co., Inc.
Stern Bros.
Gimbel Brothers
P. M. Everts
Munsch, Protzman Co.
John E. Thomas

BROOKLYN, N. Y.
Abraham & Straus, Inc.

CHICAGO, ILL.
Marshall Field & Co.
J. F. Carnegie, Drake Hotel Pharmacy and Blackstone Hotel Pharmacy
Atlantic Hotel Pharmacy
Davis Dry Goods Co.

PHILADELPHIA, PA.
Bonwit Teller & Co
The House of Wenger

BOSTON, MASS.
C. Crawford Hollidge
R. H. Stearns Company
Melvin & Badger
E. T. Slattery Company

CLEVELAND, OHIO
The Halle Bros. Co.

ST. LOUIS, MO.
The Famous—Barr Co
Stix Baer & Fuller Dry Goods Co.
Jefferson Hotel Drug Store Co.

LOS ANGELES, CALIF.
J. W. Robinson Co.

KANSAS CITY, MO.
Emery-Bird-Thayer Dry Goods Co.
Fred Harvey's Union Station Drug Store

SAN FRANCISCO, CALIF.
H. Liebes & Co.

ALLENTOWN, PA.—H. Leh & Co.

ASBURY PARK, N. J.
Steinbach Co.

ATLANTA, GA.
Franklin & Cox, Inc.

BEVERLY HILLS, CALIF.
Beverly Hills Pharmacy

BINGHAMTON, N. Y.
Hills, McLean & Haskins, Inc.

BIRMINGHAM, ALA.
Augusta Friedman Shop, Inc.

BLOOMINGTON, ILL.
Edw. C. Biasi

CHARLESTON, W. VA.
Scott Bros.

CHATTANOOGA, TENN.
D. B. Loveman Co.

CINCINNATI, O.
The Lawton Co.

COLUMBIA, S. C.
Bon Marché

COLUMBUS, OHIO
The Morehouse-Martens Co.

DAVENPORT, IA.
Carl E. Schlegel Drug Stores

DAYTON, OHIO
The Rike-Kumler Co.

DES MOINES, IA.
Harris-Emery Co.

FORT SMITH, ARK.
Boston Store Dry Gds. Co.

FORT WAYNE, IND.
Wolf & Dessauer Co.

FORT WORTH, TEX.
Schermerhorn Co.

HARTFORD, CONN.
Albert Steiger, Inc.

HOT SPRINGS, ARK.
Colonial Drug Store

HUNTINGTON, W. VA.
Fountain Drug Co.

JACKSONVILLE, FLA.
Cohen Brothers

JOHNSTOWN, PA.
Purity Drug Co.
Shaffer-Davis Co.

JOPLIN, MO.
The Christman Dry Goods Co.

KNOXVILLE, TENN.
S. H. George and Sons

LITTLE ROCK, ARK.
Bruce Ellis

MACON, GA.—Person's, Inc.

MINNEAPOLIS, MINN.
L. S. Donaldson Co.

MUSKOGEE, OKLA.
Durnil Dry Goods Co.

NEWARK, N. J.
Anchor Drug Co.

NEW ORLEANS, LA.
D. H. Holmes Co., Ltd.

OAKLAND, CALIF.
H. C. Capwell Co.

OKLAHOMA CITY, OKLA.
Kerr Dry Goods Co.
Roach, the Druggist

OMAHA, NEB.
Burgess Nash Company

PASADENA, CALIF.
Crown Drug Co.

PINE BLUFF, ARK.
Donathan's Drug Store

PORTLAND, ME.
Porteous Mitchell & Braun Co.

RICHMOND, VA.
Miller & Rhoades, Inc.

ROCK ISLAND, ILL.
Carl E. Schlegel Drug Stores

SACRAMENTO, CALIF.
Weinstock, Lubin & Co., Inc.

SALT LAKE CITY, UTAH
Auerbach Company

SAN ANTONIO, TEX.—Wolff & Marx Co.

SAN BERNARDINO, CALIF.
Central Drug Store

SAN DIEGO, CALIF.
The Marston Co

SANTA ANA, CALIF.
White Cross Drug Co.

SANTA BARBARA, CALIF.—Diehls

SAVANNAH, GA.
Solomons Company

SPRINGFIELD, ILL.—A. L. Crawford

TERRE HAUTE, IND.
Root Dry Goods Co.

TOLEDO, OHIO
La Salle and Koch Company

TOPEKA, KAN.—The Crosby Bros. Co.

WICHITA, KAN.—Tilford Drug Co.

CORSICANA, TEXAS
Penland Drug Company, Inc.

2537

THE CHANDON COMPANY, 509 FIFTH AVENUE, NEW YORK, EXCLUSIVE DISTRIBUTORS FOR THE UNITED STATE

DEC 31 1924 © C1B647520

A BREWSTER PUBLICATION

You can always get DX

Tonight's a Paramount Night!

The Movies and Radio are the entertainment twins.

One gets you Music and Wisdom from afar, and the other brings Romance and Adventure to your gaze.

You can always get DX with Paramount, the distance that is caught by the heart-strings, not the ear-drum.

Famous Players-Lasky Corporation welcomes the radio because it deepens your zest for first-class entertainment, and *that* same longing says Paramount, always "the best show in town!"

TRADE MARK
Paramount Pictures
PRODUCED BY
FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR—PRESIDENT
NEW YORK CITY

Paramount Pictures

10 Current Paramount Pictures

Produced by Famous Players-Lasky Corporation

Adolph Zukor and Jesse Lasky present

"THE GOLDEN BED"

A CECIL B. DE MILLE PRODUCTION

Screen Play by Jeanie Macpherson. With Rod La Rocque, Vera Reynolds, Lillian Rich, Warner Baxter, Theodore Kosloff and Julia Faye. From the book entitled "The Golden Bed" by Wallace Irwin.

J. M. Barrie's

"PETER PAN"

A HERBERT BRENON PRODUCTION

Assisted by Roy Pomeroy. From the immortal story and play. Screen play by Willis Goldbeck.

"ARGENTINE LOVE"

AN ALLAN DWAN PRODUCTION

With BEBE DANIELS, Ricardo Cortez. From the novel of the same name by Vicente Blasco Ibanez.

"TONGUES OF FLAME"

STARRING THOMAS MEIGHAN

A JOSEPH HENABERY PRODUCTION

From the story by Peter Clark Macfarlane. Screen play by Townsend Martin.

"FORBIDDEN PARADISE"

STARRING POLA NEGRI

AN ERNEST LUBITSCH PRODUCTION

With Rod La Rocque, Adolphe Menjou, Pauline Starke. From "The Czarina" by Biro and Lengyel. Screen play by Agnes Christine Johnston and Hans Kraly.

Rex Beach's

"A SAINTED DEVIL"

STARRING

RUDOLPH VALENTINO

A JOSEPH HENABERY PRODUCTION

Adapted by Forrest Halsey. From the Rex Beach novel "Rope's End".

"NORTH OF 36"

AN IRVIN WILLAT PRODUCTION

With Jack Holt, Lois Wilson, Ernest Torrence, Noah Beery. From the story by Emerson Hough.

"MANHATTAN"

Starring RICHARD DIX

Based on "The Definite Object" by Jeffery Farnol. Directed by R. H. Burnside.

"MERTON OF THE MOVIES"

A JAMES CRUZE PRODUCTION

Starring GLENN HUNTER. With Viola Dana. From Harry Leon Wilson's novel and the play by Kaufman and Connelly. Screen play by Walter Woods.

"LOCKED DOORS"

A WM. de MILLE PRODUCTION

With Betty Compson, Theodore Roberts, Kathlyn Williams, Theodore Von Eltz and Robert Edeson. Screen play by Clara Beranger.

This superb 110-piece set, with initial in 2 places on every piece, decorated in blue and gold, with gold covered handles, consists of:

12 Dinner Plates, 9 inches
12 Breakfast Plates, 7 in.
12 Soup Plates, 7⅞ inches
12 Cereal Dishes, 6 inches
12 Fruit Dishes, 5¼ in.
12 Cups
12 Saucers
12 Individual Bread and Butter Plates, 6¼ in.
1 Platter, 13½ inches
1 Platter, 11½ inches
1 Celery Dish, 8¾ inches
1 Sauce Boat Tray, 7¾ in.
1 Butter Plate, 6 inches
1 Vegetable Dish, 10½ in., with lid (2 pieces)
1 Deep Bowl, 8¾ inches
1 Oval Baker, 9 inches
1 Small Deep Bowl, 5 in.
1 Sauce Boat, 7¾ inches
1 Creamer
1 Sugar Bowl with cover (2 pieces)

Your Own Initial in Gold — **In Two Places on Every Piece**

NO MONEY DOWN!

No C. O. D.—Nothing to Pay for Dishes on Arrival

Not a penny now. Just mail the coupon and **Hartman, the Largest Home Furnishing Concern in the World,** will send you this complete 110-piece Dinner Set, and with it, absolutely FREE, the handsome 7-piece Fish and Game Set. It's easy to get this set from Hartman. Nothing to pay for goods on arrival. No C. O. D. *Use both sets 30 days on Free Trial,* and if not satisfied send them back and we will pay transportation charges both ways. If you keep them, **pay only for the Dinner Set—a little every month.** Keep the 7-piece Fish and Game Set as a gift from Hartman. It is FREE. Only by seeing this splendid dinnerware can you appreciate its exquisite beauty and superior quality. Every article in the Dinner Set has a clear, white, lustrous body, decorated with a rich gold band edge, a mazarine blue follow band and two pure gold initials in Old English design, surrounded by graceful gold wreaths. **All handles covered with gold.** Many expensive imported sets have not such elaborate decorations. Every piece guaranteed perfect.

IMPORTANT

Hartman guarantees that every piece in this set is absolutely first quality—no "seconds." This is a standard or "open" pattern. Replacement pieces may be had of us for 5 years. Each piece wrapped in tissue paper. Excellent packing to prevent breakage. Shipped at once.

FREE

Full Size, 7-Piece Porcelain Set for Fish or Game

This beautiful 7-piece set of handsome, durable porcelain comes to you absolutely FREE, when you order the 110-piece Dinner Set. Includes one 11½-inch platter and six 7-inch plates, all with assorted tinted borders and attractive colored designs in center. This complete set costs you nothing either now or later.

FREE BARGAIN CATALOG

Most complete book of its kind ever issued. Hundreds of pages, many in actual colors, of the world's greatest bargains in **Furniture,** rugs, carpets, draperies, aluminumware, sewing machines, silverware, watches, etc. **30 days' free trial. Easy monthly terms** on everything you buy. *Opening an account with us is like opening a charge account at your local store, but you have nearly a year to pay at Hartman's.* **Send post card only for Catalog No. E7050.**

Send Post Card Today for Your FREE Copy

FREE GIFTS

Book also explains Hartman's wonderful gift plan which brings you, absolutely FREE with purchases, many splendid articles such as glassware, dishes, silverware, kitchenware, jewelry, table linens, etc.—valuable things for which you would pay high prices at stores.

"Let Hartman Feather YOUR Nest"

110-Piece Colonial Initialed *Blue and Gold Decorated* Dinner Set

We will ship the Dinner Set complete, and with it the 7-piece Porcelain Fish and Game Set absolutely FREE. Use **both sets 30 days on Free Trial.** See these beautiful dishes on your table, show them to friends, use them—then make your decision. If not satisfied, send them back and we will pay transportation charges both ways. If you keep them, pay only for the 110-piece Dinner Set—**a little every month.** Pay nothing at any time for the 7-piece Fish and Game Set. It is free. Send the coupon—now.

Order No. 320GMA27.
110-Piece Dinner Set.
Our Bargain Price, $33.85.
No Money Down. $4.00 Monthly.
7-Piece Fish and Game Set is FREE.

Use Coupon Only When Ordering Dishes—Mail Today!

HARTMAN FURNITURE & CARPET CO.
Dept. 7050 **Chicago, Ill.**

Send the

110-Piece Dinner Set No. 320GMA27. Price $33.85,

and with it the 7-piece Porcelain Set absolutely FREE. I am to pay nothing for goods on arrival—only the small freight charges. I am to have 30 days' free trial. If satisfied, I will send you $4.00 monthly until full price of Dinner Set, $33.85, is paid. Will pay nothing at any time for the 7-Piece Porcelain Set. Title remains with you until paid in full. If not satisfied after 30 days' free trial, I will ship all goods back and you will pay transportation charges both ways.

Print Initial You Want Here

Name _____

R. F. D., Box No. or Street and No. _____

Town _____ State _____

HARTMAN FURNITURE & CARPET CO.
Dept. 7050 **CHICAGO**
Largest Home Furnishing Concern in the World

Copyright, 1925, by Hartman's, Chicago

DEC 31 1924 © C1 B647520

A BREWSTER PUBLICATION

Motion Picture Magazine

Founded by J. Stuart Blackton in 1910—Trademark Registered

FEBRUARY, 1925

Vol. XXIX Number 1

(*A Complete Table of Contents will be found on page 9*)

WE WANT WHAT WE WANT—SO THERE

SEVERAL foreign directors and a few of the native-born are wasting considerable talent in an effort to sophisticate the American motion-picture public. Of which we are a part.

They feel that the movie public is unfortunate in its taste; that a demand for happy endings and pure heroines is a sort of malady that can be overcome by patient and persistent effort.

The Swedes think that we ought to like gloomy endings, where everybody jumps in the lake except the heroine's illegitimate daughter; and she starves to death.

The Russians think that our failure to cry for tales of black despair is an infirmity; while the Austrians and the Germans are politely incredulous that any audience could bother about a story wherein everybody loves the wife of his bosom; and the true lovers are happy forever afterward. "Very sweet and domestic," they say, "but wherein is the drama?"

All of these gentlemen of genius are laying the seed for many future heartaches. As the old Arkansas farmer said, "It caint be did."

The good horse sense of the situation is this: when baking pies to sell in a bakery, pick out the kind of pie that the largest number of people like.

By its very nature, the motion-picture industry is bound by a law of general averages. The movies have, by very long odds, the most enormous audience that ever witnessed any form of entertainment since the world began.

Remember this: that no one book, with the possible exception of the Bible, was ever read by as many people as go to the movies every night. It must inevitably be the aim of the producer to find the artistic area which is common ground for all these people. This is especially true as regards moral standards and ethical vantage-points.

From these accepted standards as a base, they can soar on to whatever artistic flights they wish.

But unless—or until—the American public changes materially, it is hopeless to ask it to accept cynicism or sophistication.

Charlie Chaplin's *A Woman of Paris*, and Ernst Lubitsch's *The Marriage Circle* were two of the most superbly artistic pictures ever made. Yet they have been only moderately successful. This on account of the sentiments expressed and cynical view-point.

The public will stand for and patronize bathing-girl comedies, and even google at much that is *risqué* in flapper drama; but the moral must emerge triumphant at the end. Virtue must end the tale, with its foot upon the dragon's neck.

Perhaps we are still primitive and crude and Puritanic—even Babbittical. But anyhow, "that's the way we are, Mabel." If you are going to sell us dramas, that's the kind of dramas we are going to buy.

The foreign director seeking our national pulse would do better to consult Harold Bell Wright and Gene Stratton Porter and other admitted traffickers in naïveté, rather than the young sophisticates who represent a superior few—who do not go much to the movies.

F. M. Osborne, *Editor*

Harry Carr, *Western Editorial Representative* A. M. Hopfmuller, *Art Director*

PUBLISHED MONTHLY BY THE BREWSTER PUBLICATIONS, INC., AT 18410 JAMAICA AVE., JAMAICA, N. Y.

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. Printed in the U. S. A.

EXECUTIVE and EDITORIAL OFFICES, 175 Duffield Street, Brooklyn, N. Y.

Eugene V. Brewster, *President and Editor-in-Chief;* Duncan A. Dobie, Jr., *Vice-President and Business Manager;* George J. Tresham, *Circulation Director;* E. M. Heinemann, *Secretary;* L. G. Conlon, *Treasurer.* Also publishers of BEAUTY, out on the fifteenth of each month; the CLASSIC, out on the twelfth; MOVIE THRILLERS, out on the fifteenth. MOTION PICTURE MAGAZINE is issued on the first of the month preceding its date.

Subscription $2.50 a year in advance, including postage in the United States, Cuba, Mexico and Philippines; in Canada, $3.00. Foreign countries, $3.50. Single copies, 25 cents, postage prepaid. U. S. Government stamps accepted. Subscribers must notify us at once of any change of address, giving both old and new address.

Copyright, 1924, in United States and Great Britain by Brewster Publications, Inc.

Only Elinor Glyn Would Dare to Write a Book Like This!

Elinor Glyn, author of "Three Weeks," has written a sensational novel called "The Price of Things." This book will amaze all America! Thousands of people will say it is not fit to be read. Small-minded critics will claim that Elinor Glyn should not have dared touch such a breath-taking subject—that she has handled a delicate topic with too much frankness. But we want you to read the book before passing an opinion. This you can do at our risk—without advancing a penny!

"The Price of Things" is one of the most daring books ever written—!

"The Price of Things" is one of the most sensational books ever written—!

"The Price of Things" will be one of the most fiercely criticized books ever written—!

Warning!

"The Price of Things" is not a bed-time story for children. And the publishers positively do not care to have the book read by anyone under eighteen years of age. So unless you are over eighteen, please do not fill out the coupon below.

BUT—we don't ask you to take our word for all this. Simply send us your name and we'll send you the book. Go over it to your heart's content—read it from cover to cover—let it thrill you as you have never been thrilled before—then, if you don't say it is everything we claim—and a lot more!—simply mail it back and it won't cost you a penny. Isn't that fair?

YOU'VE heard of Elinor Glyn—everyone has. She is unquestionably the most audacious author in the world. Her last great success, "The Philosophy of Love," was said to be the most daring book ever written. Her sensational novel, "Three Weeks," shocked the whole world a few years ago. But "The Price of Things" is far more daring than "The Philosophy of Love" and much more sensational than "Three Weeks." Need more be said?

After you have read "The Price of Things" you will understand why Elinor Glyn is called the most daring writer in the world. You will see that she is the only great living author who dares reveal the naked truth about love and passion—in defiance of silly convention and false hypocrisy. Madame Glyn never minces words—she always calls a spade a spade—she doesn't care a snap of her fingers what hypocritical people think. And it is just this admirable quality in her writing—this fearless frankness, utter candor, and resolute daring—which makes her the most popular writer of today!

An Uncensored Story of Love and Passion

THE books of most French and English novelists are "toned down" when published in America. Not so with "The Price of Things." This book comes to you exactly in the form in which Elinor Glyn first wrote it—nothing has been taken out—the book has not been censored—everything is there!

Here is a book that will open your eyes! Each succeeding chapter grows more daring. From the Magic Pen of Elinor Glyn flows a throbbing tale of audacious characters, startling incidents, sensational situations, daring scenes, thrill after thrill! Oh! what an amazing story it is—the like of which you never dreamed of!

So realistic is the charm, the fire, and the passion of this fiercely-sweet romance, that the hot breath of the hero seems to fan your face. Your blood races madly at the unconditional surrender of the delicious heroine. You feel her soft arms about your neck. You kiss her madly and seem to draw her very soul through her lips!

And then comes the big scene! Midnight has struck—and the heroine, sleeping peacefully, dreams of her husband. . . . . The door squeaks! . . . Breathless silence! . . . Then "Sweetheart," a voice whispers in the darkness. . . . "Oh, dearest," she murmurs, as but half awakened, she feels herself being drawn into a pair of strong arms. . . . "Oh,—you know I—."

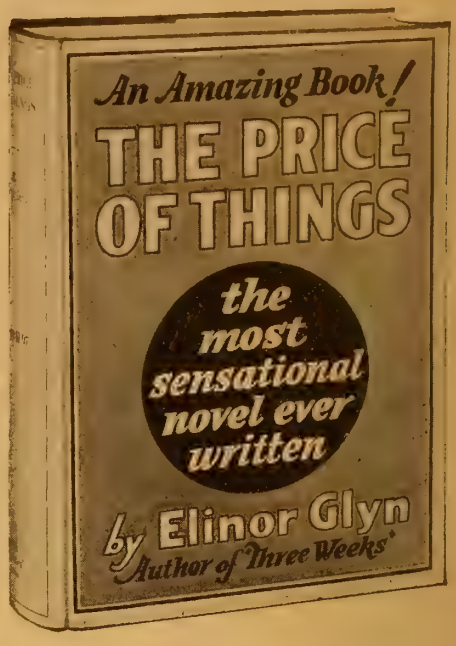
But we must not tell you any more—it will spoil the story.

This Book Will Shock Some People!

NARROW-MINDED people will be shocked at "The Price of Things!" They will say it ought to be suppressed—that it is not fit to be read. But this is not true. It is true that Madame Glyn handles a delicate topic with amazing frankness, and allows herself almost unlimited freedom in writing this burning story of love and passion. Still the story is so skillfully written that it can safely be read by any grown-up man or woman who is not afraid of the truth. Furthermore, Madame Glyn does not care what small-minded people say. And she doesn't write to please men and women with childish ideas and prudish sentiments. She always calls things by their right names—whatever phase of life she writes of, she reveals the naked truth. And in "The Price of Things" she writes with amazing candor and frank daring of the things she knows best—the greatest things in life—Love and Passion!

SEND NO MONEY

YOU need not advance a single penny for "The Price of Things." Simply fill out the coupon below—or write a letter—and the book will be sent to you on approval. When the postman delivers the book to your door—when it is actually in your hands—pay him only $1.97, plus a few pennies postage, and the book is yours. Go over it to your heart's content—read it from cover to cover—and if you are not more than pleased, simply mail the book back in good condition within five days and your $1.97 will be refunded gladly.



Elinor Glyn's books sell like magic—by the million! "The Price of Things," being the most sensational book she has ever written—and that's saying a lot!—will be in greater demand than all others. Everybody will talk about it—everybody will buy it. So it will be exceedingly difficult to keep the book in print. We know this from experience. It is possible that the present edition may be exhausted, and you may be compelled to wait for your copy, unless you mail the coupon below AT ONCE. We do not say this to hurry you—it is the truth.

Get your pencil—fill out the coupon NOW. Mail it to The Authors' Press, Auburn, N. Y., before it is too late. Then be prepared to read the most sensational novel ever written!

The Authors' Press, Dept. 525, Auburn, N. Y.

Send me on approval Elinor Glyn's sensational novel, "The Price of Things." When the postman delivers the book to my door, I will pay him only $1.97, plus a few pennies postage. If the book is not satisfactory, I may return it any time within five days after it is received, and you agree to refund my money.

De Luxe Leather Edition--We have prepared a Limited Edition, handsomely bound in Royal Purple Genuine Leather and lettered in Gold, with Gold Tops and Purple Silk Markers. No expense spared--makes a gorgeous gift. If you prefer this leather edition--as most people do--simply sign below, place a cross in the little square at the right, and pay the postman only $2.97 plus postage. ☐

Name.....

Address.....

City and State.....

IMPORTANT--If it is possible that you may not be at home when the postman calls, send cash in advance. Also if you reside outside the U. S. A., payment must be made in advance. Regular Edition, $2.11. Leather Edition, $3.11. Cash with coupon.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Amazing New Method Brings Skin Beauty OVERNIGHT!

Free book describes in full and tells how to apply Susanna Cocroft's New Discovery—as effective as a hundred dollar course of beauty treatments, yet you can apply it yourself at home at insignificant expense.

NO longer need thousands of women and girls submit to a muddy, sallow, blemished complexion and rough, aging skin—disfigured by large pores, blackheads, pimples, blotches and other unsightly imperfections. Nor need any woman resign herself to those tell-tale little crow's feet and tired, nervous lines about eyes, nose and mouth—those pouches at the sides of the chin, double chin and an angular, scrawny, ill-favored neck.

For all these can now be corrected by a simple treatment which you apply in your own home. Even if your skin and complexion have been poor for years—even though you are no longer young, this wonderful new method so stimulates the circulation that your face is freshened and rejuvenated *OVERNIGHT*.

Bring Out Your Hidden Beauty

You've seen actresses and society women whom you *KNEW* to be 40 years old and more. Yet they looked no older than 20. You've seen others of 50 who didn't look a day older than 30. They know the secret of keeping young, or they visit high priced beauty specialists and give *them* big fees for keeping them young.

Susanna Cocroft
Famous Health Authority

For years Susanna Cocroft has been in the forefront of the great movement for the physical and mental betterment of women. She has been recognized by the U. S. Government as an authority on women's health problems. She has written two bulletins for the U. S. Bureau of Education, and her helpful writings have many times appeared in magazines. Through her books, courses and treatments she has personally helped over 110,000 women. Often asked by her health pupils for advice on improving their appearance, she made a thorough study of this subject, and has brought out many successful scientific treatments for the skin. Her crowning achievement is this wonderful new home method—as effective as a $100 course of beauty treatments—which you give yourself at home at a cost of only a few cents a treatment.

Look Years Younger

Now you, too, can look years younger and many times more beautiful—without paying a cent to high priced specialists.

For Susanna Cocroft, who has done more for the health and improvement of American women than any other person, has evolved a method which enables you to apply in your own home a new scientific treatment taking *ONLY 3 MINUTES EACH NIGHT* to apply and which freshens and rejuvenates your skin as nothing you have ever used.

New Home Beauty Treatment For

- —clearing the complexion
- —giving color to the cheeks
- —firming sagging muscles
- —filling out scrawny hollows
- —lifting double chin
- —building graceful neck
- —removing tired lines and wrinkles
- —closing enlarged pores
- —resting tired eyes
- —correcting excessive dryness
- —correcting excessive oiliness
- —whitening the skin

NEW Don't confuse this method with anything you ever heard of before. This remarkable silken mask and the manner in which it is employed is a new, scientific discovery; a safe, easy method which you apply yourself in 3 MINUTES. Improvement is so rapid and pronounced it will surprise you.

Wonderful Change The First Night

It works so rapidly that users say the very morning following your first use it shows an improvement that will delight you.

And you *do* want this new skin beauty, don't you? For no matter how *REGULAR* the features, you can't be beautiful unless the skin is soft, clear, smooth and fresh. And no matter how *IRREGULAR* the features, if the skin is clear, girl-like and radiant, one has a distinctive attraction.

Learn This Beauty Secret

You know every fresh, healthy clear skin is beautiful and now *YOU* may bring out this rose-petal beauty as well as do the stage, society and screen beauties who have taken 10 to 20 years off their age. You, too, may obtain the clear white skin, the sparkling eyes, the delicate, pink cheeks, the white, well-rounded neck of which they are so proud. You, too, may obtain new social triumphs; you, too, may excite the envy and admiration of less fortunate acquaintances. And you do it in a safe, rapid, easy, delightful way, without using any harmful drugs, mercury, or caustics. And not only that, you can do it *QUICKLY*—you can bring an astonishing improvement *OVERNIGHT*.

Send For This FREE Book Today

This amazing method is disclosed in an interesting *FREE BOOK* which will be sent to every woman as long as the supply lasts.

Make sure of *YOUR* copy by mailing the Coupon today. See how easily, how rapidly and how inexpensively you may obtain the clear, radiant complexion, the soft, white, well-rounded neck, the delicate, full, peach-like cheeks of youth. See how easily tired eyes and crow's feet vanish and the eyes become bright and youthful-looking. And see how this is done without paying any specialists' fees—without *RISKING A SINGLE PENNY*.

Send for this amazing book today—it will not cost a penny and will not put you under any obligation. But write AT ONCE—before the edition is exhausted. Do it NOW. And soon, the very morning after you BEGIN this treatment, you will doubtless astonish your family, your friends and even YOURSELF by the remarkable improvement.

Thompson Barlow Co., Inc,
Dept. F-152
404 Fourth Ave., N.Y.

Thompson Barlow Co., Inc.
Dept. F-152, 404 Fourth Ave., N. Y.

Without any obligation on my part send me the free book which explains Susanna Cocroft's new method whereby I may obtain an astonishing improvement in my complexion almost OVERNIGHT.

NAME.....

ADDRESS.....

CITY.....STATE.....

"We are advertised
by our loving friends"

Richard H. Ryder,
Winterport, Maine.

Mildred J. Haertter, Philadelphia, Penna.

Carl G. Marlatt,
Cambridge, Ohio.

Mellin's Food

The use of the Mellin's Food Method of Milk Modification will enable your little one to have the healthy and robust appearance so typical of all Mellin's Food babies.

We will be pleased to send you our book, "The Care and Feeding of Infants," also a Free Trial Bottle of Mellin's Food.

Mellin's Food Co., 177 State St., Boston, Mass.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

A scene from Vitagraph's *The Haunted Hotel.* This was made in 1907, and was the very first picture to use "trick stuff"

With this issue, *Motion Picture Magazine* celebrates its fourteenth birthday. We have included a special anniversary section covering pages 50 to 67, an illustrated article on pages 20-21, and many reproductions of interesting and valuable old pictures besides

Portraits and Picture Pages

Betty Blythe—A painting by *M. Paddock*, from a portrait, by *Edwin Bower Hesser* ..... *Cover*
Our Portrait Gallery—New studies of *Madge Bellamy, Betty Compson, Ramon Novarro, Frances Howard, Lois Wilson, George O'Brien, Alice Joyce, Norma Talmadge,* and *Buster Keaton* 11–19
The Valentinos—An exclusive study of *Mr.* and *Mrs. Valentino* and *Rudolph's* brother 22
Love's Old Sweet Song—*Doris Kenyon* and *Ronald Colman* in a scene from their new picture 23
His Highness, Adolphe Menjou, Impersonating an Arrogant Prince—a sketch by *Eldon Kelley* 26
The Boy Who Never Grew Up—Three scenes from the film version of Sir James Barrie's *Peter Pan* 38
The Laundress Who Loved an Emperor—Studies of the principal characters in *Madame Sans-Gêne* 39
We Present Kenneth Harlan and Marie Prevost, Hollywood's Newest Newlyweds 42
We'd Like to See Them Again—Portraits of stars who left the screen at the height of their career 50
Presenting the Queen of the Motion Picture Serial—Studies, new and old, of *Pearl White* 56
Scenes from Our Mary's Very First Pictures—Selected from the file made by the old *Biograph Company* .. 59
Reproductions from Old Motion Pictures—Here you see again your favorites of the Early Days 60–61
A Few Scenes from Some of the Popular Comedies That Brought Down the House a Few Years Ago .. 64–65
Famous Directors Who Were Once Popular Stars—Dramatized bits from old features 66
An Original Picture with an Original Director—All about *Josef von Sternberg* and *The Salvation Hunters* .. 70
Colleen Moore—Her remarkable impersonation of Selina Peake De Jong, in her new starring vehicle, *So Big* .. 73

Feature Articles

Stories About the Old Times, Told by the Old-Timers—A wonderful collection of anecdotes 20–21
Confidences Off-Screen—Chats with *Frances Howard, Conway Tearle,* and others ....by *W. Adolphe Roberts* 24–25
Irish—and in Love—The story of Pat O'Malley's screen début .....by *Harry Carr* 27
Betty Was a College Widow—*Harry Carr* discloses a wonderful chapter in the life of the girl on our cover 28–29
What I Can Read in the Faces of the Film Stars—An analysis of *Mary Hay, Richard Barthelmess, Bebe Daniels* and *Harold Lloyd* .....by *F. Vance de Revere* 40–41
Shots from the First Fan Magazine—Reprinting prophecies made in the first numbers of this magazine 51
The Story of My Life—Covering twelve years of motion picture work .....by *Ruth Roland* 52–53
The Movies Are Growing Up—Comparisons between the old and the new .....by *J. Stuart Blackton* 54–55
"Close-Ups of Cut-Backs"—*John Bunny's* partner talks about their first comedies .....by *Flora Finch* 57–58

For Light Entertainment

New Year's Resolutions That the Stars Will Try to Keep in 1925—Four pages of good intentions 30–33
Romola—The beautiful story of *Lillian Gish's* new picture, made in Italy .....by *Dorothy Donnell Calhoun* 34–37
Whose Hand?—The second instalment of our exciting mystery story .....by *W. Adolphe Roberts* 43–45
"Them Good Old Days"—When the magazine was a mere infant .....by *The Answer Man* 62–63
That's Out—Keen Comment about the people and affairs of Movieland .....by *Tamar Lane* 67

Departments

We Want What We Want—So There!—An Editorial 5
The Winners of the Month—The four best pictures recently released .....Reviewed by *Laurence Reid* 46–47
Reeling with Laughter—A number of amusing scenes from current comedies 48–49
On the Camera Coast—News about stars and studios on the Pacific Coast .....by *Harry Carr* 68–69
Trailing the Eastern Stars—News about stars and studios in the East .....by *Dorothy Herzog* 71–72
Critical Paragraphs About New Productions .....Reviews by the *Editorial Staff* 74–75
We're Asking You—A Question-Box for Our Readers .....Conducted by the *Editorial Staff* 76
Letters to the Editor—A department containing prize-winning letters from readers, and excerpts from letters .. 78
The Answer Man—Brief replies to readers who have asked for information about stars and studios 80
What the Stars Are Doing—Information about screen players .....Conducted by *Gertrude Driscoll* 82

9 PAGES

AFTER THIRTY – can a woman still gain the charm of "A skin you Love to Touch?"

OFTEN *the best of life doesn't begin for a woman until she is thirty. Often it is only then that she begins to realize herself and her own possibilities. Don't think of your age, whatever it is, as a limitation —think of it as an opportunity! Use the knowledge you have gained from life to overcome past faults and disadvantages. Make up your mind to be lovelier every year—and you will be!*

SOME women have a better complexion at thirty or thirty-five than they ever had in their twenties.

The reason is simply that they have learned to take better care of their skin.

At twenty, contrary to popular tradition, a girl's complexion is often at its worst.

Too many sweets — late hours—and above all, neglect of a few simple rules of skin hygiene, result in a dull, sallow color, disfiguring blemishes, and ugly little blackheads.

By giving your skin the right care you can often gain a lovelier skin at thirty than you ever had before.

Remember that each day your skin is changing; old skin dies and new takes its place. Whatever your complexion has been in the past—by beginning, now, to give this new skin the treatment it needs, you can gradually build up a fresh, clear, radiant complexion.

Use this treatment to overcome blackheads

Every night before retiring apply hot cloths to your face until the skin is reddened. Then with a rough washcloth work up a heavy lather of Woodbury's Facial Soap and rub it into the pores thoroughly, always with an upward and outward motion. Rinse with clear hot water, then with cold. If possible, rub your face for thirty seconds with a piece of ice.

How you can free your skin from blemishes

Just before you go to bed, wash in your usual way with warm water and Woodbury's Facial Soap, finishing with a dash of cold water. Then dip the tips of your fingers in warm water and rub them on the cake of Woodbury's until they are covered with a heavy, cream-like lather. Cover each blemish with a thick coat of this and leave it on for ten minutes; then rinse very carefully, first with clear hot water, then with cold.

A special treatment for an oily skin

First, cleanse your skin by washing in your usual way with Woodbury's Facial Soap and luke-warm water. Wipe off the surplus moisture, but leave the skin slightly damp. Now, with warm water work up a heavy lather of Woodbury's Facial Soap in your hands. Apply it to your face and rub it into the pores thoroughly —always with an upward and outward motion. Rinse with warm water, then with cold—the colder the better. If possible, rub your face for thirty seconds with a piece of ice.

How to give a sallow skin color and life

Once or twice a week, just before retiring, fill your basin full of hot water —almost boiling hot. Bend over the top of the basin and cover your head and the bowl with a heavy bath towel, so that no steam can escape. Steam your face for thirty seconds. Now lather a hot cloth with Woodbury's Facial Soap. With this wash your face thoroughly, rubbing the lather well into the skin with an upward and outward motion. Then rinse the skin well, first with warm water, then with cold, and finish by rubbing it for thirty seconds with a piece of ice.

* * *

No matter what your type of skin happens to be—you will find the treatment that exactly meets its needs in the booklet of famous skin treatments, "*A Skin You Love to Touch*," which is wrapped around every cake of Woodbury's Facial Soap.

Get a cake of Woodbury's today and begin your treatment tonight. You can get Woodbury's Facial Soap at any drug store or toilet goods counter. A 25-cent cake lasts a month or six weeks for regular use, including any of the special Woodbury treatments. For convenience—get Woodbury's in 3-cake boxes.

Three Woodbury skin preparations —guest size—for 10 cents

THE ANDREW JERGENS CO.,
1302 Spring Grove Ave., Cincinnati, Ohio

For the enclosed 10 cents—Please send me a miniature set of the Woodbury skin preparations, containing:

A trial size cake of Woodbury's Facial Soap
A sample tube of Woodbury's Facial Cream
A sample box of Woodbury's Facial Powder
Together with the treatment booklet, "A Skin You Love to Touch."

If you live in Canada, address The Andrew Jergens Co., Limited, 1302 Sherbrooke St., Perth, Ontario. *English Agents:* H. C. Quelch & Co., 4 Ludgate Square, London, E. C. 4.

Name.....
Street.....
City.....State.....

Cut out this coupon and send it to us today

Copyright, 1924, by The Andrew Jergens Co.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

OUR PORTRAIT GALLERY

Edwin Bower Hesser

MADGE BELLAMY

The little heroine of *Love and Glory* and *The Iron Horse* will next be seen in the rôle of Una, in *The Dancers*

Edward Thayer Monroe

BETTY COMPSON

Tho this popular star has just received a new title, that of Mrs. James Cruze, she has already directed this famous director to tell the world that she'll continue starring as Betty Compson. She's now making *Locked Doors.* At the left she's flirting with Warner Baxter in a scene from *The Garden of Weeds*

Henry Waxman

RAMON NOVARRO

Every mail brings us dozens of letters from Ramon's admirers asking when they are to see him in *Ben Hur*. As this production is still being filmed in Italy, we can make no definite answer to their inquiries. Therefore, we give them, as a sort of "consolation prize," these wonderful studies of Ramon, as himself and in the character of Ben Hur

FRANCES
HOWARD

Frances Howard was "the talk of the town" when she, a girl unknown in the world of motion pictures, was chosen as the star of *The Swan*. But having watched Miss Howard at work in the studio, we prophesy that, as soon as the picture is released, she will become "the toast of the town." At the right you see her with her two small picture-brothers, and their tutor (Ricardo Cortez)

LOIS
WILSON

Do human beings ever remind you of inanimate things? Valentino, for instance, reminds us of a rare old violin; as we watch Lillian Gish we seem to be watching the stars come out, one by one, in a Colorado sky; but when we see Lois Wilson, we also see our great-grandmother's sampler. It is worked on linen that she wove herself and is now turned an exquisite creamy yellow. Her sterling qualities shine forth in the mottoes she chose; her sense of humor in the quaint little designs that she embroidered. Sometimes the colors on it are delicate and elusive, and sometimes they are so intense that they burn. See if you can understand what we mean by this comparison when you see Lois in *North of 36*

Melbourne Spurr

GEORGE O'BRIEN

All the flapper fans will readily agree that George O'Brien is the embodiment of the ideal American football hero. His film career is only one year old, but in that time he has battled his way to the top. Of course, you have seen him in the Fox superfeature, *The Iron Horse.* Watch for him in the rôle of Tony, in *The Dancers*

Pach Brothers

ALICE
JOYCE

For the past few years the fans have been faithfully singing *Alice, Where Art Thou?* Constant repetition brings results, as any good advertising copy-writer will tell you, and now Alice has come back to the screen. You'll see her in *White Man*, and, after that, in *A Man's World*

Kenneth Alexander

NORMA TALMADGE

After gazing at this lovely study, dont you all feel like chanting, *Norma, Norma, you must never bob your hair.* Norma's hair is a glorious brownish black, with glints of red when you see it in the sunshine. She has finished her work in *The Lady,* a scene from which we reproduce at the right, and is now sailing for a long vacation in Europe

Melbourne Spurr

BUSTER KEATON

We asked Buster to give us a portrait of himself in which "he cracked a smile," but he said he couldn't take the risk, that it might crack the loyalty of his fans if they knew he could look other than solemn and cynical. He's now making *Seven Chances*, which will be reproduced on the screen in color

Stories About the Old Times

Told By the Old-Timers

D. W. GRIFFITH discovered most of the big stars who are now on the top of the heap. He told me, once, how he happened to find them.

The very first one he picked was Arthur Johnson, now dead. Many critics consider Arthur Johnson to have been the finest actor ever on the screen.

Griffith said he was making one of his very first pictures at the old Biograph Studio on Fourteenth Street, New York. He simply had to have an actor who could look like a society man without too great a strain on his imagination.

The Gishes in *The Two Orphans*

There was no one then at the studio who would do, so Griffith went down to a theatrical agency on Broadway. As he went in the door, he bumped into a man coming out the door. He was exactly the type Griffith was looking for.

Dashing wildly into the office, Griffith asked the name of the man he had seen going out; found his name was Arthur Johnson and tore downstairs in pursuit of him.

D. W. was all out of breath when he overtook the tall, fastidious figure. He had just enough wind left to gasp:

"Say, are you an actor?"

Johnson stopped; hung his cane on his arm, took off his hat; wearily smoothed back his hair.

At the left, Mae Marsh as she looked when D. W. Griffith discovered her; at the right, Bobby Harron, who was his greatest actor, and who met with an accidental death a few years ago

Then he said: "There is some difference of opinion about it."

MARY PICKFORD found herself for Griffith, so to speak.

The Biograph was located in an old New York house. The drawing-room of this house was in use as an office. An ogre was in charge. She was a lady ogre, but none the less fierce.

She could get rid of a pest with one glare.

One day as Griffith was coming downstairs, over the banisters, he heard the ogre say "Dear" to someone. He leaned over the balcony to see who could have extracted a "dear" from her; but before he looked he says he had decided to give her a job—whoever it was.

What he saw was a plump and self-confident young miss, to whom the ogre was saying: "But, dear, how can you see Mr. Griffith, he doesn't know you."

"Well," said the girl promptly, "how can Mr. Griffith know whether he wants to see me until he has seen me? He's got to see me before he knows if I would do, hasn't he?"

The ogre hesitated. "Who shall I say wants to see him?"

"You just tell him Mary Pickford wants to see him; and if he doesn't know who Mary Pickford is I'll come up and tell him."

After Mary Pickford had been working for the Biograph Company for a while, she appeared one day with two very badly scared little girls. She told Mr. Griffith that they wanted to be movie actresses, like her.

Down thru the center of the old drawing-room was a rail to divide the public from the promised land.

Mr. Griffith smiled. "Now, Mary," he said. "Be careful. These little girls are on the outside of the gate. If they pass thru, Mary Pickford may have some very dangerous rivals. Look out."

Mary tossed her head with scorn. "Mary Pickford," she said, "isn't afraid to have any girls pass thru that gate."

And so Lillian and Dorothy Gish got into the movies.

Blanche Sweet, in the days when she was known as "The Biograph Girl"

SHORTLY after he came to California to make pictures, Mr. Griffith was directing a scene in which Marguerite Loveridge was working. She asked him if she might bring her little sister to look on.

Little sister came and watched with eyes big with wonder. She was a quaint, elfin, little thing. Mr. Griffith kept watching her out of the corner of his eye. Finally he crossed over to where she was sitting on an old log.

"Get up and turn around two or three times as tho you were so happy you couldn't hold yourself in."

Ira L. Hill

Texas Guinan, the original "cow-girl" of the movies

The little, scared girl did it.

"Now, imagine that you have waited a long time for your beau, and there he goes with another girl on his arm. Now, how do you feel?"

And the little, scared girl showed him.

Then Mr. Griffith turned to the company. "All of you are now excused. None of you need come back tomorrow except this little girl."

The little, scared girl, was Mae Marsh.

Griffith found Mack Sennett waiting in his outer office asking for a job as a strong man. He was an adventurous, romantic young Irishman who had left his home in Canada to see the world and was working at any old job he could get in New York. Almost at once he became one of the leading comedians of the screen.

BLANCHE SWEET first got into the Griffith studio in reply to a request for a dancer. She was a young professional dancer, and had no thought of being a movie actress. With D. W.'s strange prescience in detecting genius, he made her an actress. She was one of the first girls of the screen to show symptoms of real greatness.

Mabel Normand's story was very much the same. She was a cloak model and was employed at Biograph to appear in a scene as an extra to wear some beautiful clothes.

Robert Harron was a prop boy in the company. One day the parish priest brought two young boys around to the studio. He said they were good boys and he wanted to get them jobs. They both got the jobs.

One was James Smith, who has been with Griffith ever since as his film editor. Bobbie Harron was the finest actor Griffith ever had until his death by an accident with a revolver a few years ago.

Florence Lawrence, one of the great stars of the old Biograph days, was found by Mr. Griffith at a society dance. He asked for an introduction and invited her on the spot to become a movie star. She is now in Hollywood in the real-estate business.

Griffith found Monte Blue among the cow-punchers who rode at day's wages in the Ku Klux scenes in *The Birth of a Nation*. He considers Monte one of the finest actors that ever worked in his studio.

ALTHO Jack Pickford is still a boy on the sunny side of thirty, he is one of the veterans of pictures and has been in the business since the earliest days of the old Biograph.

He says that one day Mary came home in a very haughty and important mood; she announced that she was now a movie actress. This was too much for Jack and his other sister, Lottie; they didn't propose to let Mary get away with that. So they hustled down to the nearest rival studio. As I remember it, it was the old Pathé.

The man at the window handed them out a printed slip with a lot of questions: Could they ride, shoot, swim, dive, perform acrobatics? Also, had they experience as actors?

Jack said the truth was they couldn't do anything but eat; but a small formality like that was not allowed to stand in the way. So he and Lottie wrote "Yes" to every question on the slip. Such genius was not to be overlooked; so the manager made haste to sign up two persons of such enormous versatility. That night they came home and informed Mary with uplifted noses that they, too, were motion-picture actors, and had important parts.

Soon after Jack joined, the company moved to California—then a pioneer picture land. Nearly all the pictures they made then were Westerns.

Jack says the grandees of the company rode out in automobiles; but he wasn't one of the grandees. Every morning, about daylight, he could call at a certain house with his bicycle and a boy would come out and perch himself on the handle-bars and they would ride thus to the distant location; the boy who rode the handle-bars was Robert Harron, afterward one of the great stars of pictures.

Monte Blue in *The Kentuckians*, one of his first picture rôles

TEXAS GUINAN'S movie reminiscences come in a volley of re-echoing shot and shell, the beating of horses' hoofs and the hiss of the lariat.

"My big chance for the movies," said Texas, "came when a Vitagraph manager saw me ride a snow-white charger down the runway of the old Winter Garden theater, all dressed up in black lace chaps and swinging a lariat. Of course, we poor chorus girls at the Winter Garden were always looking for some new stunt whereby to distinguish ourselves, so when I asked the manager if I might ride a horse down the runway instead of merely dancing down, he said, 'All right, if you dont kill too many of the customers.'

"I'll admit most of them got under their seats when they heard my steed thundering above their heads, but a few stayed up to watch me, and after the show a Vitagraph man in the audience signed me up for the movies at $1,200 a week—a salary then unheard-of in screen land.

For the next two years I made a two-reel Wild Western picture every two weeks, and what a time I had! I could throw a lariat, rope a steer, ride and shoot to beat any

(*Continued on page* 84)

Below, Earle Williams as John Storm in *The Christian*, his favorite rôle

Abbe

Rudolph Valentino returned from a long vacation in Europe recently, wearing his new and already celebrated beard, which he defended thus: "My next picture, *The Scarlet Power*, is to be a Spanish-Moorish story of the Fourteenth Century, and in those days it was simply unknown for a gentleman of Spain or Morocco to be clean-shaven. Now, I'm opposed to fakery—so I refuse to wear a ridiculous false beard."

Bravo! Valentino!

In the picture at the top of the page you will see Rudolph Valentino chatting with his brother on the terrace of their villa overlooking Nice. At the right is Mrs. Valentino (Natacha Rambova) wearing one of the many exquisite costumes designed especially for her by a celebrated Parisian artist

LOVE'S OLD SWEET SONG

If the stage and the screen had not claimed Doris Kenyon, she would undoubtedly have become a distinguished musician. She plays beautifully, and makes her own musical atmosphere for her new picture, *A Thief in Paradise*, in which she stars with Ronald Colman. Isn't it too bad that the camera doesn't translate melody? However, by observing the way that Ronald makes love when you see the picture on the screen, you will realize Miss Kenyon has achieved the desired effect

Confidences Off-Screen

By

W. Adolphe Roberts

Wild Women and Beards and Sudden Stars

THE latest fad among motion-picture stars is to proclaim that their work should not be called acting. On the legitimate stage, they say, certain definite values are obtained with the voice and accompanying gestures. And that is acting. For the screen, one must be a silent portrayer. The trick is to be so imbued with one's rôle that everything done before the camera seems natural and inevitable.

I quoted Adolphe Menjou to the above effect last month. He made it convincing, and I agree he couldn't have found a better formula for his method. But it's only a formula. It's another way of saying that he makes his characters live, which is the object of every mime, silent or otherwise. To clarify the point, I beg to assure the reader that a real prince would not be half so effective in *The Swan* as is Monsieur Menjou. The prince would be incapable of a false move, yet would seem dull because he lacked the art of acting.

All of which brings me to the subject of this confidence off-screen—the extremely talented Jetta Goudal. After several other stars had declared their joy in the new title of portrayer, I went to see Miss Goudal at Famous Players studio, where she is playing the lead in the film version of Anzia Yezierska's *Salome of the Tenements*.

She was born at Versailles near Paris, and is three-quarters French, one-quarter Dutch. Here is a vivid, exotic type, a blending of Latin street *gamine* and international vamp. If I could express her singular attraction in suaver terms, I'd gladly do so; but these seem to fit. In *Open All Night*, she played a daughter of joy infatuated with a six-day bicycle champion, as such a rôle was never before played in an American-made picture. It was real, it was subtle, it was Parisian. You gasped at the gaudy malignity of the character, and saluted the artistry of Jetta every moment she was on the screen.

Adolphe Menjou and Frances Howard, the Prince and Princess of *The Swan*

Now, in the Yezierska Ghetto drama she is to be a young Jewess with a soul and a passion for luxury, who marries a millionaire settlement worker. How did she feel about it? I asked.

"I love doing Sonia (the heroine)," she answered intensely. "For the time being, I am Sonia. First as a child in the tenements, then as a beauty-mad girl who knows how to make life give her what she wants. It wont be acting. It will be living the part in a picture."

"You, too!" I thought. But my next question was: "Do you prefer extreme rôles?"

"Absolutely. I want chance after chance to go to extremes in portraying character. I have been a Hindu in *The Green Goddess* and a half-Chinese woman in *The Bright Shawl*, a Paris *cocotte* and now an East Side immigrant. I have enjoyed all of them."

We chatted along these lines for a delightful half-hour. I had rarely met any one whose temperament was so completely that of the actress. By asserting that she merged herself in the heroine of the moment and that she liked to pass from one strange part to another far removed from it, she merely proved her devotion to the technique of her profession. Eventually, I told her so.

She thought it over, her eyes twinkled, and she said she'd known it all along. Even race was of little consequence, she added. I didn't admit that an artist can wholly put off the cloak of nationality, but that is another story.

For esthetic satisfaction, avoid the amateur. And when you find a good thing, shout about it. I present to you, therefore, Jetta Goudal—one hundred per cent. conscious actress.

Bearded for Sincerity

ON his return from Europe to star for Ritz-Carlton Pictures, I dropped in for a talk with Rudolph Valentino. He was wearing his new and already celebrated beard, and for some reason he thought it well to lose no time about defending it.

"Our first production is going to be a Spanish-Moorish story, with the scene laid in the fourteenth century," he said, fingering the beard with a picturesque gesture. "In those days, it was simply unknown for a Spanish gentleman to be clean shaven. Then, there is an episode in which I take refuge among the Moors and pass as one of them. The Moors have always worn luxuriant whiskers. A barbered fugitive in their midst would be a conspicuous object."

"And a false beard is never convincing. Is that it?"

"Precisely. I am opposed to fakery of any kind. The picture starts off with me as a boy, when naturally I'll be smooth-faced. But as it develops, I've grown to be a man of about thirty, who is noted for his sinister appearance. It would be pretty hard for me to appear sinister without a beard, and in a false one I'd only succeed in being comical."

For my part, I thought the beard suited Valentino. It gives him the final romantic touch, makes him look like a real sheik. But he's afraid the fans wont like it. What do those who read this think?

There will be more about him in the next department. The picture has been titled *The Scarlet Power*, and June Mathis has written the scenario from the novel by Justus Laine. Valentino's contract gives him the free hand he

has always wanted. He impresses me as being on his way to greater success than ever.

How the Movies Lost One Extra

FRANCES HOWARD gave a party the other day for the lucky writers of the motion-picture press. A regal party it was, in all senses of the word, for Miss Howard received us in costume as the princess in *The Swan,* and the luncheon tables were laid at Famous Players studio beside one of the most gorgeous court sets ever built. One looked down a vista that fulfilled every illusion concerning ballrooms in the palaces of kings. The furniture was sumptuous. The chandelier—but enough about material details. The chief attraction was charming Frances Howard.

She was playing on Broadway in a comedy called *The Best People* when it was suddenly announced that she, and not Elsie Ferguson, would be starred along with Adolphe Menjou in *The Swan.* It was a big surprise. One didn't exactly ask, "Who is Frances Howard?" because she had made a decided hit on the speaking stage. But one searched one's memory for a record in pictures that would justify her promotion—and failed. The next bulletin avowed nonchalantly that this would be her screen début, that she had been chosen because she looked the part, had the temperament, and had come thru the photographic tests triumphantly.

I found it hard to believe. So I made an opportunity at her party, and backed her up against the scenery.

"Is it true," I demanded in my most impressive tone, "is it true that you are acting before a camera for the first time?"

"Cross my heart," she answered, and crossed it.

"You were never even an extra, in hard times?"

"Never," she swore. But my use of the word "extra" proved to be fortunate. It led her to give me a confidence that ranks high among the romances of a romantic calling.

"I wasn't indifferent to motion pictures," she said. "No actress very well could be. But I didn't know how to get into them. My connections were all with the theater. I was sincerely modest, too, about my lack of experience, and felt I'd have to begin at the bottom of the movie ladder. Someone told me about the opportunities for extras, and do you know what I decided to do? My full name is Frances Howard McLaughlin. I made up my mind I'd go out as unknown Frances McLaughlin, and ask for work as an extra at this very studio. When Frances Howard later tried for a big rôle, no one need know how or when she had got her training. Just as I was about to do it, Famous Players offered me my contract to be a princess."

Jetta Goudal as the child of the ghetto in *Salome of the Tenements*

Almost like a fairy-tale, isn't it? The movies lost one grand little extra in Miss Howard, but they have gained a star.

Corinne Griffith was delighted to be given a rôle in *Love's Wilderness,* that wasn't "all dressed up"

Conway Tearle and the Critics

A CORRESPONDENT, Marianne Carpenter, dropped me a line in praise of Conway Tearle. "Ask him to express his ideas about the effect of newspaper criticism upon the popularity of a player," she suggested, "and also his individual reactions to the opinions of professional critics."

When a fan wants reasonable questions asked, I am happy to comply. So I went to see Mr. Tearle at the New York studio where he and Madge Kennedy were working in *The Ultimate Good* for the Associated Exhibitors. I showed him the letter, which ran to four pages and afforded good material for an interview.

Conway Tearle, Miss Carpenter, is a finished actor with a long career both on the stage and in motion pictures. He is, as you know, one of the handsomest men in the game, and he looks particularly well in evening clothes. This has caused him to be in demand to play opposite beautiful women stars, and in any such combination it is the woman who gets the best of the break. Producers and directors — or so he says — have done their

How many of Conway Tearle's admirers know that he is an accomplished pianist?

(*Continued on page* 111)

His Highness, Adolphe Menjou, Impersonating an Arrogant Prince

Sketched by Eldon Kelley

The rôle of prince of the royal blood, which he plays in his latest picture, *The Swan*, is peculiarly fitted to Adolphe Menjou, since he is one of the really-truly highbrows of the screen. He is a graduate of Culver Military Academy and of Cornell University and, on top of all this, he is a hero of the World War. This sketch was made in the Famous Players-Lasky Studio, on Long Island, while the director, the cameramen, the electricians, and the musicians were all busily working—as well as the actors

Irish—and in Love

Pat O'Malley tells Harry Carr all about the early days when a film actor called himself lucky if he received fifteen dollars a week

MORE Irish than potatoes with their jackets on: that's Pat O'Malley.

Pat says it is like to ruin his life. At a time when mysterious young sheiks with stove-polish hair are in high demand, Pat cant even make his red hair stay down—much less look like a wet sea-lion.

Not only his hair but his heart—that Irish heart that was always making him fall in love.

"It began when I was a little boy," said Pat, setting a match to the old Irish dudeen.

"One day I went to a circus and fell in love with a lady horseback rider in pink tights. I decided to be a circus actor right there and then. Not having a horse to practise on, I decided I would have to be a tight-rope walker.

"I went right home and stretched my mother's clothes-line out between two fence-posts and practised until I was plastered with black-and-blue spots—more spots than a turkey's egg.

"They laughed at me until I got sensitive. I decided I would have to perfect my art in private. I strung the old clothes-line between two door-knobs in my mother's kitchen. This also ended with embarrassment. We hadn't paid the rent for some time and the landlord happened to come in just as I pulled both the door-knobs off.

"From what he said and my mother said, I couldn't see where I was going to find much encouragement in my art around home, so I ran away and got a job with a circus. And sure enough I learned to walk the tight rope. It's a trick, like anything else. You think you will never learn how; then all of a sudden you find yourself doing it. But alas, by the time I got with the circus I had forgotten all about the girl with the pink tights—which is the way with life and circuses.

"I stayed with the circus for some years. Most of the time I was a tight-rope walker. Sometimes I played a strong man and flung a girl all around the ring; sometimes I got dressed up and played the girl who was flung around. That stuff is all tricks, you understand.

"IT was falling in love again that made me an actor. I forget her name entirely. But anyhow she was an actress with the old Kalem company. I saw her in Chicago while I was waiting to go out with a big top show. Well, I haven't been inside a circus-tent since.

"I heard she was going to Florida, so I parted with my old yellow diamond, which looked like a fried egg, and followed her.

"I made up my mind that I should not fail to win her on account of any possible deficiencies in my own scenery. When I arrived in Florida, I was a vision in a red suit with white spats and chamois gloves turned down at the wrists.

"To my enormous delight, the manager gave me a job the very first day. And that without me speaking for it at all. He gave me a look and said, 'Are you an actor?' With those clothes he thought I must be something queer. 'Sure,' said I, very careless.

"And so he gives me a job in the same company with the charmer. She didn't work the first few days I was there. They told me I was a policeman and gave me a club and told me to arrest Robert Vignola, at that time he being an actor and playing the leading part. He is now one of the great directors of the world.

"I wasn't going to fall down for lack of zeal. When they told me to arrest him, I gave him a whack with my stick that made his eyes bulge out, and grabbed him by the arm. I didn't know I was supposed to let him go when the director called 'Cut.' So when he tried to struggle loose, I gave him a couple more good cracks and pretty near wrenched his arm off. I'd have killed him if he hadn't come along. They told me to arrest him, so I arrested him.

"My heart almost stood still when at last the dream girl came out to work in a scene. It started to move along at its regular pace again when I saw, following along in her wake, her loving husband and three children. That's the way with the Irish; they never calculate.

"But once started, I thought I might as well keep on being an actor anyhow. Maybe I fell in love again or something; but anyhow I found myself working for Sidney Alcott, who has since become one of the highest-priced directors in the world. Maybe he was high-priced then; but I sure wasn't. My, my, what that Irishman made me do for my living!

"One of the first parts I had with him was in a melodrama. I never could make out what it was all about and I dont think he could either. Anyhow, I was somebody's brother; and there never was any busier brother, I can promise you that.

"They poured some gasoline out on the water and set it on fire and told me to dive in under it. I asked him what I was to do when I came up in the middle of that fire. He said, careless, 'Oh, you can just brush it away or something with your hands when you come up.'

"Well, I did and escaped with my life.

"Between times of acting I was prop boy and stage carpenter. I hammered together the sets and then acted in them. For all this I got fifteen dollars a week. Every time I made a kick, Alcott would

(*Continued on page* 102)

Richee

And tho Pat is now a great film star, at heart he is still the Irish kid who ran away and joined a circus

Kenneth Alexander

Above, meet Betty in the rôle of her real self; below, meet her as the heroine of *Chu Chin Chow*

Betty Was a College Widow

Before Betty Blythe was a movie star she was reigning belle of her home-town college. Such a good sport was Betty that every football hero would gladly have died for her

By HARRY CARR

BETTY BLYTHE is one of the few stars who know which fork to use without watching out of the corner of her eye to see which tool the hostess is going to eat with. Betty knows how. She has always known how. She was "reared up thata way," as they say in the South.

When I first knew Betty Blythe, she had no thought of going into the movies. She was a college belle.

Los Angeles is, in a way, a college town. There are several football institutions where they provide genius, learning, and yell leaders for a waiting world. Betty was the shining queen of one of these colleges.

She was the greatest belle I have ever known. When the shattered fragments of the plunging halfback were tenderly carried off the field on a stretcher, he considered that his sacrifice had not been in vain if the lovely Betty's voice could be heard shrilling from the grandstand in recognition of his heroism.

If Betty wore the colors of one class, the sheiks of the other classes sulked out behind the gymnasium and meditated the best methods of suicide—some kind of a suicide that would make her spend the rest of her days mourning to think what she had done.

"Blythe" is just a screen name. Her real, home-grown name was Elizabeth Slaughter. From which came the prize, catty joke of the lesser belles of the college. They used to call Betty's suitors, "Betty's lambs": you see, the lambs that were led to the Slaughter.

But Betty was so good a sport that she adopted the joke herself; and she used to say that she couldn't accept this

invitation or that because one of the lambs was coming to call.

At any season Betty was a charming girl; but to see her really in full bloom, you had to see her in summer. And sometimes you saw quite a lot of her.

The summer life in California is carried on with a charming freedom. The flappers wear bathing-suits just as short as the boys, and, between bathing-suits, they wear white duck sailor-trousers—also just like the boys. It is so matter-of-fact and innocent that it is disarming.

And so Betty, of course, wore the same bathing-suits that the other girls wore, entirely oblivious of the fact that the figure encased in her's was one day to become famous around the world.

In those days she was the best girl swimmer I ever saw; also the best dancer.

Betty and her gang of college boys had evolved a peculiar jazz dance all their own. We used to have a summer cottage at Balboa, where so many movies are made, and that cottage used to be the scene of their dances.

The boys used to come arrayed for the occasion with rubber-soled shoes that would stick to the floor and workman-like trousers—ready for business.

As well as it comes to my startled recollection, the dance was partly Paris apache and partly American jazz. They made it up as they went along. All I can remember about it is the way they used to fling Betty around the room from one football halfback to another. How it happened that she was never broken into pieces I have never figured out. But somehow she survived.

Betty thought it was great.

When they were not dancing, they played baseball on the broad, firm sands of the long beach.

Betty could hold up her end with any of the college baseball stars. She could pitch, wildly but well; she could "pick" the hot fouls off the bat with a catcher's mask over her face; she could swat out home-runs like Babe Ruth.

To this day a scene comes back to me, of a college boy hot-footing down to first base, with the sand scattering

(*Continued on page 98*)

Kenneth Alexander

When Betty played baseball, she dressed up like the boys. She could swat home-runs like Babe Ruth and pick hot fouls off the bat with a catcher's mask over her face. Note the Betty of today at the right and imagine her long, lithe, beautiful body shooting up in the air to spear a passing ball

In all her peacock glory as the vamp in *Potash and Perlmutter in Hollywood* (above), Betty is no more beautiful than she looked to her football heroes when she was only a poor minister's daughter. At the left is an actual snap-shot of Betty as the "college widow," the little high-school girl adored by all the college boys

Here Are the New Year's Resolutions

Perhaps my greatest desire for the coming year is to make another trip to Europe. Last year I made my first trip since I left England in 1911 and it is my sincere hope to make it an annual affair.

Ernest Torrence

Eugene Robert Richee

Richee

My resolution for 1925 will be to try to disprove my earlier beliefs that no girl can successfully carry on two careers at the same time.. the careers of actress and wife

Betty Compson

Pretty is as pretty does in 1925

Betty Blythe

Edwin Bower Hesser

Hommel

My resolution — To abide by all rules & regulations of Brother Hoyt

Ben Lyon

That the Stars Will Try to Keep in 1925

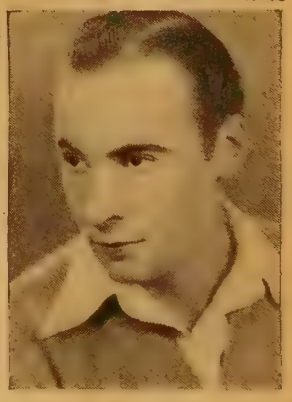
I want to carry on the process of getting acquainted with the American people. The coming year, 1925, will be my third year here. I have taken out my first papers and I want that year to bring, thoroughly and completely, the feeling of belonging which is necessary for every true American citizen

Pola Negri

Eugene Robert Richee

During 1925 I would like to make two interesting pictures which would make friends of those people who so far have not been pleased with my work.

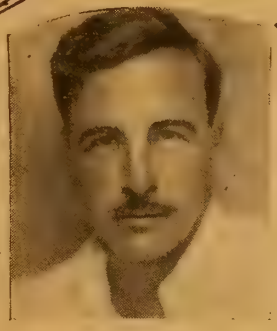
Rod La Rocque



Keyes

I resolve not to break any New Year's resolutions.

Milton Sills.



Henry Waxman

I resolve to get up early in the morning and always be on time for work.

Colleen Moore

And Still More Resolutions

I shall try to make all critics who haven't liked me like me a little bit more this year

Elma Tubens

Henry Waxman

Resolved that I will always help the other fellow who is also trying for success, say a kind word, lend a helping hand to the fellow who is down on his luck and always try to profit by advice and suggestion.

Jack O'Hara

Speaking from the screen standpoint my hope for 1925 is a deeper understanding of people that the characters I portray may be increasingly true to life.

Julia Faye

Henry Waxman

Richee

Russell Ball

I resolve not to make any New Year's resolutions.

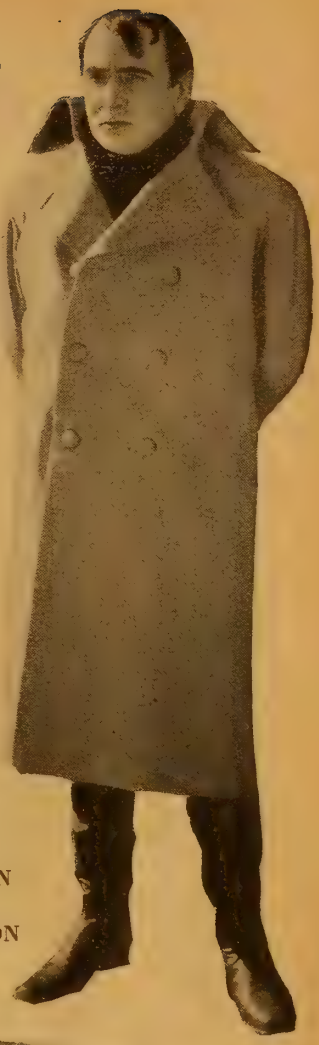
Antonio Moreno

The Laundress Who Loved an Emperor

These are scenes from Gloria's newest picture, *Madame Sans-Gêne*, which she has just completed in France

CHARLES DE ROCHE
AS
MARSHAL LEFEBVRE

This picture is a chronicle of one of the most romantic and colorful episodes in all French history, which has for its central figure a little Alsatian laundress who loved Napoleon and had faith in him while he was still a poor lieutenant. Even after he grew famous Napoleon never forgot her. Thanks to the co-operation of the French government, the picture was taken in the settings where the events themselves actually took place. The beautiful château at Fontainebleau, with its famous winding staircase; Malmaison, the little home built for Marie Antoinette; many famous historic buildings and relics, all appear in the picture



M. DRIAN
AS
NAPOLEON

GLORIA SWANSON
AS
MME. SANS-GÊNE

A cast of distinguished French players support Miss Swanson. M. Drian, one of the most famous Napoleons of any time or stage, plays the Little Corporal. Charles De Roche, well known to fans in this country, and called the Valentino of France, plays the rôle of Marshal Lefebvre. Great masses of French soldiers in actual Napoleonic uniforms, march thru the streets of Paris and under the Arc de Triomphe before the eye of an American camera. Gloria herself was housed, during her entire stay, in one of the most palatial residences in Paris, the home of the Marquis de Brantes, a general in the French army with a title dating back to the time of Louis XIV

What I Can Read in the

A Complete Analysis

MARY HAY

I WENT to the Barthelmess home to make this analysis of Mary Hay. The home, like its little mistress, has a comfortable, friendly atmosphere.

In reading her character I noticed first that her face was nearly harmonic. By this I mean that no one temperament is wholly dominant, that the three temperaments—the vital, motive and mental—are all represented in the disposition; with the vital or social side of the nature more developed than the others. You will notice that the vital or social side of Mr. Barthelmess is not so well developed, while the mental and the motive sides are more developed. He, at times, prefers solitude, whereas his wife always enjoys people and does not like to spend much time alone.

In the mouth (upper lip) there is found an enthusiastic, ardent nature; one that is sympathetic and kind and interested in people. In the lower lip is found a well-developed maternal instinct.

The nose shows good observation. Mrs. Barthelmess notices especially people's clothes; she has a good imagination, is easy-going and lacking in aggression. She is not naturally studious but gathers information quickly from that which she sees and hears. She is very intuitive, and feels and knows things instinctively. Her judgment is quick and, because of intuitive ability, it is usually accurate.

In the forehead the music signs, tune and rhythm, are well developed. Development of these signs means the ability to hear sounds accurately, to memorize music easily, and a natural liking for dancing. Such people always dance well.

(*Continued on page* 99)

Gene Kornman

HAROLD LLOYD

IF motion pictures had never been invented, I am very sure that Harold Lloyd would have been a successful business man.

In reading his character, I noticed first his forehead, which has good height and breadth and shows excellent mentality. The reflective faculties are well developed. He has an excellent memory for facts and things concerning business. There are lines across the forehead which denote a serious nature and a capacity for logical thinking. There are also lines at the root of the nose and in between the eyes which denote a conscientious nature.

The nose indicates an analytical person, one who looks for the reason of things. By the nose we know him to be also an observing person, one who has good powers of concentration and constructive ability.

Above the eyes is shown good power of visualization and extreme individuality. The narrowness across the eyes shows that he is not at all mathematical.

The mouth (upper lip) shows a kind, sympathetic, charitable nature. The lower lip shows affection, loyalty to friends, and clannishness where family is concerned. A person of this type makes a staunch friend but a bitter enemy. The paternal instinct is well developed; the parentheses about the mouth show dignity and pride.

In the chin and jaw are found great endurance, persistency, and ability to put thru whatever he undertakes to accomplish.

The hands show he is a practical person, one who is impulsive and very sensitive, a frank, outspoken individual.

The cheeks show he is cautious but courageous, with the courage of his convictions.

(*Continued on page* 99)

Whose Hand?

In which a mysterious telephone message precipitates two amazing incidents

By W. ADOLPHE ROBERTS

PART II

(*A Synopsis of Part I will be found on page* 91)

WHEN Margot Anstruther pressed the electric switch that flooded the darkness of her room with light from the reading-lamp, she felt that she had made the first throw of the dice in a game with death. The creature whose hand she had seen flit out from under her bed, to extinguish the flaming match on the rug—would it take this as a challenge, or as a natural move on the part of a girl who had found she could not sleep? Margot picked up the novel she had let fall on the coverlet, and rustled its pages ostentatiously.

The dark, at all events, had been a condition of pregnant danger. The lurker might have crept forth at any instant. Now he might wait, as he had waited all evening, for the light to be turned off again. If only his suspicions had not been aroused! If only he imagined her to be reading!

Brief, but leaden-footed, moments passed, and Margot told herself that she had won the throw. There was no sound from under the bed. But what she had gained was no better than a respite, a chance to plan. If she delayed too long, that would invite action from her enemy. He would cease to think it normal that she should lie there with a book into the small hours of the morning.

Margot measured the distances to the bathroom and to the door leading to the hall. Impossible to think of making a dash for either of them. The intruder was undoubtedly armed, and would shoot. If she got out of bed on any pretext, she reasoned, her brain whirling, he would strike no less quickly than if she had called for help. Her fear became sheer anguish, the more unbearable because she had not seen the face and body of her enemy. How to cope with one who might be man or woman, sane or insane, violent or craven, for all she knew?

It flashed into her mind that if she had not forbidden Eugene Valery to telephone to her, this might have been the time he would have chosen to call. The tinkling bell would have given her a priceless contact with the outside world. She could have reached for the instrument on the little tabouret beside her bed, have cried "Hello!" into it so innocently that she would have been allowed to talk, unmolested—perhaps. She would have found veiled words to tell of her plight. But Eugene —no one—would telephone now.

Telephone! The word carried her forward to the notion of a desperate expedient. Why couldn't she call up? Probably, she'd not be allowed to get beyond giving a number to Central; but if she were successful, if she once got Gene on the wire, she'd make him understand. He lived in the same block. He could be over in ten minutes. Yes, she'd try that. Anything was better than waiting in ghastly terror for the unknown Other One to take the initiative.

"Oh, Gene, I'm not so clever," she cried. "A couple of hours ago I was telling you I didn't need any man's help, but I wouldn't know what to do without you right now"

Yet, as Margot afterward admitted, she might not have been able to screw herself to the point of such perilous action, if she had not suddenly remembered a detail that filled her with hope. The door to her room was not locked. Early in the evening, she had put the lock on the catch so that her guests could enter freely, and had neglected to change it before going to bed. Her memory was almost supernaturally clear on the point. If Gene came, he could walk straight in.

Her arm went out and transferred the telephone to her pillow. She was sure now how the vital message must be gotten across. She would say it in French, the language of Gene's ancestors. There was a strong likelihood that the creature under her bed did not understand French.

She gave the number in a casual voice. She heard the call put thru, and the bell ringing—ringing. Her

It was the landlady, Cora Bellew, who spoke first. "Oh, my God," she exclaimed hysterically, "that crook's roaming thru my house. Find him officer"

heart was choking in her throat again. Suppose Gene had changed his mind about going home! Suppose he had gone for a walk in the Park! Perhaps Central was not calling the right number. In an agony of suspense, Margot signaled again for the operator, started to repeat the combination of figures. Then—God, the relief—Eugene Valery's drowsy "Hello!" reached her. Controlling her voice to a pitch of cool friendliness, she said:

"That you, Gene? Did I get you out of bed?"

"Margot!" His naïve joy at hearing from her verged on the ludicrous, seeing how sorely she needed him to be quick-witted and strong. "Wonderful of you to call up. Wonderful, you dear thing."

"Awfully sorry to disturb you," she answered carelessly, "but I've been reading a French book, and I came to a passage I cant understand. It's keeping me awake, thinking of it. I want you to translate for me."

"Translate—translate French?" Eugene's tone was mystified, faintly hurt. "I guess I can do that, all right."

"These are the phrases," pursued Margot calmly: *"Il y a un homme au dessous de mon lit. Venez tout de suite. Pas besoin de frapper."* She pronounced each word clearly, with the tingling realization that if the lurker happened to know French it would be all up with her in a few seconds. He might wait until she hung up the receiver, aware that any sudden cry would give an alarm over the wire, but no longer than that.

"You're just fooling, aren't you, Margot? Surely you know what that means," replied Eugene, laughing.

"I'll repeat it," said the girl, trembling. She must make Gene understand. So she uttered the foreign words again, slowly, striving to pierce the distance and convey a meaning by the color of her voice and the force of her will.

But Gene was dense. He translated on a flippant note: *"'There's a man under my bed. Come at once. No need to knock.'* What sort of a yellow-back thriller are you reading, Margot?"

A third time, she reiterated the French, then added with a cautious urgency: "Get it right, wont you, Gene? It's important that you should."

At last Gene comprehended. She heard him gasp, and his teeth click. "Good God!" he muttered. "All right, dear. I'll be there on the jump."

"Thanks so much for translating," she said, to complete the pretence, tho the receiver on his end had already been hung up. "Awfully sorry to have waked you. Good night."

She relaxed upon her pillow with a little cough and a sigh so profound that it created in her almost a sleepy contentment. Her body cooled from fire to ice with the transition of thought. She expected to be attacked now by the intruder, but that no longer appeared to matter greatly. Hours and days rolled over her, while she lay benumbed. Odd that she should still be safe, she reflected vaguely. Well, Gene would have to ring the bell to get in downstairs, but it connected with the basement. No one in her room could hear it. She might still be rescued.

Suddenly she caught a faint, creaking sound upon the stairs. Feet shuffled on the landing. A hand fumbled at the knob of her door. Her muscles stiffened again. She was as rigid under the coverlet as a dead woman when the door was thrown wide open, and she saw Gene. His face was white and haggard, and he held a revolver, thrust in front of him. He gave her only the swiftest glance, to see she was alive, before he called hoarsely:

"Out from under there! Out!"

There was no answer. The camera man was a fair mark as he stood in the doorway. "It's he who's going to be shot," thought Margot miserably.

"Get out from under that bed," ordered Gene again, and advanced a few steps. "If you try any nonsense, I'll kill you."

But the enemy did not come. The purpose in Gene's eyes become a concentrated fire. He dropped to his knees and the palm of one hand, peered and crept forward, his weapon aimed along the floor. As he approached the foot of the bed, Margot could see only the curve of his back. Thrilled by his courage, she was no longer afraid for any one, least of all for herself.

Then Gene rose abruptly. A look of blank wonder had overspread his countenance.

"Margot—why, Margot," he stuttered. "There's not a living thing under that bed!"

She thought he had gone mad. "I saw a hand, I tell you, a hand," she cried shrilly. "It put out a match on the floor."

He pushed the hanging coverlet aside, placed the reading-lamp onto the carpet and made a thoro survey. "Nothing there," he asserted briefly.

Margot was out of bed with a bound. No consciousness was in either of them that she stood beside Gene in her nightgown. She, too, must look before she could believe.

A minute later, she was forced to acknowledge that they were the only two persons in sight.

Turning about dazedly, her forehead scored by three perpendicular lines between the eyebrows, she put her hand on Gene's shoulder. "Something *was* there," she said, with almost tragic earnestness. "When I 'phoned, I was in danger."

"Of course, Margot, of course! But it's O. K. now," he answered soothingly.

She perceived that he was treating her as the victim of an unaccountable fit of hysterics, and her tone sharpened: "I'm not the kind who'd fetch you on a wild-goose chase. We've just begun to solve the mystery in this room. Get that!"

If Gene had apologized, it would not have helped him so much with Margot Anstruther as the response he made. It was comprised half in his glance of loyal admiration, half in his words: "Right," he said briskly. "It's a job for both of us. You furnish the brains, and I'll do the scrapping that may turn up."

Margot's eyes welled with swift tears. "Oh, Gene, I'm not so clever!" she cried. "A couple of hours ago, I was telling you I didn't need any man's help. I wouldn't know what to do without you right now."

She had leaned closer to him. Her red hair brushed his cheek, and as his arms slipped hungrily about her all barriers between them were broken down. Gene's lips found first her temples, then her shut eyelids, her quivering mouth. She relaxed against him like a trusting child. An immense tenderness glowed in her flesh, and drove the last murky shadow of fear from a spirit that had been thru a somber ordeal.

"You love me? You do love me, after all?" murmured Gene, pleading for the reassurance of words as well as caresses.

"Looks like it, doesn't it—dear?" she conceded, her happiness a marvel that waxed slowly.

But at the short, inarticulate cry of passion that broke from Gene's lips in reply, she withdrew definitely from his arms. Her frown was not one of anger. It served simply to recall him to the facts of a situation that demanded a prompt and energetic course.

"If I'm ever to sleep in this room again, I've got to know all about that creature who was under the bed," she declared.

"Right," answered Eugene steadily. "Give your orders. What do we do first?"

She stared broodingly at the carpet for an instant, then stooped and examined the spot where the match had fallen. "Look at this, Gene," she said, and pointed out that there was a distinct hollow in the nap, a hollow the size of the tip of a human finger, into which the black char from the burning wood had been pressed and smudged.

"That settles it," she snapped. "I wasn't just seeing things. No ghost could have made that mark. We'll call in the police."

He picked up the telephone. "Shall I ring?"

"Yes."

He obeyed tranquilly, asking that two officers be sent.

"Thanks," said Margot. "Now, I've got to change this nightgown for my gingham house frock. Cant venture into the bathroom, old dear. It might be tenanted. So shut your eyes and ears, and hold your revolver ready in case I have to throw shame to the winds and yell for help."

Margot dressed rapidly, but she had barely adjusted the last hook when the banging of the front door and a heavy trampling downstairs announced the arrival of the police. They came up to her landing with a rush, and close at their heels scurried Mrs. Cora Bellew, the woman of the house, a retired actress, to whom an invasion by the law was a glorious sensation.

Patrolmen Michael Quinlan and Shane Boyle stood each of them nearly six feet tall. Their pugnacious Irish faces, their broad, blue-coated chests and their nightsticks had the psychological effect of making the room seem about the safest place in New York. Safe, yes, for the moment, thought Margot, but none the less mysterious.

Quinlan glanced sharply from the girl to Eugene Valery. "Speak up," he said. "What's been going on here?"

"I'd turned in for the night," started Margot on a crisp note. "I carelessly threw a lighted match onto the floor, and as I looked to see whether it had gone out, a hand reached from under the bed——"

"Sneak thief, eh?" interrupted the officer. "Is he still around?"

"I'm positive he must be."

Quinlan lurched in the direction of the bed, but Margot halted him with a gesture. She told the rest of her story then, declining to be shaken by the expressions of doubt, the faintly scornful amusement, that showed on the countenances of both the policemen. When she had finished, Boyle remarked bluntly:

"Sounds like a pipe dream to me."

"It isn't any kind of dream,

"Your duty as I see it is to investigate." The bluecoats shrugged their shoulders. "Sure, we'll give the place the once over," said Quinlan. "Never a sniff or the sign of a living soul will escape us, Miss"

(*Con. on page* 90)

The Winners

Selected and Reviewed

HOT WATER

The Best Comedy

IT is just as easy to call a Harold Lloyd picture the best comedy of the month as it is to call it a day after you have put in eight hours of steady toil. This star has never been known to fail—and *Hot Water* will attract heavy patronage everywhere because the Lloyd person is a great architect of comedy. Here he has a scintillating number—one that furnishes him with a complete assortment of brand-new gags—and some old ones which have been refurbished so as to appear genuinely up to date.

Like most of his other pieces, the action starts on high (which is Lloyd's way) and offers no let-down in its momentum. He believes in getting the laughs early—thus placing his audience in a most receptive mood for what follows in his scheme of things. And so he comes on the scene as a married youth trying to get home with an armful of bundles—the complications being developed as he tries to sit (or stand) in a trolley-car. Perhaps it is the first time that Lloyd has appeared in the opening scene as a victim of matrimony. No wooing here by a bashful lover. He's an easy-going benedict—so easy that he allows his wife to burden him with her exasperating relatives—the teasing li tle brother, the shiftless big brother—and worst of all—the nagging mother-in-law who would rule the roost.

You call it an old idea? Well, you are right. But look how serviceable the mother-in-law joke has proved in vaudeville. Harold surely makes rich material of the aging Amazon. He breaks the conventions in drawing "mother" just a little bit different. Still, it took real character acting by Josephine Crowell to color it and make it real.

The laughs? They mount from the moment that Harold takes his trolley ride and takes his family in his new car. The machine becomes a total wreck

(*Continued on page* 97)

THE SNOB

The Most Human Story

IN speaking of real intelligent pictures—those executed with adroitness and imagination, it is significant that Monta Bell has achieved a triumph in *The Snob,* the Metro-Goldwyn production. This man, Bell, has already won his spurs with *Broadway After Dark,* and his association with Chaplin in *A Woman of Paris,* brought him much of the comedian-director's gift of subtle expression. It has been treated most intelligently—not only from a technical standpoint, but also from the standpoint of human values. Apparently, the schooling he received from Chaplin has not been in vain, since there is complete evidence of subtle and suggestive treatment.

There are no heavy thrusts here. Bell credits his audience with intelligence—and makes them enjoy it. Helen R. Martin's story, itself, is not new, but under his skilful guidance it appears refreshingly novel. It affords one moment after another of subtle humor, delicate pathos—and heart appeal which doesn't drip with saccharine sentimentality. We would call it a true study of human nature—a true portrayal of a genuine species in the life of America. It paints truthfully the domineering, self-satisfied social climber, the "bootlicker," who worships wealth and position. But more than that, it paints the deepest-dyed snobbery of all, expressed in the snob's ostracizing of his humble relatives—particularly, his shame of his own mother.

The ingredients have been admirably assembled together—to make a perfect dove-tail of a pattern. The central figure mellows and grows—and it is a fine representation as portrayed by John Gilbert. He makes the character a true snob—who constantly fawns at wealth and casts aspersions upon his lowly relatives, who, true to custom, dress as Mennonites always dress. He "bootlicks" anyone with money. So he marries, but neglects his wife, ignorant of the fact that she is wealthy, until too late to do any good.

The director in developing this character—and the others, shows us a sound knowledge of human nature. Not a single figure is out of focus with life. And the snob is convincing to the end—not sacrificed on the altar of conventions.

There are several truly inspired touches—particularly those scenes in which the wife informs her husband of impending motherhood—and again when she realizes the futility of giving birth to a dead child. There is poignant depth for you! And

of the Month

by LAURENCE REID

HE WHO GETS SLAPPED

The Best Drama

THE selection of Andreyev's sardonic study of life for screen production has proved an extraordinarily happy venture in motion picture enterprise—thanks to a wholly fortunate blending of the art of playwriting, direction and acting. *He Who Gets Slapped* thus meets a far happier fate in its transfer from the stage to screen than is the lot of most plays. The benefits of this rare circumstance accrue as much to the screen patrons as to the producers—who will count in dollars a reward equal to the amount of pleasure this film will afford the devotees of photoplay art.

The picture is a clean-cut score for Lon Chaney—who climbed to fame as a "master of make-up" and is now justifying his place in the sun of popularity with a display of an amazing skill in the delineation of character. It is, moreover, a credit to the intelligence and sound methods of the director, Victor Seastrom. Between these two, we are given a moving and beautiful rendition of the play.

The merit of the play has been demonstrated and acknowledged in America thru the success of its production on the stage. It is the story of a scientist who turns to clowning with a circus after he has been robbed of the honors due him as the formulator of important scientific theories, and also robbed of his wife by the man who had posed as his friend. "He" determines to amuse the populace with his act of getting slapped, a performance which proved highly amusing when he asked for justice before the Academy of Scientists and at the hands of the wife on whom he had lavished his love.

In the skilled hands of Lon Chaney, "He" becomes the personification of the Andreyev character. As his most sensational display of emotional expression, we point to his depiction of bewilderment and anxiety as his friend the Baron reads the paper prepared for the Academy. As the reading progresses and no mention of the scientist is made, it dawns on him that the Baron will pose as the discoverer of these new theories. But in every scene Chaney lives the emotions of the character and he rounds out a performance that ranks with the finest given the screen.

The director has never permitted the irony of the play to touch the mark of bitterness and the result is a touching, warm, and, at moments, tender narrative. The atmosphere of the picture has been created with a fine regard for theatrical effect and

(*Continued on page 97*)

THE TORNADO

The Best Melodrama

HERE is melodrama at its very best. Indeed, the picture belongs among those photoplays that provide incontestable testimony to the superiority of the screen over the stage as a vehicle for this dramatic form. Realism and the spectacular scenic elements—bone and sinew of melodrama—are employed in a scale never even to be attempted within the four walls of a theater.

For the sweep of its action and the tremendous power of its climax there is nothing more adequately descriptive of *The Tornado* than the title itself.

The picture has been cast in the same mold which shaped such splendid examples of the melodramatic art as *The Storm* and *The Signal Tower*. It is the equal of those remarkable films in every respect and the superior in many.

House Peters again proves his claim to the leading honors as an interpreter of these Homeric heroics. He is an actor who can perform the astonishing acts credited to these heroes without once suggesting the consciousness of self-superiority. A credible person, one whose very motives, even, loom up in the stalwarts he brings to the screen.

The Tornado is provided with a commendably simple plot. It is the story of a man who seeks forgetfulness as a worker at a lumber camp. He is a rough, hardy character in a calloused community, but the measure of his sturdiness is not even traced until there is a climax in which he rescues the woman he had loved and who had married another, from a train swept into swirling waters by a tornado.

This story Universal has depicted with a splendid economy of action. It is a concentrated study in action, with the march of events swinging along at that steady, vigorous stride of the inevitable. The climax is a marvel of camera work. The fire scenes

Reeling With Laughter

Above, the Spats, three intrepid fox-hunters. Everyone's off but old Dobbin! The joke's on the hunters instead of the fox. Frank Butler, Laura Roessing and Sidney D'Allbrook, in a Hal Roach comedy

Ralph Graves forgot to ring up fares when Alice Day stepped aboard. He's *Off His Trolley* about her in his new Sennett comedy

"Yes, we have no accident insurance," sings Wanda Wiley (right). Watch your stepladder, Wanda! It's a new Century comedy

Meet the Gumps in the movies (below). "Fore," yells Chester and they're off down the parlor fairway

Ben Turpin mixed his dates as he mixed his costume and he's not sure just what happens next. But you can be certain he'll do what's expected of him, for he's a *Reel Virginian*

A DEPARTMENT devoted to the daily dozen for the funny-bone—getting it in practice for comedies soon to be released. An advance showing of amusing scenes from coming productions

The brave toreador might better have died in the ring with honor. You'll think so when you see *Bull and Sand* with Sid Smith, Madeline Hurlock and J. J. Sidney

Neal Burns was *Easy Pickin's* in the ring, but Sweet Molly Malone revived him in their latest Christie comedy

"The smile was on the face of the tiger." A heavy joke on poor Sambo, but merely one of many in *Roaring Lions at Home*, a Fox comedy

She's in love with a perfect 38, but Walter Hiers still thinks he has *A Fat Chance*, and is tipping the scales to prove it to the lady in his new Christie comedy

Harry Langdon can preach when his life depends on it. The picture is *Feet of Mud*

We'd Like To See Them Again

Favorites who left the screen at the height of their success

MARY FULLER

In the good old days Mary Fuller was almost as popular as Mary Pickford, especially in child rôles. We are sorry she decided to give up her career

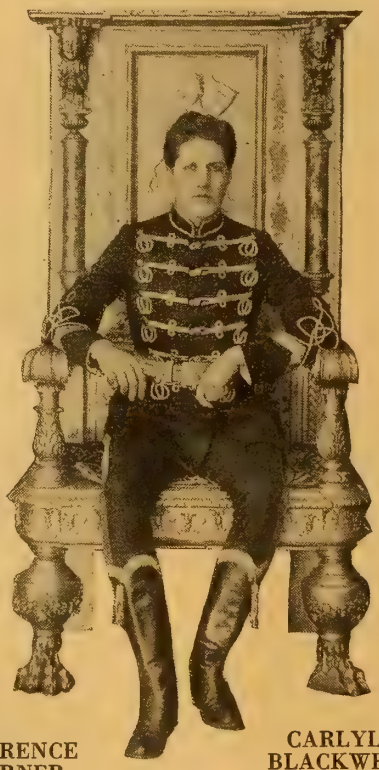
MARGUERITE CLARK

ANN LITTLE

Never since Ann Little left the screen has there been a Western heroine so popular as she. And who has been able to take Marguerite Clark's place?

E. K. LINCOLN

Tho E. K. Lincoln was in great demand as a picture hero, he deserted the films for a farm-de-luxe, and kennels of prize-winning chows



FLORENCE TURNER

CARLYLE BLACKWELL

"Broncho Billy" Anderson was the King of the screen when motion pictures were in their infancy, and was adored by all the girls

WILLIAM ANDERSON

Carlyle Blackwell and Robert Warwick were the screen's "matinée idols" for many years. Now they are both starring on the legitimate stage

Florence Turner and Crane Wilbur were long idolized by the fans, before they chose other careers. The one has just come back to us, but the other is still writing successful plays

ROBERT WARWICK

CRANE WILBUR

Shots from the First Fan Magazine

Many of our early prophecies in regard to pictures and the industry have now come true

FOURTEEN years ago, while the movies were still shown in the back of stores—dark, ill-ventilated holes in the wall—and the pictures were shaky and tremulous dancing things which hurt your eyes, Eugene V. Brewster, thru the pages of this magazine, was valiantly prophesying that the day was not far distant when the people would pay at least one dollar for admission to a glittering Broadway picture-palace; and that this palace often would flaunt aloft the sign: *Standing room only.*

"Motion pictures are the books of the masses and they have come to stay," reads the very first number of MOTION PICTURE MAGAZINE, February, 1911. "Nothing in ancient or modern times has taken such a hold on the public and the reason is not hard to find. Do they not supply at once education, entertainment, culture and gratification of all the emotions? The motion picture will take its place among its sisters—poetry, drama, literature, painting, sculpture, architecture and music—and form a staff for them all."

An avalanche of protest in the form of *Letters to the Editor* from indignant Sunday-school superintendents followed the appearance of the first issue of MOTION PICTURE MAGAZINE. But the storm of indignation reached its crest when Mr. Brewster suggested, in an editorial, that Bible history might be most effectively taught to the children by showing the sacred stories in motion pictures in the churches.

"It is indeed a strange notion that some hyperbigoted people seem to have," he wrote in 1911, "that in every motion-picture machine lurks a devil with red horns, tainting every film that runs across the lens. A motion-picture machine is no more out of place in a church than an organ. We must learn to distinguish between the use and abuse of a thing.

"The world is slow to recognize the possibilities of the motion picture. It would be an interesting experiment if a dozen children should be taught by means of motion pictures all the school branches such as geography, history, botany, astronomy and the classics, and at the end of a year, their education should be compared with that of a dozen other children who had been five years learning this by the usual methods."

A recent portrait-sketch of Eugene V. Brewster, who, fifteen years ago, had such supreme faith in the power of the motion picture as an art and an industry that he conceived the idea of publishing a magazine devoted solely to motion pictures. He was aided by J. Stuart Blackton and, in the face of bitter comment, and even ridicule, they brought out in February, 1911, the first fan magazine in the world, and thus blazed a new trail, which has since been followed wholly or in part by many other publishers

BUT, of course, the magazine, like the industry, had its staunch and loyal friends, who rejoiced in its appearance and deluged it with letters of approval. Representative people and leaders thruout the land were expressing their faith in motion pictures and openly approving them. Before the magazine was a year old it quoted a statement of Jane Addams' under the title of "The speech that made Jane Addams famous."

"The motion picture," said Miss Addams, "is one of those peculiar mush-room growths in the amusement of a great people which has sprung up suddenly, somehow, no one knows how or why, and which has to grow because at rock-bottom it is too big and splendid to allow the little evil in it to control and destroy it."

From the very beginning the magazine sponsored the improvement of pictures, continually emphasizing the

(*Continued on page* 86)

The Story of My Life

"I wonder if many movie actresses have had the fun I have had making pictures. I've loved every minute of the last twelve years"

By

Ruth Roland

Henry Waxman

At the left you see Miss Roland as she looks at the present time. At the bottom of the page you see her as she looked in her first picture, called *The Chance Shot*

ONE thing is certain. They will never tack a brass tablet, *Birthplace of Ruth Roland. Visitors Admitted Between 2 and 4 Week Days,* on the front of the three-story frame house in San Francisco where I entered the ranks of Native Daughters, for the main and simple reason that there is a fifteen-story office building standing on the spot now. All of which goes to prove I grew up with Hollywood.

From the very beginning I always felt as tho I had several mothers. First there was my grandmother, born in Switzerland, who would tell me the mountain legends of her girlhood and sing me to sleep with Tyrolese lullabies. She could yodel beautifully, too. Yodeling takes a certain throat formation which I have inherited. I used to love to do it on the open ranges in my Western pictures, with the cowboys, when I was on location.

My own mother I remember was very beautiful, and the one faded picture I have of her confirms me. She was a protégée of Adelina Patti and a concert singer whom the papers referred to as "The California Nightingale." When I was a tiny baby I had a nursery behind the scenes in the Columbia Theater where she was prima donna, and my father was manager, and—so her diary tells me, in pale violet ink—I never cried so long as there was music and bright lights to entertain me.

My other mothers are my aunt Bertha and my aunt Edith, with whom I live now, the "Auntie" whom all my friends love. Not long ago Bebe Daniels, who has known the family ever since she was a little girl, started to introduce her to someone, and had to confess she had never heard her last name!

Ruth at the age of six months

My father and mother separated soon after I was born, and I did not see my father until I was six years old, and then only as I might meet any stranger. But dont imagine that my childhood was forlorn; I had too much to do to be lonely. I learned to talk before I was a year old, and at two I was reciting that classic of the Third Reader, *Papa's Letter's Gone to God,* to all the callers who came to the house, until I struck and said flatly that I wouldn't post Papa's letter another time.

When I was two, my mother decided to try me with a juvenile "Cinderella" Company opening at the local theater. I was too small to use in the show itself so I was given a specialty act to do between scenes, a little skirt dance and two songs, *They Wont Have Any Babies Like Me,* and *What Could the Poor Girl Do, Boys?*

Naturally, when the time came for my first public appearance, my mother was so nervous that she stood in the wings wringing her hands, but I sang and danced, and when they applauded

As she looked in an early Kalem comedy

I sang and danced all over again. I was having such a beautiful time that they had to send my mother out onto the stage, finally, to carry me off by main force!

As "Baby Ruth" I played in stock companies and vaudeville for five years. In long golden curls and white organdie ruffles I ascended to Heaven as Little Eva; in long, golden curls, velvet pants and lace collar, I was Little Lord Fauntleroy. I reunited stage parents, softened the hearts of stage misers, prayed by stage beds in calcium moonlight—always in long golden curls—and took it all as glorified play.

When I was eight my mother died and I came to Los Angeles to stay with my Aunt Edith in a bungalow in an orange grove, where Hollywood stands today. But after the life of the theater it seemed pretty dull to play with dolls and have tea-parties with the next-door children. When I went back to San Francisco to visit some cousins, I slipped away from the house all by myself one morning and returned two hours later to announce serenely that I had signed a nine weeks' contract in vaudeville!

"Bub—but what will you do?" gasped my relative, gazing respectfully at the legal-looking contract I displayed.

"Oh, *that's* easy!" said I; "I'll just sing and dance and things." And so I did, first in Indian costume, then in darky make-up. Already I was qualifying as a serial star in hairbreadth escapes from death. While I was acting in vaudeville I fell off the park merry-go-round (I must confess because I was looking around to smile at a little boy behind me!) and had to have fifteen stitches taken in me. Indeed, I have been sewed up so often that I would be beautifully embroidered if they had only done it with colored thread.

A few weeks later—likewise while I was looking back over my shoulder at a little boy on the street—a fat Dutchman ran over me on a bicycle, knocked out several teeth and fractured my shoulder.

Again, while I was exploring an abandoned house, I slid down the banisters and, being old and rotten, they had splinters in them, and—well, I stood up to eat for some time afterward!

Ruth when she was a demure child of thirteen

Important members of the Kalem crowd twelve years ago—Mickey Neilan, Ruth Roland, and the director

In one of the rôles that made her famous as the daredevil heroine of twelve-reel serials

But my worst accident was when I fell off the top of the bleachers at the circus and landed fifteen feet below *astride a sawhorse.* A small newsy, recognizing me, had greeted me with "Hello, Baby Ruth!" and a friendly slap on the back which upset my small balance and over I went, breaking five blood-vessels and sending so many women into hysterics that it broke up the performance.

After this vaudeville engagement I retired into private life, and went back to Hollywood and to school.

The movie houses of those days were characterized tersely by my aunt as "dumps" and I was not allowed inside one. Mary Pickford and Owen Moore were the reigning favorites and I used to stand entranced before the posters and imagine my own face among Mary's golden curls. It's a queer thing, but I have never wanted anything in my life that I haven't had, sooner or later. (Just a moment, please while I find some wood to rap on!) When I stood before those posters I used to want more than anything in the world to be in the pictures——

(*Continued on page 96*)

The Movies Are Growing Up

A comparison between the motion pictures of this day and of the early days when screen acting was an outcast profession and the directors had to kidnap their stars

By J. STUART BLACKTON

Maurice Costello, the famous Vitagraph leading man, and his small daughter

I FEEL rather like one of those discoveries they unveil monuments to in the news reels. Still, I suppose that if Sir Isaac Newton hadn't happened to sit down just under that apple, eventually somebody else would have discovered gravity, and if Columbus hadn't hocked Isabella's jewelry some other explorer would have happened across North America in the course of time.

When Eugene V. Brewster and I issued the first copy of the first fan magazine, fourteen years ago this month, we had no idea what we were starting. My principal plan was to have some sort of medium in which to answer the questions people were constantly asking Vitagraph (without enclosing a two-cent stamp for a reply).

"How do they make ghosts in the pictures?" "Do you have to know how to act to be in the movies?" "Is Maurice Costello's hair really curly?"—that kind of thing. I may as well add right here that the only difference between the questions the fans asked then and the ones they ask now is the name of the actor whose hair they are interested in.

Dates, which are tiresome things when they concern the Phenician wars or the invention of printing, are fascinating to all of us when they are within the range of our own experience. In 1910 then, just a fifth of an ordinary lifetime ago, the motion pictures were an outcast profession, a poor relation of the theater.

Regular Broadway actors sneered at the "galloping tintypes." You can hardly blame them. The fourteen thousand cinema houses in existence at that time were practically all of them "store shows," empty shops or warerooms with wooden chairs and a dirty white cloth screen at one end, in which an attendant went up and down the aisles squirting some violent smelling perfume every hour or so to enable the audience to survive the atmosphere. The five- and ten-cent admissions filled these places with laboring people, foreigners, toughs and hoodlums. The better class of audience could see motion pictures only as one of the acts in a vaudeville program.

Bill Shea was our "kidnaper" at Vitagraph. His duty was to go over to New York when he wasn't needed as a sheriff in a Western, or to paint a "flat" curtain of a city street, or sweep out the studio, and plead, coax and bribe actors to come over to Flatbush and work in our pictures. Theatrical managers were throwing out dark hints that anybody who ever hoped to get a stage contract again would do well to keep away from the upstart cinema. But now and then—possibly by force—Bill was able to bring back a recruit disguised with glasses,

Above, Earle Williams and Anita Stewart, the popular screen lovers of Vitagraph, in a scene from *The Goddess*. At the left, a set from *His Conscience*, made by Lubin in 1912 and considered one of the most magnificent interiors that had been filmed up to the time. Earl Metcalfe and Ormi Hawley are seated in the foreground; Earl Metcalfe is standing, in the center

a fake beard, and a *nom de plume*. Charles Kent was the first legitimate actor to enter the despised profession of pictures openly, and it must be admitted that his real reason was not so much faith in their future but the loss of his speaking voice.

In 1910 the eight leading companies, Selig, Biograph, Vitagraph, Kalem, Lubin, Melies, Essanay, and Edison, banded together, took out patents on all apparatus used in projecting pictures, and charged each "store show" two dollars a week for their use. Such ruinous taxation soon began to put the cheap little, smelly hole-in-the-wall places out of business, and theaters devoted entirely to pictures gradually took their place. Vitagraph, by the way, is the only name left in all that list, the oldest film company in existence.

Cheap admissions put the pictures over in the beginning. A workingman could take his whole family and still have change left from a dollar bill. Now, when most first-run houses charge eighty-five cents to two dollars for a seat, the audiences are undoubtedly higher class, cleaner, and there is no further need of the perfume spray, but I sometimes wonder what is to be the end of this price-boosting both in production and in theater admissions. There are so many more people who have a nickel than there are those who have a dollar!

As a matter of fact, there are still nickelodeon houses scattered thruout the small towns, where inexpensive pictures are shown and people know and love humble screen stars whose faces never appear in the fan magazines. The other day I saw a picture in Los Angeles for ten cents. The dingy, little theater is crowded in between an orange-drink stall and a place where they sell Oriental jewelry, made in Fall River, Massachusetts. They dont squirt perfume in it—tho it wouldn't hurt if they did. It is only a hundred feet away from Grauman's Million Dollar Picture Palace, with its orchestra of forty-seven pieces and uniformed doormen. But the whole distance traveled by the pictures in the last fifteen years is represented by that short block!

Above, are another famous pair of screen Romeo-and-Juliets, Francis X. Bushman and Beverly Bayne. At the right you can find Florence Lawrence, and the Moore boys (Owen standing, and Matt seated) in a scene from a picture released over ten years ago

Clara Kimball Young, as she looked when she played ingénue rôles for Vitagraph. One of the Costello children is with her

In 1910, when I helped to launch the MOTION PICTURE MAGAZINE on its career, the Vitagraph studio was the biggest in the business, having three stages covered with glass. Old Sol attended to the lighting. When he didn't shine, we didn't make any pictures. It wasn't until three years later that we took movies by artificial light and they were still shooting with natural illumination at Universal City in 1915.

When I step out onto one of our immense stages now, with its sun arcs, its Kleigs, its spots and mercury tubes, making all of us who are not an inch deep in grease-paint look like corpses, I think of that little old sun-lighted stage with regret. Three-thousand-dollar-a-week stars spend half their time now sitting about waiting for sixty-dollar-a-week electricians to push and shunt and drag the various lights into place—at least, that's the feeling of the man who is signing his name to the salary checks!

In that old Vitagraph studio cleats of wood were nailed to the floor in the form of a triangle. What went on inside these cleats showed in the picture. If a man stuck an arm outside of them, it was pictorially amputated. The actors used to feel for the strips with their feet to make sure they were still in the picture.

In 1910 we had a stock company of forty-five people at the studio, among them Norma and Constance Talmadge, Anita Stewart, Anna Q. Nilsson, Earle Williams, Rosemary Theby, John Bunny, Flora Finch and—the Valentino of his day—Maurice Costello, with his famous dimples and his masculine beauty which won the hearts of more women than even Wallie Reid did, five years later.

Except for Cos, every actor, cameraman and director hammered sets, ran errands, rummaged the neighborhood for props, and generally took the place of the

(*Continued on page* 108)

Presenting the Queen of the Motion Picture Serial

Above and at the right are new pictures of Pearl; at the left, a scene from an old film

Photographs by Abbe

Pearl White was the daring, dashing darling of the fans for all the years that she clung to the profession of screen actress. Now she's the hit of a sparkling revue on the French stage. You can see for yourself that her youth and spirit are eternal

That's Out

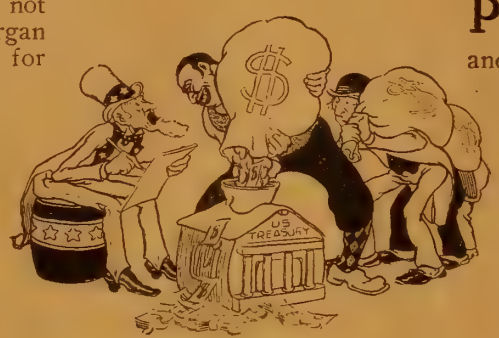
Keen Comment by TAMAR LANE

Illustrated by Harry Taskey

Read 'Em and Laugh

ONE of the most amusing of recent events was the publication of the income taxes paid by various personages prominent in the public eye. After a perusal of the figures given out, it becomes apparent that Denmark is not the only country wherein something is sour. It has always been a common belief in this country that John D. Rockefeller was one of the richest men in the world—if not the richest; and that J. Pierpont Morgan was running him a close second for honors.

Banish the thought! Rockefeller and Morgan are just moderately well-off, that's all. At least, according to the tax reports they turned in. For while John D. stated that it was necessary for him to pay a tax of only $124,266.47, and J. Pierpont announced that his income tax amounted to only $98,643.67, our screen favorite, Douglas Fairbanks, paid the Government no less than $225,769.04. In other words, almost twice as much as the famous oil magnate and almost three times as much as the famous financier!

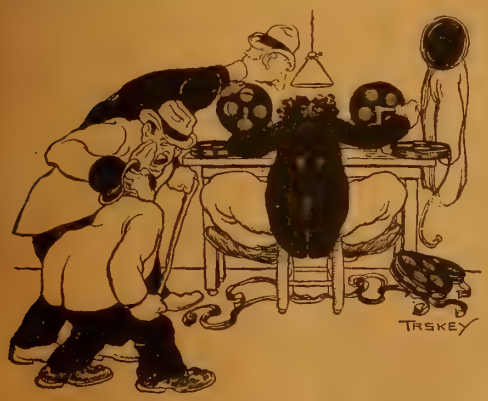


Rockefeller and Morgan are only moderately well off, according to the income tax which each of them paid as compared with that paid by some of our screen celebrities

Even Thomas Meighan was forced to pay $51,239.97 and Carl Laemmle, president of the Universal company, $50,249.89. Jack Dempsey, with a tax of $90,831.31, paid almost as much as Morgan. It strikes us that either the reported wealth of some of our noted millionaires is nothing but the work of ex-movie press-agents, or else our screen celebrities have not yet learned the knack of the proper way in which to make out an income tax report.

Charlie's Silence Means Something

FOR the past few months there has been a long and heavy silence from the direction of one Charles Spencer Chaplin. To those who know and appreciate Charlie's love of publicity, and how he delights to bask in the head-lines of the daily press, this means much. It is an important piece of business that will make the premier comedian lose all interest in seeing his name in print, and if we are any judge of Chaplin, theatergoers can look forward to something very fine in the way of celluloid entertainment when the comedian's next film is released.



Something is brewing in the brain of Charlie Chaplin. Theatergoers may look forward to his next film

Call It Anything But Good

PARAMOUNT recently released *The Story Without a Name*. We saw it, and we dont wonder that they were unable to discover a name for this strip of celluloid. As a matter of fact, if they had found a name for the thing, it would have been *The Name Without a Story*. This film is so bad it should make a lot of money.

The Big Hollywood Auction Sale

IT is funny what strange ideas people have concerning Hollywood and the motion-picture colony. For some reason or other the opinion seems to prevail that there is so much money in the film business that every studio member has a large bank-account and two or three Pierce Arrows to ride about in.

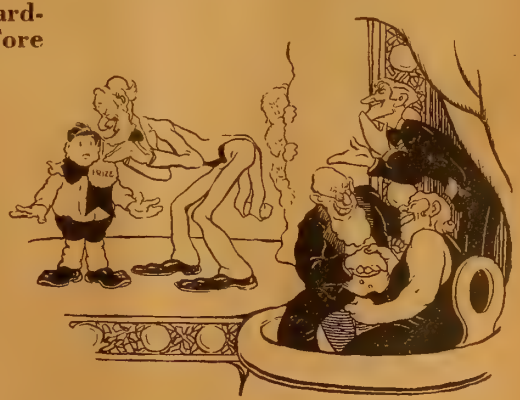
Some jewelers came to Hollywood recently, took over a store, and started a big auction sale. I witnessed the sale on the opening night. The jewelers put up for sale such little trifles as $5,000 rings, $4,000 tiaras and $8,000 necklaces. They must have thought everyone in the town was a millionaire.

There were no bids received on these articles and they were tucked away back in their cases. A little later in the evening the auctioneers got more reasonable and they did a very good business in such Hollywood luxuries as thimbles at 50 cents and alarm clocks at $1.25.

Eleanor Boardman to the Fore Again

WHEN Eleanor Boardman burst upon the screen in her first important rôle, she drew forth many predictions for

(*Continued on page* 110)



We nominate *Boy of Mine* for the best film of 1924 and the $10,000 prize

On the Camera Coast

Even the parents of the Angus twins cant tell them apart. The thorn between the roses is Charles Ogle. They're watching a scene from *Code of the West*

POLA NEGRI'S heart is broken again. The other day I went to call on the lovely Pola in her dressing-room on the Lasky lot. Her secretary came out looking scared and white and said that Pola couldn't be seen. She added lamely that the reason was Pola had cold-cream on her face. But it appears that the cold-cream was around her aching heart. For at that moment, someone else whispered hoarsely to me, "Come away; she has another broken heart."

I dont know what was the trouble or who the swain this time. Keeping track of Pola's emotions is too fast for me.

Anyhow, she went to a party the next night at Noah Beery's and was the belle of the ball; so I guess the broken member was mended.

Meanwhile, Pola gave a party herself at the Ambassador for Kathleen Williams, who is going back to the Orient for her third visit. This time she will spend five months in India, after short stops in Japan and China.

Pola is doing some of the greatest acting of her career in *East of Suez*, which Raoul Walsh is directing, with Edmund Lowe as the leading man. The other day Pola did a big emotional scene, and when it was over she couldn't stop crying; they had to carry her to her dressing-room.

Certainly, life is not monotonous when Pola is around.

In this same picture some of the finest acting I have seen for a long time is done by some Chinese from Chinatown, most of whom never saw a studio, much less a motion picture camera, before.

Nothing to do in Berlin but play Mah Jong! Mae Marsh and Carmel Myers were over there together, but not in the same picture. Mae was the star of *Arabella*, and Carmel of *Garragon*

Lew Cody signals "welcome home" on his return from England and France

Lefty Flynn, star of F. B. O., is just as handsome and just as left-handed as in his football days at Yale

"Make yourself at home," said Owen Moore to Constance Bennett, pointing to her forlorn dressing-room for *Code of the West*

As this is written, the production of *Peter Pan* is nearing a close. Already they are beginning to worry what is to be done with little Betty Bronson. After playing this part of parts, they cannot permit her to do small ones. They are considering *A Girl of France* for her.

The *Peter Pan* production nearly ended in a wholesale funeral the other day. They had a score or more of young children out in a pirate ship in the Santa Cruz Islands off the California coast when a storm blew up—the first of the rainy season. The ship snapped both anchor chains and drifted around all night in the storm-tossed channel, to the yowls of the children and their frightened mothers. The ship was far from seaworthy and there was nothing to eat or drink aboard. When the storm finally abated, they found themselves in a cove of one of the islands, and in safety. Betty Bronson, as it happened, was not on the ship at the time.

Harry Carr's department of news and gossip of the Hollywood picture folk

DOUGLAS FAIRBANKS, JR., has started his career again at the Lasky studio, this time playing small parts in various pictures instead of attempting to star; also this time without chewing-gum. It seems that when Doug, Jr., was playing in the studio before, gum was his undoing. They couldn't separate him from his cud. During the taking of one scene, the director had to wrench the gum away from him seven times. And what with the natural grief on both sides and the mental wear and tear and the nerve strain, the scene had to be retaken twenty-four times—which didn't help Dougie's career to any considerable extent.

Charles Horton, ninety-three-year-old millionaire, sells peanuts to keep young. His customers are Jack Pickford and Ann May

THE huge box-office success of some of the recent animal pictures has brought back lions, tigers and other critters to the world of art once more. No studio is complete without a jungle. The other night they were using a lion in *Dixie,* which Reginald Barker is directing at the Mayer-Goldwyn-Metro studio. Being awakened suddenly from his beauty sleep and confronted by a battery of blinding lights, was too much for the king of the jungle. With a whoop or a yell or whatever it is that lions use by way of sound, the creature went straight up over a twenty-foot wire-meshed fence. It was a wonderful leap, but tame compared with the leaps that followed as cameramen, props, directors, etc., suddenly excused themselves. They 'phoned to the Culver City police station for help. Two cops, in a frenzy to arrive to the rescue, ran their car into a telegraph pole and so got there late. When they arrived, the lion was nowhere to be found. The police hunted for him until daylight, when he meekly climbed into his cage.

The other day I saw the lovely Madeline Hurlock working in a picture at the Sennett studio. She was in evening dress and was standing as still as a statue. She bowed with frigidity and care. At which point I happened to peer around the corner of her personality and saw an enormous lion sitting composedly on the train of her dress.

"Aren't you scared?" I asked from a discreet distance. Miss Hurlock always speaks with a slow, deliberate voice. And so she said in her measured way, "No, I am not exactly scared, but I am not what you would call easy in my mind."

Whenever you see a lion working on a set, you see also great dignity on the part of the actors and stage hands. No bustling to and fro. The reason for this is that safety lies in standing still, as it were. The only dangerous thing you can do

(*Continued on page* 88)

Here's our Doug, side by side with Spanish royalty, the Duke of Alba, who recently visited Hollywood

Warner Baxter didn't realize Betty Compson was a sculptress till she "did" him during the *Garden of Weeds*

Edmund Lowe (below) often takes the air for recreation. He is a skilled aviator as well as a star

At the left we have Maurice Elvey, the famous English director, advising Shirley Mason in her latest starring vehicle, *The Scarlet Honeymoon.* In *Curly-top,* which she has just finished, she wears a blonde wig

An Original Picture and An Original Director

The picture is *The Salvation Hunters,* and Charlie Chaplin calls it "a marvel of composition and rhythm." The director is Josef von Sternberg, and this is his first picture

Above is Nelly Bly Baker who plays "The Woman" in *The Salvation Hunters.* She first was brought to the attention of motion-picturegoers by her interpretation of the masseuse, a rôle which was given her by Charlie Chaplin in his *Woman of Paris.* With Miss Baker, in this new picture, is only one other star well known to American fans, Stuart Holmes, who plays "The Gentleman"

Above, at the left of the group, is Josef von Sternberg himself, the author and director of *The Salvation Hunters;* at the extreme right is George K. Arthur, who plays "The Boy." Douglas Fairbanks, whom you surely have recognized, is in the center. Douglas and Mary are so extremely enthusiastic over Mr. von Sternberg's work that he has been signed by Miss Pickford to direct her next picture, which they hope will be an original story, something different and yet something very human

At the left is another scene from Mr. von Sternberg's picture, giving you a glimpse of two other characters in the cast which numbers only seven. "The Man" is Otto Matieson; "The Girl" is Georgia Hale

Trailing the Eastern Stars

News and Gossip from
DOROTHY HERZOG

LILA LEE is as happy as a lark working opposite Tom Meighan in his new picture, *Coming Through,* at Paramount's Long Island Studio. The last time Tom was on the Coast, he induced Lila to return to the screen as his leading woman in this picture and Lila agreed.

Shortly after the arrival of the new member to the James Kirkwood family, the entire family came East, Jim to commence rehearsals in David Belasco's production of *Ladies To Wait.*

There was considerable excitement in the Meighan unit when negotiations for Lila's services seemed headed for disaster. A matter of money and, anyway, Jim didn't exactly approve of Lila's working so soon after the baby's arrival. But everything is O. K. now and everybody happy. In addition to Lila, Tom's supporting cast includes Wallace Beery, Larry Wheat and Frank Campeau.

PAULINE GARON, friskiest of screen flappers, is expected in New York. Having completed several pictures on the Coast, Pauline is due in Paris soon to start work on a melodramatic thriller by the author of *Twenty Leagues Beneath the Sea,* which will be directed by Leonce Perrett, who put Gloria Swanson thru her dramatic paces in *Madame Sans-Gêne.*

Pauline admits Paris is a nice "little town" and it will be nice to go back for a brief stay. Last time she was abroad a German producing concern signed her up at about three thousand dollars a week for a picture with a name we confess we cant spell! But Pauline cant hand Germany much, and she vows she'll never make another picture in Teutonland—not for all the marks in the world.

ONE hears so much about Conway Tearle. And justly so. If you love him in pictures you'll fall even harder if you meet him personally. But his wife is a dear, too—Adele Rowland, vaudeville artist and head-liner. When we asked Mrs. Rowland why she never went into pictures, she made a droll face and retorted: "Why, in pictures you're not supposed to be over twenty-two. I'm twenty-three, you see."

OF course, Nita Naldi is now on the Coast, but we must invade Western territory to tell a good diet story. When Nita returned from abroad with the Valentinos in November, she had the slim figure of a Peter Pan.

"My dear, how did you do it?" gasped the curious ones, remembering her former avoirdupois.

© Underwood
Mrs. Rudolph Valentino, a gentleman in disguise, and Nita Naldi, strolling up Fifth Avenue

International Newsreel

A bit of good old Scotch was brought to America for Dorothy Dalton, stage and screen star. The item in particular is a new French Voisson car, painted in Scotch plaid and the only model of its kind here. It was a gift from her husband, Arthur Hammerstein, who is shown with Miss Dalton

Gilda Grey, the famous Queen of the Shimmy, has just signed a contract to do a series of pictures this spring in Paris

International Newsreel

Redskins from the Onondaga Reservation arrived in New York to take part with Thomas Meighan in a Wild West picture

At the right you find Marjorie Daw sailing Southward to avoid the Northern chill. Below, you witness Bebe Daniels accepting the chairmanship of the actresses' committee for the World Peace Christmas cards

Wide World

Nita smiled and valiantly defeated a tendency to boredom. "Spinach," laconically. "I breakfast on imagination. Lunch on spinach, and sup on spinach." Saying which, she nonchalantly stepped upon a conveniently handy scale and nodded at the one hundred and twenty-nine pounds it registered.

ROBERT FRAZER has a hobby. He confesses. Bob adores tinkering with radios. No, he isn't keen about radios as radios, but he relishes rigging up an outfit in an obscure kind of place—like a piano bench, or something of the sort. In Hollywood, Bob told us when we breezed in to see him while he was playing opposite Bebe Daniels in *Miss Bluebeard,* he has a spacious workroom, where he keeps all sorts of paraphernalia suitable to radio dickering.

ANYBODY can get Dick Barthelmess' "goat" these days. Honest, it's a fact. In *New Toys,* his new picture, there's a shaggy old goat that plays a part in the story and a playful electrician, to whom the goat took an unreasonable fancy, got Dick's goat. But only for a minute. Director John Robertson ordered the contrary actor back on the set, an order executed with difficulty—but executed.

ESPIED Wallace Beery the other day partaking of nourishment by his lonesome at the Algonquin Hotel (the mecca of movie celebs in N. Y. C.). Wallie had just completed a day's work as the heavy in Tom Meighan's new picture, *Coming Through,* now in production under Eddie Sutherland's direction at Paramount's Long Island Studio.

"Did you bring your wife with you?" we hailed.

"No," flourishing a fork, "she's in Hollywood."

"Working in pictures?"

"Oh, no," corralling a slippery carrot, "no, she isn't going to work in pictures. I lost one wife that way (Gloria Swanson, you know) and I'm not taking any more chances."

BEN LYON is a most amusing youth. Everybody likes Ben. He just finished work with Anna Q. Nilsson in *The One Way Street,* directed by John Francis Dillon at the Biograph Studio. Trailing up to the studio one day, Ben caught sight of us and insisted we pose with him for a photograph. It was terrible. We haven't the nerve to look at it.

However, quoth Ben: "The last time I was in Hollywood, there was a girl who accosted me every time I left the studio to ask, with tears in her eyes, for an autographed photograph of myself. Well," shrugging, "I couldn't bear to see her sad, so I gave her the picture in a hurry. But after the fifth one, I stopped to question her: 'See here, I dont mind giving you an autographed picture, but why the wholesale order?' Whereupon, with tears glistening in her eyes, she quavered: 'You see, a girl friend in my block agreed to give me an autographed picture of Ben Turpin if I gave her six of you!'"

MILTON SILLS, who has just started work in his new First National starring picture, *U. S. Flavor,* by Richard Kirk, is a one-hundred-per-cent. New York booster now. When he came on to the Big Town to co-star with Doris Kenyon in *The Interpreter's House,* he disliked the need of making the picture in the East. Once here, however, with the many new Broadway plays and the art and literary interests of the metropolis, he capitulated completely to its charm. Now, he wants to make all his pictures here.

(*Continued on page* 100)

About New Productions

The Silent Accuser

ANOTHER dog-day has arrived for wintry weather. And patrons attending a picture theater to get out of the cold will become thoroly excited over a new police dog, Peter the Great. The film is nothing but a vehicle and any one attempting to find logic and reality would be blind to its canine appeal. It simply wont stand analysis for a plot, as events transpire here which lack any motivation. So it should be accepted as a dog story. There is found the entertainment. Peter can raise a good and lusty bark over his performance. He shows uncanny intelligence and the director has seen to it that the dog never steps out of character by assuming to grasp the faculties of the human mind. Pete's life is guided by instinct.

It is the dog's job to rescue his master from jail (a trumped-up charge) and track down the real murderer. And these scenes provide a quota of thrills. It is all dog—is this story. The animal furnishes all the action and suspense.

There's tense drama and a consistent flow of action in *The Border Legion*, with Helene Chadwick and Rockcliffe Fellows

The Fast Set

IT all depends upon whether you've seen the original, if you like this adaptation. If you have seen it as *Spring Cleaning*, you must admit that it is much more sparkling and bright. If you haven't seen the play, the picture will please you. The dialog had much to do toward making it successful in the spoken version, inasmuch as there was little action. So in order to make it adaptable for the screen, the sponsors have been compelled to substitute this precious element.

William de Mille, however, has given the production some of his artistic direction—which makes it skip and hop about with a semblance of abandon. With the aid of Clara Beranger he has substituted some peppy subtitles for the original dialog. The story treats of the unusual frankness of a husband in introducing a woman of the streets into his home to save his wife from a bounder. The picture is delightfully acted by Betty Compson, Adolphe Menjou (you couldn't keep him out

(*Continued on page* 101)

Florence Vidor's work as the neglected wife makes *Christine of the Hungry Heart* a picture well worth seeing

At the left, is our old favorite, Harry Carey, in a scene from a good old-fashioned melodrama called *Roaring Rails*

A quartet of good players—Pauline Frederick, Mae Busch, Conrad Nagel and Huntley Gordon—make *Married Flirts* fine entertainment

There's old stuff, and entirely too little suspense in *The Great Diamond Mystery*, but you'll like Shirley Mason and William Collier, Jr.

We're Asking You:

Will March Come In Like a Lion?

It will! We are weather prophets! At least, we are for that particular month, for Ben Lyon will be on the cover of Motion Picture Magazine for March. It will be a handsome head of your hero, the lad who today is acknowledged to be the Flappers' Delight. At the request of many of our readers we have removed the price-stamp and the date from the body of the cover, and put them at the top instead, so the portrait of Ben is all ready to frame and hang above your pillow to bring you happy dreams.

Like Our Anniversary Number?

Nothing quite like it has ever been put on the market by any screen magazine. In order to get it, we scoured the studios from coast to coast for old pictures and reminiscences of the days when the movies were just beginning, a stepchild industry. We pestered the stars of a decade ago till we made them tell tales on themselves, and dug up stories they thought were safely buried forever. Look carefully at their pictures—you'll laugh, and agree with us that all of them still alive look much younger today than they did fourteen years ago.

New Year's Resolutions?

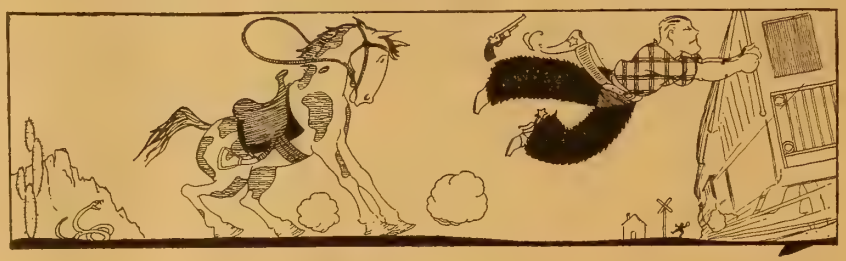
Did you make any yourself? And are you going to keep them? "I resolve, etc."—broken the next day — perhaps the same day. Read the resolutions of the biggest stars in screendom, given in their own handwriting on pages 30-33. Write us what you think are the chances they will keep them for a month. Can you suggest more helpful resolutions any of them might have made? If so, pass them on to us.

Did You See It?

Our brand-new roto insert, of course, the eight new picture pages in the middle of the book.

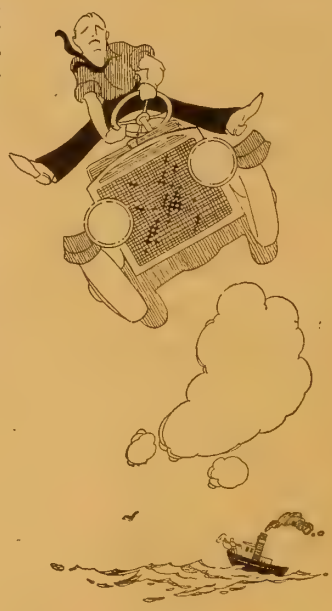
This new section, added to the sixteen rotogravure pages that we always have included, makes Motion Picture Magazine (editorial matter proper) the biggest and finest of all the screen magazines. Henceforward this new section will appear regularly. Watch for it.

Is a Movie Hero Really as Brave as He Looks?



If we are to believe what the screen tells us and shows us about our favorite daredevil hero, Big Bob West, then we *know* that there never lived a man braver and nobler than he

He leaps from one hazard to another without even mussing his hair. He climbs a skyscraper or a rocky cliff like a human fly, and does wild tricks in his puddle-jumper. He acts as tho the word "fear" just wasn't in his vocabulary



BUT——

He is just scared to death of his wife

Shaven or Whiskered?

Which way do you love him more? Turn to page 22 and decide. Nothing since the bobbed-hair craze has created a greater furor than the news that Rudy has grown a beard! To do it, he fled far from the maddening throng to his villa in Italy. Now he is in California making *The Scarlet Power*, in which he is the bearded hero, for some of the scenes. Do you prefer him with or without?

Did You Read It?

Meaning "Them Good Old Days"? In which the Answer Man reminisces, on page 62. If you didn't, you missed one of the most interesting features of the month. All about the days when the movies were young, even tho the Answer Man was already old and whiskered; when stars worked for thirty-five dollars a week, or less, and didn't get their pictures in the papers.

The Lady DIANA MANNERS

the most beautiful woman of English Aristocracy praises this care of the skin

"BEAUTY is the touchstone of life. So, for her own, for everybody's sake, it's every woman's duty to foster her beauty. She can effectively accomplish this loveliness by the Pond's Method, by using Pond's Two Creams."

Diana Manners.

THE LADY DIANA MANNERS is the most beautiful woman of her generation.

Beauty is in her blood. Dorothy Vernon of Haddon Hall was one of her ancestors. And her mother, the Duchess of Rutland, was a creature of rare loveliness when she was lady-in-waiting to the Queen.

Lady Diana's beauty sets the pulses racing, the imagination afire.

The modeling of her face, the lift of her head, the dignity of her figure, declare her "the daughter of a hundred earls." But the glint of gold in her hair, the starry blueness of her eyes, these touch the heart-strings, being heaven sent.

And the lily's own petals are not more snowy-white, more satin-soft, than Lady Diana's skin. As a great English artist who painted her said, "she has the most beautiful complexion in the world."

How Lady Diana Keeps her Beauty

Lady Diana—whose creed is, "Beauty is the touchstone of life"—knows the need of keeping all her own beauty untouched by wind and cold, the harsh lights and make-up of the theater, and the late hours of her exacting social life. So she bathes her face and neck in cold cream and protects them with a delicate finish provided by a second cream.

For, like so many of the beautiful women of England, of America, Lady Diana Manners has found the Two Creams that keep the skin its exquisite best no matter how it's taxed.

Before retiring or after any unusual exposure apply Pond's Cold Cream generously on the face and neck. Wipe it off with a soft cloth, taking away the day's accumulation of dust, dirt and powder. Finish with a dash of cold water.

Before you powder, smooth over your newly cleansed face a delicate film of Pond's Vanishing Cream. It keeps your complexion fresh and protected for hours against any weather, gives it a soft finish and holds your powder smoothly.

Like Lady Diana Manners you can "effectively accomplish this loveliness." Begin to use Pond's Creams. Soon you'll have a beautiful skin, tax it though you may. The Pond's Extract Company.

Maurice Goldberg

THE LADY DIANA MANNERS, daughter of the eighth Duke and Duchess of Rutland, is not only the darling of the most exclusive society of two continents—"England's best Ambassador in making friends of Americans for England"—but she is an actress of proven distinction. The small picture, from a drawing by her mother, shows her as The Madonna in "The Miracle."

EVERY SKIN NEEDS THESE TWO CREAMS

FREE OFFER *Mail this coupon and we will send you free tubes of these two creams and a little folder telling how to use them and what many famous beauties think of them.*

The Pond's Extract Company, Dept. B
143 Hudson Street, New York

Please send me free tubes of Pond's Cold and Vanishing Creams.

Name.....

Street.....

City.....State.....

Letters to the Editor

WE are giving our readers a chance to express their opinions in print, and to be paid for it. For the best letter (which we will illustrate) we will pay five dollars. Writers of other letters published will receive three dollars; extracts from letters, one dollar. Be brief, and to the point. Write us a snappy, interesting letter of from two to four hundred words in length. Give your *reasons* for your likes or dislikes. Do not neglect to sign your name and address, altho we will use your initials only, if requested.

Were They the Good Old Days?

DEAR EDITOR: Since *Monsieur Beaucaire* came to town, everything has changed. The ladies' skirts take up more room than a circus tent and the men are wearing silks and laces. The cabarets have closed because everyone has sore ankles from being whacked by dangling swords; two bus lines have gone bankrupt, they can carry only one Pompadour per seat. The elevators have a waiting list four miles long; yesterday a woman dressed like a queen ran for a street-car; she missed it. The stenographers have all lost their jobs, they cant get near enough to their typewriters to work. Half the city has burned down while the fire department put out fires on ladies' wigs; the women will smoke, you know, and are used to doing it in bobbed hair. Potential Jackie Coogans are weeping loudly, for rags are no longer popular; no more Soviet reds or Santa Clauses; whiskers fail to intrigue. Gone is the glory of the military uniform, every man looks like a Christmas tree; married couples no longer play bridge, they fight with swords instead.

The beautiful and elaborate costumes of Beaucaire's day are mighty pleasing to the eye when looked at from afar and the slow grace necessitated by wearing them is quite all right on the stage or in dreams. But save us from the hypersentimentalist who pines and sighs that the dress and manners of today aren't what they used to be! In our crowded world we haven't the room and in our great hurry to live we haven't the time to bother with them. And, strange as it may seem, in spite of our drab feathers and our bad manners, we manage, somehow, to have a pretty good time.

M. C. S.,
Washington, D. C.

From the Land of the Midnight Sun

DEAR EDITOR: Going to the movies in Norway is quite a different experience from going to them in America.

Moton pictures are very popular all thru Norway; even very small towns have their picture theaters, but these theaters, instead of being the palatial ones we know over here, are usually the "lokalen," or community hall where meetings and dances are held. It took me several days to discover the movie theaters in Christiania, for the entrance to them is, as a rule, merely a long corridor leading back from the street to the theater proper, which is built in the rear of a commercial building.

American-made films are shown almost exclusively and Paramount pictures more than the others. However, the names of the productions are so changed as not to be recognized. For instance, *Where the Pavement Ends* was called *Two Persons*, and *To Have and To Hold* was shown as *With Sharp Weapons*.

During my entire sojourn in Norway I saw only one Swedish production and that was a study in unadulterated gloom. On shipboard I saw *Sumuran*, the last picture Pola Negri made in Germany. It was interesting but badly cut. It was saved by Ernst Lubitsch as the hunchback; he is just as good an actor as a director. Jenny Hasselquist, a very popular Swedish star, appears in this picture, but her bad make-up and the bad lighting detracted much from her charms. Pola was her old self, but the story is not a pretty one and would have to be purified a great deal before it is shown in America. After seeing this film I can understand the need for censors.

On a train from Bergen I met members of a German film company on location in Norway. None of them are known in America, but the height of their desire is to come here. The director, who was also leading man, and a clever stunt actor, told me that if he could earn ten dollars a day acting in American films, he would sail at once for the U. S. A. Such salaries as even an extra gets in this country are unheard of over there.

One member of the company was a clever little girl of three with all of Jackie Coogan's sparkle. Another was a trained dog whose tricks were truly remarkable. The leading lady was a beautiful German girl whom I thought quite on a par with our American actresses.

MOTION PICTURE MAGAZINE is easily obtainable in Norway and widely read.

C. O. H.,
Chicago.

The Friendly Growler

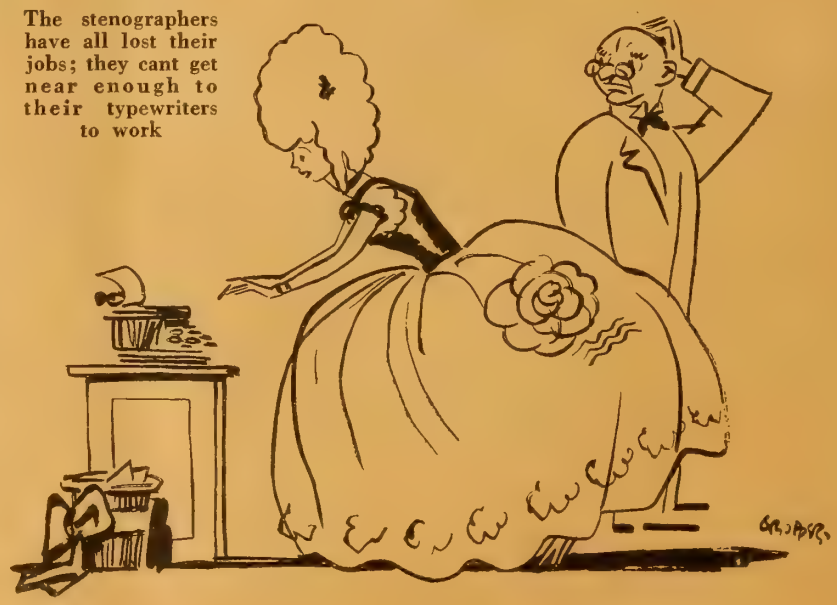
DEAR EDITOR: Dont take me too seriously, but there are a few explosives I must get off my chest, concerning your admirable magazine.

First, why do they call Novarro a "sheik"? The man is primarily an actor and a great one at that. Minus his beauteous locks and classic features, he could play the part of an old man as well as a young hero. So why desecrate him with the title of sheik?

Second, I'm weary of hearing that absurd, plaintive cry, "What's wrong with Pola Negri?" They say she falls short of something or other in every picture, yet, given identical parts with Mary Pickford, Gloria Swanson and other celebrities, she actually outshines them. I refer to Mary's *Rosita* and Gloria's *Humming Bird* as versus Pola's *Spanish Dancer* and *Shadows of Paris*. Of course, Pola may have lost out a bit because she seemed to be following right on the heels of the other two actresses, which was bad taste, to say the least. But that was the fault of the producers. What is the matter with them, anyway? Have they developed a contest complex? Dont they realize that to exhibit each his particular star in the same sort of picture can only hurt each one of them? As for Miss Negri's taste in clothes—if that is indicative of all Polish women's idea of good dressing, I think we would better go to Poland instead of to Paris for our styles.

Next, why do most stars "over-make" so?

(*Continued on page* 122)



The stenographers have all lost their jobs; they cant get near enough to their typewriters to work

How Famous Movie Stars Keep their Hair Beautiful

Try this quick, simple method which thousands, WHO MAKE BEAUTY A STUDY, now use.

See the difference it makes in the appearance of YOUR HAIR.

Note how it gives new life and lustre; how it brings out all the wave and color.

See how soft and silky, bright and glossy your hair will look.

THE attractiveness of even the most beautiful women depends upon the loveliness of their hair.

The hair is a frame or setting upon which the most beautiful, as well as the plainest woman, must depend.

Fortunately, beautiful hair is no longer a matter of luck.

You, too, can have beautiful hair if you shampoo it properly.

Proper shampooing is what makes it soft and silky. It brings out all the real life and lustre, all the natural wave and color and leaves it fresh-looking, glossy and bright.

When your hair is dry, dull and heavy, lifeless, stiff and gummy, and the strands cling together, and it feels harsh and disagreeable to the touch, it is because your hair has not been shampooed properly.

While your hair must have frequent and regular washing to keep it beautiful, it cannot stand the harsh effect of ordinary soaps. The free alkali in ordinary soaps soon dries the scalp, makes the hair brittle and ruins it.

That is why leading motion picture stars and thousands of discriminating women, everywhere, now use Mulsified cocoanut oil shampoo. This clear, pure and entirely greaseless product brings out all the real beauty of the hair and cannot possibly injure. It does not dry the scalp or make the hair brittle, no matter how often you use it.

If you want to see how really beautiful you can make your hair look, just follow this simple method.

A Simple, Easy Method

FIRST, wet the hair and scalp in clear, warm water. Then apply a little Mulsified cocoanut oil shampoo, rubbing it in thoroughly all over the scalp, and all through the hair.

Two or three teaspoonfuls will make an abundance of rich, creamy lather. This should be rubbed in thoroughly and briskly with the finger tips, so as to loosen the dandruff and small particles of dust and dirt that stick to the scalp.

After rubbing in the rich, creamy Mulsified lather, give the hair a good rinsing. Then use another application of Mulsified, again working up a lather and rubbing it in briskly as before. After the final washing, rinse the hair and scalp in at least two changes of clear, fresh warm water. This is very important.

Just Notice the Difference

YOU will notice the difference in your hair even before it is dry, for it will be delightfully soft and silky. The entire mass, even while wet, will feel loose, fluffy and light to the touch and be so clean it will fairly squeak when you pull it through your fingers.

After a Mulsified shampoo you will find your hair will dry quickly and evenly and have the appearance of being much thicker and heavier than it really is.

If you want to always be remembered for your beautiful, well-kept hair, make it a rule to set a certain day each week for a Mulsified cocoanut oil shampoo. This regular weekly shampooing will keep the scalp soft and the hair fine and silky, bright, fresh-looking and fluffy, wavy and easy to manage.

You can get Mulsified cocoanut oil shampoo at any drug store or toilet goods counter, anywhere in the world.

A 4-ounce bottle should last for months.

Mulsified
Cocoanut Oil Shampoo

The Answer Man

This department is for information of general interest only. Those who desire answers by mail, a list of film manufacturers, etc., must enclose a stamped, addressed envelope. All letters should contain the name and address of the writer, but a fictitious name will be used in answering inquiries if it is written in the upper left-hand corner of the letter. Address: The Answer Man, 175 Duffield Street, Brooklyn, N. Y.

CARL A.—Yes, this is the anniversary number, and I have been serving you all with answers for the last fourteen years. Even tho I am eighty years old, I think I can serve you a little longer. Lionel Barrymore is playing in *The Street Singer* for Chadwick Pictures.

MARY E. C.—No, my dear, you have me wrong. I am really a lamb in wolf's clothing. Thomas Meighan was born April 9, 1884. Ramon Novarro was born February 6, 1898, while Richard Barthelmess was born May 9, 1895. Miss Dupont was Margaret Armstrong.

GERRY.—Yes, it is true that Thomas Ince, the director, died November 19, 1924, of acute indigestion. It was a shock to the industry. Rudolph Valentino is anxious to play the lead in a screen version of *The Firebrand,* in which Joseph Schildkraut is playing the lead on the stage. Valentino's next picture will be *The Scarlet Power.* Yes, Buster Collier is sometimes called William, Jr. Norman Trevor and Ben Lyon in *Wages of Virtue.*

SOPHOLA.—That's a good one, but why is an author a queer animal? Because his tale comes out of his head. Whopee! Alice Taafe is Alice Terry's right name. Write me again some time.

HAUL M.—Jane Novak can be reached at the F. B. O. Productions, and Norma Shearer at Metro-Goldwyn.

LILY LEE.—Well, as they say in Greenwich Village, you are not truly sophisticated until you wish you could forget most of the things you know. Yes, Ben Lyon is twenty-three. Wait until you see him on the cover next month. Yes, I think Richard Barthelmess will send you his picture. Why dont you write him.

FLUFF.—Sure, I was glad to hear from you, telling me all about the kiddies. Well, you know that Pat O'Malley has red hair, so that accounts for it. As someone once said, opportunity seldom knocks in a small town, but the neighbors make up the difference.

SALLY FOOTE.—Lloyd Hughes is with First National, and he is twenty-five. Robert Agnew is twenty-five and he is with Metro-Goldwyn in *The Square Peg.* I should say Clara Bow is kept busy. She is playing in *The Adventurous Sex* and then she is going to play in *Capital Punishment* and after that in *The Boomerang.*

HOMER W. K.—That sure was a gem of a letter. Cullen Landis has a sister, Margaret. Didn't you know that?

R. E. U.—Well, in 1890 it was Wine, Women and Song, in 1924 it is Moonshine, Flappers and Static. No, I haven't a radio yet. My neighbors all have loud speakers. You can address Valentino at the Ritz-Carlton Co., 6 West 48th St., New York City.

CHICKIE.—Glenn Hunter in *The Silent Watcher.* Gareth Hughes is in California. Yes, I, too, dislike ranting. That player certainly weeps too loudly. You know the silent appeal has the greater reach. Try it some time.

MARGIE.—We have a new dog actor about to make his bow to the public. He is a Vitagraph star, his name is Wolf, and he was awarded the *Croix de Guerre* by Joffre. He is to be starred in the Curwood novel, *Baree, Son of Kazan.* Richard Dix is with Famous Players.

NOROLK; M. B. M.; BILLY; MONTE BLUE ADMIRER; VERNON C. and BEE.—All of your questions have been answered up above.

TONY'S FAN.—Well, the strongest day of the seven is Sunday, because the others are week days. And she thought *filet mignon* was fish! $&%! So you are going to frame the one dollar you got from the editor. Good for you. I would like to see the one dollar I could frame.

MAYBELLE H.—Frances Howard is to play the lead in *The Swan* and she is under a long-term contract with Famous Players. Her next will be *A Kiss in the Dark.* Why, Anna Q. Nilsson and Ben Lyon have the leads in *The One Way Street,* you know. Address Conrad Nagel at the Metro-Goldwyn Studios.

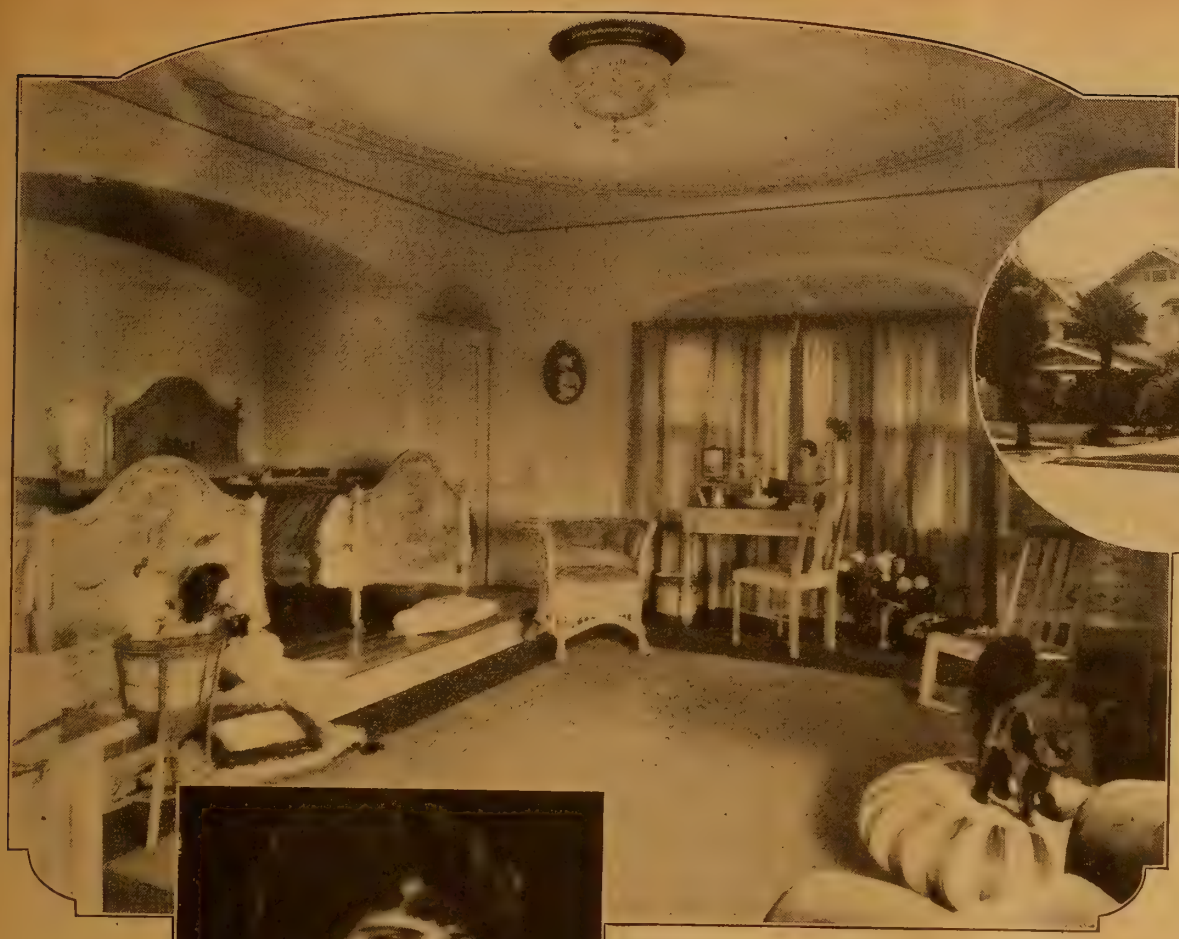
GERTRUDE S.—You ask "Who was Hamlet?" What, you go to Sunday school and dont know that? Rudolph Valentino is five feet eleven. So you like my beard. I like it. Find it very comfortable on these cold days.

ABIE.—Grace Cunard played in *The Broken Coin.* Raymond Hatton is still in pictures. He recently signed a contract with Famous Players. You know he played on the stage since he was ten years old. George Melford was his first director, and now he is directing him in *The Top of the World.*

U TELLEM.—All right, I will. Which is the most awkward time for a train to start? 12.50, as it's ten to one if you catch it. Richard Talmadge can be reached at 5617 Hollywood Boulevard, Hollywood, California.

(*Continued on page* 127)

RAH RAH BOY:—You're wrong. Mary Hay doesn't play Barrie's *Peter Pan.* But there's a Peter Pan episode in her picture, *New Toys,* and here she is in costume, with her husband, Dick Barthelmess



Above: The Hollywood home of Ruth Roland, said to be one of the most beautiful in California. Left: An interior view.

Ruth Roland
Recent photograph of Ruth Roland, one of America's most popular movie stars.

"What Makes My Home so 'Homey'? I'll tell you the Secret" says Ruth Roland

In our study of interior decorating we have found one thing to be true (and all good interior decorators agree on this point) that no home can be really attractive without the right sort of rugs. Rugs should play the leading role in every scheme of interior decorating. For they make or mar the appearance of your home. Worn or unattractive rugs and carpets destroy the effect of good furniture, wall coverings, drapes. Beautiful rugs add to the charm of your furnishings—form a background which sets them off to best advantage. Your rugs should be the keynote—the foundation on which to build. Everything depends on the rug.

"In selecting rugs for my home, my Interior Decorator approved my choice of Olson Rugs. First, because the soft, neutral colors and the new one and two-tone effects set my furnishings off to best advantage; second, because these colors in Olson Rugs give to any room the appearance of being larger than it really is. Personally, I love the restful colors and the soft, rich, deep texture of Olson Rugs."—Ruth Roland.

One might think that because Olson Rugs are found in so many of America's finest homes, the cost must be unusually high. But the astonishing thing about these beautiful rugs is the *low cost*. Strange as it may seem, you can buy them for *much less* than you pay for ordinary rugs.

Of course there is a reason for this, which is fully explained in a beautiful book on rugs and home decoration now being distributed to home lovers free of charge. This book tells all about a wonderful patented weaving process by means of which your old, faded, worn out, threadbare carpets, rugs, and other materials, are washed, bleached, sterilized, carded, combed and spun into the finest kind of rug yarn, and then dyed and woven into beautiful new rugs.

They are woven to your order in *one week's time*, in any size, shape or color you desire, regardless of the color of your old material. Olson Rugs have a rich, soft, deep, luxurious nap. They are seamless and reversible to give twice the wear. You will find them in more than 1,000,000 homes in America today.

Learn all about Olson Rugs for yourself. Write today for the free Rug Book, illustrated in actual colors, that explains everything and tells how you can secure rich, new rugs at a saving of one-half.

The coupon is for your convenience. Tear it out and mail it—now.

OLSON RUG CO.
28-38 Laflin Street
Chicago Illinois

OLSON RUG CO., 28-38 Laflin Street, Chicago, Illinois
Send me the FREE BOOK that tells all about your Patented Weaving Process and that explains how I can get Beautiful New Olson Rugs at half the price.

Name .....

Address .....

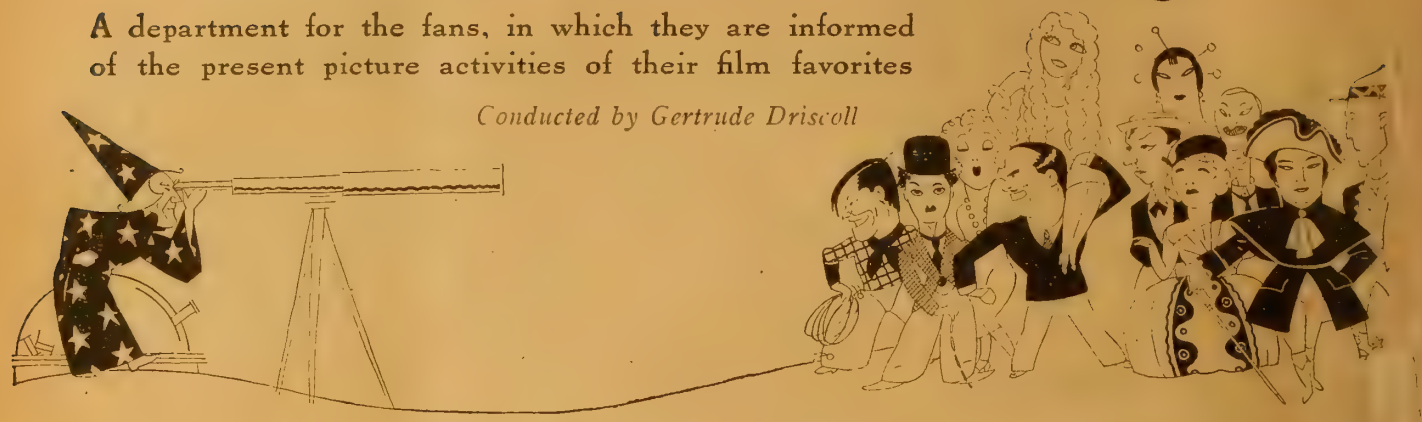
Aileen Pringle
says: "I love beautiful things. I guess that's why I'm so partial to my Olson Rugs. The colors are rich and restful. The deep, luxurious nap makes them ideal for any room in the home."

Irene Rich
writes: "Olson Rugs are a splendid combination of the artistic and the practical. The soft, neutral colors harmonize with any decorative plan, and it seems as though there is no 'wear out' to them."

What the Stars Are Doing

A department for the fans, in which they are informed of the present picture activities of their film favorites

Conducted by Gertrude Driscoll



A

Adams, Claire—playing in *The Devil's Cargo*—F. P. L.

Adorée, Renée—will next be seen in Rupert Hughes' *Excuse Me*—M. G. M.

Agnew, Robert—playing in *The Man Without a Conscience*—W. B.

Alden, Mary—recently completed work in *The Beloved Brute*—V.

Alexander, Ben—playing in *Pampered Youth*—V.

Allison, May—will have an entirely different rôle than she has heretofore enacted, that of a married woman flirtatiously inclined, in *Interpreter's House*—F. N.

Astor, Mary—has been signed by Ince for a period of three years. Her first picture under her new contract will be *Playing with Souls*.

Ayres, Agnes—recently completed work in *Tomorrow's Love*—F. P. L.

B

Baby Peggy—latest release *Helen's Babies*. Disengaged at present.

Ballin, Mabel—recently started work in *The Riders of the Purple Sage*—W. F.

Barnes, T. Roy—playing in *Seven Chances*—M. G. M.

Barry, Wesley—playing in *Battlin' Runyon*—W. D. R.

Barthelmess, Richard—playing in *New Toys*, a comedy of domestic life, with Mrs. Barthelmess (Mary Hay) for his leading lady.

Baxter, Warner—playing an important rôle in Cecil B. De Mille's production, *The Golden Bed*—F. P. L.

Bayne, Beverly—will play Countess Olenska in *The Age of Innocence*, taken from Edith Wharton's prize-winning novel—W. B.

Bedford, Barbara—has signed a contract to appear in Thomas H. Ince productions. Her first part is opposite Charles Ray in *The Desert Fiddler*—T. H. I.

Beery, Noah—playing in *East of Suez*—F. P. L.

Beery, Wallace—has just arrived in town from the Coast to play in *Coming Thru*—F. P. L.

Bellamy, Madge—will portray her first "heavy" rôle, Una, in *The Dancers*—W. F.

Bennett, Alma—recently completed work in *The Lost World*—F. N.

Bennett, Constance — has been placed under a long term contract with F. P. L., as her reward for her work in *Code of the West*. She is now appearing in James Cruze's production, *The Goose Hangs High*.

Bennett, Enid—latest release *The Red Lily*. She is vacationing in Italy, where her husband, Fred Niblo, is directing *Ben Hur*.

Blue, Monte—recently completed work in *The Dark Swan*—W. B.

Blythe, Betty—has the rôle of a Spanish "vamp" in *The Desert Fiddler*—T.H.I.

Boardman, Eleanor—playing in *The Summons*—M. C. M.

Bonner, Priscilla—playing in *Charley's Aunt*—A. C.

Bosworth, Hobart—playing in *My Son*—F. N.

Bow, Clara—playing in *Capital Punishment*—B. F. S.

Bowers, John—just starting work in *Kings in Exile*—M. G. M.

Breamer, Sylvia—has recently become Mrs. Harry Martin. It is rumored she will desert the screen for a domestic career. Her latest picture is *Women and Gold*—G. P.

Brent, Evelyn—has been cast as the leader of a band of crooks in *Silk Stocking Sal*. It is a thrilling crook play with unusual complications—G. P.

Bronson, Betty—playing *Peter Pan* for F. P. L. She had to bob her hair to become Peter.

Brook, Clive—recently started work in *Playing with Souls*—T. H. I.

Burns, Edward—has returned to the States from his visit abroad. He will be seen in *The Redeeming Sin* shortly—V.

Busch, Mae—will next be seen as an American Society girl who seeks a thrill in the Paris underworld. She will display a variety of fashionable gowns in this production—B. F. S.

Butler, David—has been added to the cast of *Code of the West*—F. P. L.

C

Calhoun, Alice—will be seen as Isabel Minafar in *Pampered Youth*—V.

Carey, Harry—playing in *Soft Shoes*—P. D. C.

Carr, Mary—is playing the 72-year-old Aunty Sue in *The Re-creation of Brian Kent*—P. P.

Chadwick, Helene—playing Betty Jo in *The Re-creation of Brian Kent*—P. P.

Chaney, Lon—plays the rôle of the Phantom in the mystery melodrama, *The Phantom of the Opera*, which has as its grotesque setting the underground tunnels of Paris. There are over three thousand extras employed in this production—U.

Chaplin, Charles—playing in *Chilkoot Pass*.

Chaplin, Sydney—is busy selecting lace mitts, corkscrew curls, etc., as part of his wardrobe in *Charley's Aunt*—A. C.

Clifford, Ruth—is playing in Frank Lloyd's next production, *Judgment*—F. N.

Cody, Lew—is playing a different kind of villain in *Dixie*—M. G. M.

Collier, William, Jr.—playing in *Playing with Souls*—T. H. I.

Colman, Ronald—appearing in *A Thief of Paradise*, taken from Leonard Merrick's novel, *Worldings*. This is his first picture under his starring contract with Samuel Goldwyn Productions.

Compson, Betty—just starting work in *New Lives for All*—F. P. L.

Coogan, Jackie—latest release is *The Rag Man*—M. G. M.

Corbin, Virginia Lee—playing in *The Three Keys*—B. P. Alas, another grown-up part.

HUNDREDS of inquiries reach this office every week, from movie fans all over the country, asking for information about the new pictures their favorite stars are making. In consequence, we have opened this department, which henceforth will be one of the regular features of the magazine. We give information that is accurate when we go to press, but changes may occur in the time that elapses while the magazine is being printed and distributed. A key to the abbreviations will be found on page 126.

Cornwall, Ann—will have the leading rôle opposite Douglas MacLean in his forthcoming comedy called *Sky High*—A. E.

Cortez, Ricardo—playing the rôle of Tutor that the Princess falls in love with, in *The Swan*—F. P. L.

Crane, Ward—playing in *Jazz Parents*—U.

D

D'Algy, Helen—recently completed work in *A Sainted Devil*—F. P. L.

Dana, Viola—playing in *As Man Desires*—F. N.

Daniels, Bebe—playing in *Miss Bluebeard*—F. P. L.

Davies, Marion—playing the part of Mamie in *Zander the Great*—C. P.

Daw, Marjorie—has returned to California to play in *One Year To Live*—F. N.

Day, Shannon—playing in *The Star Dust Trail*—W. F.

Dean, Priscilla—has just started work in a society drama. The scenes will be laid in Austria.

De La Motte, Marguerite—has been engaged for the leading rôle in *Cheaper to Marry*—M. G. M.

Dempster, Carol—playing the leading rôle in D. W. Griffith's production *Isn't Life Wonderful*, formerly titled *Dawn*—D. W. G.

Denny, Reginald—playing in *California Straight Ahead*—U.

De Roche, Charles—playing in *Madame SansGêne*, which is being filmed in France. The entire cast with the exception of Gloria Swanson and Charles De Roche is made up of French stars—F. P. L.

Desmond, William—playing in *The Burning Trail*—U.

De Vore, Dorothy—playing in *The Broadway Butterfly*—W. B.

Dexter, Elliott—has been cast for an important rôle in *The Triflers*—B. F. S.

Dix, Richard—will be seen as a "bally Englishman" in *None But the Brave*—F. P. L.

Dove, Billie—playing in *The Folly of Vanity*—W. F.

Du Pont, Miss—playing in *Raffles*—U.

Dwyer, Ruth—has been chosen to play the feminine lead opposite Buster Keaton in *Seven Chances*—M. C. M.

E

Earle, Edward—playing in *The Dangerous Flirt*, which was formerly titled *The Prude*—G. P.

Edeson, Robert—playing in *Blood and Steel*—U.

Ellis, Robert—playing in *Silk Stocking Sal*—H. S.

Evans, Madge—recently completed the leading feminine rôle in *Classmates*—I. P.

F

Fairbanks, Douglas—disengaged at the present time. His latest release was *The Thief of Bagdad*—U. A.

Faire, Virginia Brown—playing in *Peter Pan*—F. P. L.

Fawcett, George—will be seen as the old King in *The Merry Widow*—M. G. M.

Fazenda, Louise—has been cast as Cookie Dale, a vivacious chorus girl, in *The Broadway Butterfly*—W. B.

Fellows, Rockcliffe—playing in *East of Suez*—F. P. L.

Flynn, Maurice—playing in the second of his outdoor productions, called *The No-Gun Man*—F. B. O.

Forrest, Alan—playing in *In Love with Love*—W. F.

Fox, Lucy—appearing opposite Buck Jones in *The Trail Rider*—W. F.

Francis, Alec B.—playing in *The Bridge of Sighs*—W. B.

Francisco, Betty—playing in *Wife of the Centaur*—M. G. M.

Frazer, Robert—is coming on from the Coast to play opposite Bebe Daniels in *Miss Bluebeard*—F. P. L.

Frederick, Pauline—recently completed work in *Married Hypocrites*—U.

G

Garon, Pauline—has recently returned from Paris with several trunks of new gowns which she will display in her new picture, *Parisian Nights*—F. B. O.

Gendron, Pierre—playing in *The Dangerous Flirt*—F. B. O.

Gibson, Hoot—next feature will be a horse story titled *Dark Rosaleen*—U.

Gilbert, John—has finally been selected for the rôle of Prince Danilo in *The Merry Widow*—M. G. M.

Gillingwater, Claude—playing in *A Thief of Paradise*—F. N.

(*Continued on page 120*)

...ace Powder of
...ment. Its soft petaled
...es as unobtrusively as friendship.
Its lingering fragrance is as delicate as an old-fashioned nosegay.

Lablache has been the instinctive choice of gentlewomen for three generations and Lablache accessories de toilette are companions in choice of gentlewomen everywhere.

If your druggist or favorite store does not have the new Lablache Requisites, write us direct, enclosing stamps, money order or check, and we will mail you by next parcel post any Lablache Requisites you desire. Sample of Lablache Face Powder—Flesh, White or Creme—sent free on request.

BEN LEVY COMPANY
Dept. 56, 125 Kingston Street,
Paris Boston, U. S. A.

LABLACHE

THE CHOICE OF GENTLEWOMEN FOR THREE GENERATIONS

if I would get a job in the movies, should she come to New York.

"Jokingly I replied, 'Sure!' and never gave the thing another thought.

"At that time the old Vitagraph studios were, as you remember, in Brooklyn. I had just returned to my hotel in New York after a busy day at the studio, when my 'phone rang and the hotel desk announced that Miss Ward from Washington was downstairs to see me.

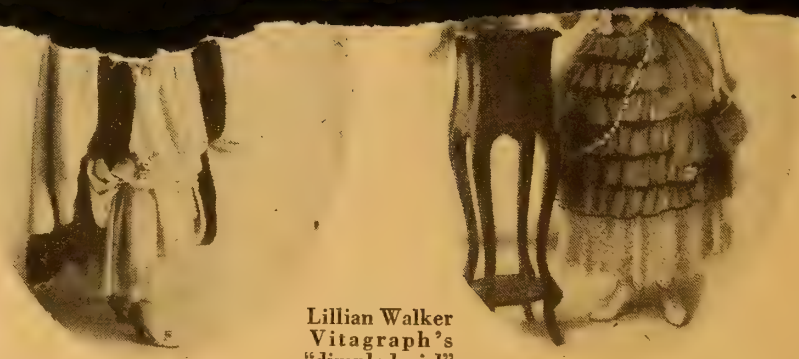
"'Miss Ward?' I queried. 'I never heard of her.'"

"'But she insists that you know her and she will not leave until you have seen her. She has been here already several hours,' came the response.

"Reluctantly I descended. There in the lobby stood Miss Ward, a none-too-attractive looking girl, surrounded by many suit-cases, band-boxes and indiscriminate luggage. By her side was a woman looking like a comic Valentine, whom she presented to me as her mother.

"'Well,' she said, gaily enough, 'Here I am!'

"On the strength of my 'promise,' given her in Washington, she explained, she and her mother had sold the boarding house which was their home and had arrived, bag and baggage, to



Lillian Walker Vitagraph's "dimpled girl" (right)

been back in my old Broadway haunts two weeks when I found myself looking for a screen offer. Good fortune smiled on me quickly, and, while I was dancing with Gertrude Hoffman in her vaudeville act, the old Triangle company engaged me to come to Los Angeles to play opposite Constance Talmadge, Dorothy Gish and other of their stars, under the supervision of D. W. Griffith, at the old Reliance studio. What reminiscences are called to the minds of those who got their real start within those hallowed walls!—but that's another story."

WILLIAM S. HART tells this story on himself:

"We used to put on some pretty hard fights and stunts in making Western pictures, but there was always something funny happening to keep us in good humor. Probably the funniest of all was a joke on me.

"In *Branding Broadway,* I was supposed to go to New York to act as a 'nurse' for a wild young college man. He hired a café bouncer to lick me. The cowboys at the studio brought a

(*Continued on page* 95)

About the only kind of bobbed hair that is really unbecoming is the thin, scraggly, straight kind. McGowan's Hair Grower will make your "bob" thick and fluffy in 30 days—or money back!

Every woman envies curly, fluffy hair like this. No woman need worry if her "bob" is unbecoming, for she can easily make it beautiful with this new discovery

If you want to grow your bobbed hair "back to normal," McGowan's Hair Grower will cut the usual time in half

Marvelous New Discovery

will thicken your hair and make it stylishly fluffy in 30 days— *or quickly grow it "back to normal"*

If you don't like your bobbed hair—if you are beginning to tire of it—if you're sorry you ever cut it off—most likely it's because your hair is not as thick and "fluffy" as it should be. Without a doubt bobbed hair is becoming to most girls and women—and it will be to you if you make your hair fluff out, as fashion and good taste demand.

You can do it, too! A marvelous new discovery has now made it possible to thicken and curl bobbed hair in a remarkably short time, making it much softer, richer and lovelier than ever before. This good news isn't limited to "bobbed heads," either. It's for all women who want gloriously beautiful hair, whether long or short. It's also for those women who want to grow their hair "back to normal" as quickly as possible.

After the very first treatment, when you begin to spray your hair and massage your scalp with McGowan's Hair Grower, you will *see* and *feel* new "life," new vitality in your scalp and hair. Before you have finished the first bottle the difference will become apparent. Your "bob" will soon become thick and fluffy, and much more becoming than you ever dreamed it could be. And if you have a "bob" to lengthen, you will find your hair extending down your back in an unbelievably short time.

These results are guaranteed. I want that understood. For it is only on such a guarantee that I can show my unbounded faith in this remarkable discovery.

Science Responds to Fashion's Decree

Now that Paris has definitely decreed that long hair is the thing, every woman must follow one of two courses—she must either grow her hair back to normal as quickly as possible, or she must have thick, fluffy bobbed hair. The new millinery is now being made in larger head sizes, and the girl or woman with thin, scraggly bobbed hair is going to find it hard to get properly fitted.

Luckily for womankind, Science has come forward with this amazing new discovery that will help them out of the dilemma—for McGowan's Hair Grower will promote rich, fluffy growth and either thicken and beautify your "bob" if you want to continue wearing it short—or quickly lengthen it if you want to follow Paris' decree.

McGowan's Hair Grower is the most powerful hair growing product Science has ever known. It is a fusion of Nitrogen and Oxygen, combined and liquefied by a formula of my own, discovered after years of experimenting. As you know, oxygen in the air and nitrogen in the sunshine are the two elements absolutely necessary to the nourishment of all growing things. And the average human scalp gets far too little of these precious elements in these days of tight fitting hats and humid indoor atmosphere.

In addition to thickening the hair, McGowan's Hair Grower rids the scalp promptly of all dandruff; fluffs out dead and listless hair, and gives to it wondrous light and sheen. And it is *so easy* to apply—just 5 minutes a day at bedtime. No matter how thin your hair may be—no matter how "straggly" or hopeless—I guarantee that McGowan's Hair Grower will make it grow twice as fast, rid the scalp of dandruff and give new life to your hair.

Sent Fresh from Laboratory

The vital elements in this remarkable fluid evaporate rapidly, and to be efficient McGowan's Hair Grower should be used when it is fresh. That is why I will not sell it in drug or department stores. Because of the perishable nature of its growth-producing properties I insist that you get only the freshly compounded product—put up daily under my personal supervision and mailed direct to you.

At first, we contemplated selling McGowan's Hair Grower at $10 a bottle—for it seemed easily worth that to any woman to make her hair stylishly thick and fluffy, or to save four or five months in getting her hair growth back to normal. But that price would restrict my discovery to a very limited market. As McGowan's Hair Grower is the greatest achievement of my laboratories, I am anxious for it to become universally known and used. So I have decided to retail the first 10,000 bottles at only enough to pay the cost of production, handling and advertising—which I have figured down to just $2.47 per bottle, plus a few cents postage.

Send No Money—Just Sign the Coupon

Whether your hair is bobbed or long; if you want to control its length and add to its splendor; if you want to make the most of Woman's Crowning Glory by developing your hair to its most glorious possibilities—don't delay another minute. There is no formality for you to go through. I do not even ask that you send any money. Just fill out and mail the coupon. In a few days the postman will bring your bottle—and then simply pay him my special laboratory price of $2.47, plus a few cents postage. Don't put it off. Mail the coupon today!

M. J. McGowan, Chief Chemist

The McGowan Laboratories
710 W. Jackson Blvd., Dept. 625, Chicago, Ill.

Dear Mr. McGowan: I am willing to let you prove to me, at your expense, that McGowan's Hair Grower will make my hair thick and fluffy, free my scalp from dandruff and give new life to my hair. Please send me a bottle at once. I will pay the postman $2.47 (plus postage) when it arrives. It is understood that the full amount will be refunded if I am not delighted with the results in every way.

NAME .....

ADDRESS .....

NOTE: If you are likely to be out when the postman comes you may remit $2.60 and your bottle of McGowan's Hair Grower will be sen postpaid.

"She's the best girl in the office"

"SHE hasn't been here as long as some of the other girls, but she knows ten times as much about this business. I've watched her work during the last six months especially—ever since I heard she was studying at home with the International Correspondence Schools. I know she's ready for bigger work and I'm going to give her Miss Robinson's position at a raise in salary. I wish we had more girls like her."

Why don't you study some special subject and prepare to earn more money? There's no surer way to do it than by studying at home in spare time with the International Correspondence Schools.

The I. C. S. has a number of courses especially arranged for women. Some I. C. S. women students are making as high as $35, $50, $75 and $100 a week as private secretaries, artists, expert letter writers, pharmacists, assistants in chemical laboratories, high-priced sales executives, office managers, advertising writers and in Civil Service and banking.

Mark and mail the coupon and we'll be glad to send you interesting, descriptive booklets telling what the I. C. S. can do for you.

Mail the Coupon Today

INTERNATIONAL CORRESPONDENCE SCHOOLS
Box 6565-B, Scranton, Penna.

Without cost or obligation, please send me your 48-page booklet, *"How Women Are Getting Ahead,"* and tell me how I can qualify for the position or in the subject *before* which I have marked an X:

☐ Advertising	☐ Civil Service
☐ Private Secretary	☐ High School Subjects
☐ Assistant Bank Cashier	☐ Illustrating
	☐ Cartooning
☐ Accounting	☐ Bookkeeping
☐ Chemistry	☐ Business Law
☐ Pharmacy	☐ Corporation Secretary
☐ Business English	☐ Architecture
☐ Spanish	☐ Drafting
☐ French	☐ Designing
☐ Salesmanship	☐ Telegraphy
☐ Better Letters	☐ Window Trimming
☐ Stenographer and Typist	☐ Railroad Clerk
	☐ Dressmaking
☐ Show Card Lettering	☐ Millinery

Name.....

Street Address.....

City.....State.....

Persons residing in Canada should send this coupon to the International Correspondence Schools Canadian, Limited, Montreal, Canada.

Don't send a penny for this valuable and interesting book. Read how a little crippled girl became the most perfectly formed woman in the world. Read how Kellermann's methods can now be used by you, on 10 days' free trial. Don't be handicaped by aches and pains, don't be satisfied with a poor complexion or an awkward figure. Get this book free.

Just Send Your Name Now. Only a limited number of copies to be sent free. Write at once. Miss Kellermann does not recommend drugs—just plain common sense. You feel renewed the first day. Don't miss this amazing book. Write to-day. Address

Annette Kellermann, Dept. 382, 225 W. 39th St., New York

An off-stage snap-shot of some old Vitagraph favorites, Marc McDermott, Peggy Hyland, and the director, William Brabin, made during the filming of *The Sixteenth Wife*

Shots from the First Fan Magazine

(*Continued from page* 51)

fact that the industry could not grow bigger unless it grew steadily better.

"Let the makers of pictures beware!" said an editorial in an early issue. "There is a large, new class of photoplay patrons growing every day. This class is not the kind that will be entertained by the old-fashioned picture plays that told of murder, divorce, burglary and crime. A high standard must be fixed and maintained. So far as I am concerned, I cry, 'Down with melodrama in pictures!' unless it be genuine melodrama, which is far different from yellow drama."

One of the most interesting features of the early issues was a debate on censorship, a subject which even then attracted nation-wide attention. The question was, "Shall the plays be censored? Does censorship assure better plays or is it beset with dangers?—promise or menace?"

Another interesting feature of the earlier years was a popularity contest, the first of its kind ever held, staged by the magazine. It was called the Great Cast Contest, and, by means of a ballot issued by the magazine, readers chose the ideal cast for a hypothetical picture, presumably the best of its kind.

The results of the contest are interesting, in view of the light of succeeding events and the present status of many of the players. Some of the players suggested by the readers, tho raging favorites of a decade ago, are no longer even known to the picture audiences of today, their faces, once beloved and watched for, have disappeared entirely from the screen. Others are only dim memories whose fame is not revived by an occasional futile attempt to stage "a come-back in pictures." Still others, ranking high in the contest, are even stronger that they were ten years ago—Mary Pickford, Norma Talmadge, Charlie Chaplin and Tony Moreno.

The cast which was given the leading place in the contest is as follows:

Leading man	Earle Williams
Leading woman	Mary Pickford
Character man	Romaine Fielding
Character woman	Norma Talmadge
Comedian, male	Charlie Chaplin
Comedian, female	Mabel Normand
Handsome young man	Antonio Moreno
Beautiful young woman	Anita Stewart
Villain	Bryant Washburn
Favorite Child	Bobby Connelly

Altho the word "fan," short for fanatic, had not yet been incorporated into the English language at the time this magazine was started, already there was springing up a far-flung audience for whom the title "picture enthusiasts" was a much too clumsy term.

This crowd made clear, in methods by no means vague, their adoration of the stars which the magazine featured, deluged it with poems and compliments which they begged to have passed on to the objects of their adoration thru the columns of the magazine.

The "Chats With the Players," featured by the magazine, were probably the first authentic interviews ever given out by motion picture stars. They are different from the interview of today, for stars, as well as writers, have grown bolder.

IF an average man was asked to select the most talented woman screen star, he would probably pick out the prettiest. If the average woman was asked for her opinion, she would doubtless select the one who wore clothes with the most style

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

The Most Daring Book Ever Written!

Elinor Glyn, famous author of "Three Weeks," has written an amazing book that should be read by every man and woman —married or single. "The Philosophy of Love" is not a novel —it is a penetrating searchlight fearlessly turned on the most intimate relations of men and women. Read below how you can get this daring book at our risk—without advancing a penny.

ELINOR GLYN
"The Oracle of Love"

WILL you marry the man you love, or will you take the one you can get?

If a husband stops loving his wife, or becomes infatuated with another woman, who is to blame—the husband, the wife, or the "other woman"?

Will you win the girl you want, or will Fate select your Mate?

Should a bride tell her husband what happened at seventeen?

Will you be able to hold the love of the one you cherish—or will your marriage end in divorce?

Do you know how to make people like you?

IF you can answer the above questions—if you know all there is to know about winning a woman's heart or holding a man's affections—you don't need "The Philosophy of Love." But if you are in doubt—if you don't know just how to handle your husband, or satisfy your wife, or win the devotion of the one you care for—then you must get this wonderful book. You can't afford to take chances with your happiness.

What Do *YOU* Know About Love?

DO you know how to win the one you love? Do you know why husbands, with devoted, virtuous wives, often become secret slaves to creatures of another "world" —and how to prevent it? Why do some men antagonize women, finding themselves beating against a stone wall in affairs of love? When is it dangerous to disregard convention? Do you know how to curb a headstrong man, or are you the victim of men's whims?

Do you know how to retain a man's affection always? How to attract men? Do you know the things that most irritate a man? Or disgust a woman? Can you tell when a man really loves you—or must you take his word for it? Do you know what you *MUST NOT DO* unless you want to be a "wall flower" or an "old maid"? Do you know the little things that make women like you? Why do "wonderful lovers" often become thoughtless husbands soon after marriage—and how can the wife prevent it? Do you know how to make marriage a perpetual honeymoon?

In "The Philosophy of Love," Elinor Glyn courageously solves the most vital problems of love and marriage. She places a magnifying glass unflinchingly on the most intimate relations of men and women. No detail, no matter how avoided by others, is spared. She warns you gravely, she suggests wisely, she explains fully.

"The Philosophy of Love" is one of the most daring books ever written. It had to be. A book of this type, to be of real value, could not mince words. Every problem had to be faced with utter honesty, deep sincerity, and resolute courage. But while Madame Glyn calls a spade a spade—while she deals with strong emotions and passions in her frank, fearless manner—she nevertheless handles her subject so tenderly and sacredly that the book can safely be read by any man or woman. In fact, anyone over eighteen should be *compelled* to read "The Philosophy of Love"; for, while ignorance may sometimes be bliss, it is folly of the most dangerous sort to be ignorant of the problems of love and marriage. As one mother wrote us: "I wish I had read this book when I was a young girl—it would have saved me a lot of misery and suffering."

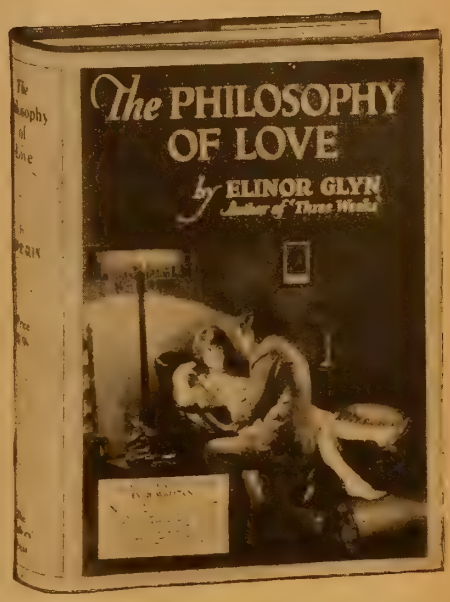
Certain shallow-minded persons may condemn "The Philosophy of Love." Anything of such unusual character generally is. But Madame Glyn is content to rest her world wide reputation on this book—the greatest masterpiece of love ever attempted.

What Every Man and Woman Should Know

—how to win the man you love.
—how to win the girl you want.
—how to hold your husband's love.
—how to make people admire you.
—why "petting parties" destroy the capacity for true love.
—why many marriages end in despair.
—how to hold a woman's affection.
—how to keep a husband home nights.
—things that turn men against you.
—how to make marriage a perpetual honeymoon.
—the "danger year" of married life.
—how to ignite love—how to keep it flaming—how to rekindle it if burnt out.
—how to cope with the "hunting instinct" in men.
—how to attract people you like.
—why some men and women are always lovable, regardless of age.
—are there any real grounds for divorce?
—how to increase your desirability in a man's eye.
—how to tell if someone really loves you.
—things that make a woman "cheap" or "common."

SEND NO MONEY

YOU need not advance a single penny for "The Philosophy of Love." Simply fill out the coupon below—or write a letter —and the book will be sent to you on approval. When the postman delivers the book to your door—when it is actually in your hands—pay him only $1.98, plus a few pennies postage, and the book is yours. Go over it to your heart's content—read it from cover to cover—and if you are not more than pleased, simply send the book back in good condition within five days and your money will be refunded instantly.



Over 75,000,000 people have read Elinor Glyn's stories or have seen them in the movies. Her books sell like magic. "The Philosophy of Love" is the supreme culmination of her brilliant career. It is destined to sell in huge quantities. Everybody will talk about it everywhere. So it will be exceedingly difficult to keep the book in print. It is possible that the present edition may be exhausted, and you may be compelled to wait for your copy, unless you mail the coupon below AT ONCE. We do not say this to hurry you—it is the truth.

Get your pencil—fill out the coupon NOW. Mail it to The Authors' Press, Auburn, N. Y., before it is too late. Then be prepared to read the most daring book ever written!

The Authors' Press, Dept. 329, Auburn, N. Y.

Please send me on approval Elinor Glyn's masterpiece, "The Philosophy of Love." When the postman delivers the book to my door, I will pay him only $1.98, plus a few pennies postage. It is understood, however, that this is not to be considered a purchase. If the book does not in every way come up to expectations, I reserve the right to return it any time within five days after it is received, and you agree to refund my money.

De Luxe Leather Edition--We have prepared a Limited Edition, handsomely bound in Royal Blue Genuine Leather and lettered in Gold with Gold Tops and Blue Silk Markers. No expense spared--makes a gorgeous gift. If you prefer this leather edition--as most people do--simply sign below, place a cross in the little square at the right, and pay the postman only $2.98 plus postage. ☐

Name.....

Address.....

City and State.....

IMPORTANT—If it is possible that you may not be at home when the postman calls, send cash in advance. Also if you reside outside the U. S. A., payment must be made in advance. Regular Edition $2.12. Leather Edition $3.12. Cash with coupon.

Genuine BAYER ASPIRIN

SAY "BAYER ASPIRIN" and INSIST!

Unless you see the "Bayer Cross" on tablets you are not getting the genuine Bayer Aspirin proved safe by millions and prescribed by physicians 24 years for

Colds	Headache	Neuralgia	Lumbago
Pain	Toothache	Neuritis	Rheumatism

Safe — Accept only "Bayer" package which contains proven directions.

Handy "Bayer" boxes of 12 tablets
Also bottles of 24 and 100—Druggists.

Aspirin is the trade mark of Bayer Manufacture of Monoaceticacidester of Salicylicacid

MOTION PICTURE CLASSIC

The Arch Bigamist

Huntley Gordon has been married to thirteen different women. On the screen, of course. Read his impressions of these stars in CLASSIC.

Worried Stars

The folks in Hollywood are not a little depressed these days about the changes being made by the foreign directors. Harry Carr will have an article about it in CLASSIC.

Good or Bad?

Is Hollywood the abode of the devil, as some people maintain, or are the folks just human, like us? We will tell you.

Are They Worth It?

-That is the question being put by so many people who are believing the absurd reports about the enormous salaries received by the stars. At last you will have the truth.

Be Sure to Get the February

MOTION PICTURE CLASSIC

That "Different" Screen Magazine
On the News-stands January 12

They were unable to think of sleep until the bluecoats had finished their job. From time to time they heard the chattering voices of lodgers awakened by the search

Whose Hand

(*Continued from page* 45)

Officer," she answered with cold dignity. "The mark on the rug proves that. Your duty, as I see it, is to investigate."

The bluecoats shrugged their shoulders. "Sure, we'll give the place the once over," said Quinlan. "Never a sniff or sign of a living soul will escape us, Miss."

While Boyle started for the bathroom, Quinlan dragged the bed aside and made a search that was punctuated with heavy raps of his nightstick on the metal frame, the mattress and the floor. There was no cupboard behind the bed, no aperture in the wall other than a tiny radiator protected by a grill thru which a mouse could scarcely have passed. From the bed he moved to the clothes-closet, to every nook and recess of the room. He did not omit even to throw up the lid of Margot's trunk, which stood unlocked in a corner, and to prod with his baton among her gauds. He finished at the same moment that Boyle returned, shaking his head.

"Look here, Miss; may I ask you what business you're in?" asked Quinlan, with a touch of malice.

"I am a motion-picture actress," answered Margot curtly.

"It don't surprise me, at all, at all. You movie queens like to pull anything that will make a story in the papers, dont you?"

Swift anger blazed in her eyes. "I've told you the plain truth. I saw a hand put out the match. You've no right to insult me."

"Easy there, now. I meant no harm. You say you were scared stiff for several minutes. And then you 'phoned to this young man—Mr. Valery, eh? Is that straight?"

"Yes."

"And he was able to walk in without your leaving the bed, because the door was unlocked?"

"Yes."

"Well, well, Miss Anstrooter," exclaimed Quinlan triumphantly, "didn't it strike you at all that your visitor could have crawled in the dark to that door, opened it without making a sound, and got clear away after he'd shut it behind him?"

For a moment, Margot was overwhelmed by the simplicity of the theory, sure tho she felt deep down that her fear-keyed brain could never have missed the least move on the part of the lurker. It was the landlady, Cora Bellew, who spoke first.

"Oh, my God!" she exclaimed hysterically. "That crook's roaming thru my

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

an uproar. Carlo, from the shadow of a pillar, saw Romola seize the uplifted hand of a burly workman.

"God is speaking thru his lips!" she flamed. "Will you stone God?"

The artist hurried to her and tried to draw her away from the hideously yelling mob. But Romola only stamped her small foot. "They will kill him! And you stand here and let them! Is there no man in Florence to stand up there beside him?" She was struggling thru the press of sweaty bodies. Carlo caught up with her at the foot of the Duomo steps.

"Wait! I will speak to them." He was terribly afraid. The noise of the crowd was that of wild beasts; there was blood-rage in the sound. His sensitive imagination felt the impact of their missiles, the touch of hands, horribly strong. But he put her aside and leaped up the steps, standing before the cowled figure of the monk, arms spread wide.

"People of Florence! Free people of a free city—do you value freedom so meanly that you hold out your hands for your old chains?" Amazement held them silent, and, in the hush, Carlo swept on. He had been always a silent man, now he spoke with golden tongue, urging, cajoling, pleading, conscious of Romola's watching eyes. He was carrying the mob with him when a laugh rang out, drawing all eyes to the winsome figure of Tito Melema sitting his horse jauntily, on the outskirts of the crowd.

Immediately the fickle throng echoed the laugh. The devastating sound of their guffaws drowned Carlo's voice, and, responsive to a sign, two burly men-at-arms seized him by the elbows and propelled him, ludicrously hanging back, into the Duomo, but not before he saw that Romola had taken his place at Savonarola's side. He struggled frenziedly as they dragged him across to the prison and thrust him behind bars.

"Romola!" he gasped, when Tito Melema appeared at last in response to his messages. "Was she hurt?"

"My poor, mistaken wife," Tito smiled suavely, "is quite safe. But you and she should not meddle in politics, my friend. You're too weak-spirited for this game, both of you. Chess in a quiet room is fitter sport for you!" He made the great drum of his chest boom with a blow, "I am different! I take what I want from life—I am the heir of the ages, I wanted wealth and I took it, I wanted power and—I took it! I wanted Romola—and I *took her*——" his white hands with their thick fingers seemed to close on something frail—helpless.

Carlo spoke in a smothered voice. "How long am I to be kept here?"

Tito laughed lightly, turning away. "Not long," he called back, "merely until your unexpected eloquence can do no harm, until that canting hypocrite of a monk is dead, and Tito Melema, the friend of princes, is where destiny intends him to be!"

IN the gray half-light of the prison, night could only be told from day by the ringing of the cathedral bells. Carlo made a mark for each of these periods, and when the tally had totaled a fortnight, the roar of another mob came to his ears and shadows like flickering flames danced upon the wall of his cell. For hours, it seemed, the human storm spent itself above, while Carlo paced back and forth in agony at the thought of Romola. Then came silence, more terrifying in portent than any sound.

The creak of hinges drew his haggard

(*Continued on page* 106)

This might have been prevented!

Poison of Bad Teeth Causes Malnutrition

Interferes with Digestion and Assimilation of Food—Child Remains Undernourished

Bad teeth and malnutrition are closely associated. When teeth decay, both physical and mental development of the child are retarded.

Don't wait to counteract tooth trouble

Prevent It!

Colgate's *removes causes of tooth decay*

Preventive science is the new development in dentistry. Its aim is to keep teeth healthy—and teeth can be kept healthy only when they are kept clean. Healthy teeth are as necessary to beauty as pretty eyes and a lovely complexion.

Causes of tooth decay must be removed—safely. Soap and chalk, scientists say, are the best agents yet discovered for cleaning teeth safely—and these are ingredients of Colgate's Ribbon Dental Cream.

"Washes," Polishes and Protects

Colgate's does not scrape teeth clean. It washes them. Non-gritty chalk removes clinging particles, mild soap washes them away. The mouth is left in its normal condition—refreshed and clean.

There is no grit in Colgate's, for grit scratches tooth enamel, thus inviting decay instead of fighting it.

See your dentist at least twice a year and use Colgate's regularly. It is priced as sensibly as it is made—25c for the large tube.

COLGATE & CO., Established 1806

COLGATE & CO.,
Dept. 996,
199 Fulton St., New York City

Please send me free, a trial tube of Ribbon Dental Cream.

Name.....

Address.....

"Mary, I Owe It All to You"

"MR WILLIAMS called me into his office to-day and told me he was going to raise my salary $50 a month.

"'I am glad to give you this opportunity,' he said, 'for the best reason in the world. You deserve it.

"'You may not know it, but I've been watching your work ever since the International Correspondence Schools wrote me that you had enrolled for a course of home study. Keep it up, young man, and you'll go far. I wish we had more men like you.'

"And to think, Mary, I owe it all to you! I might still be drudging along in the same old job at the same old salary if you hadn't urged me to send in that I. C. S. coupon!"

How about you? Are you always going to work for a small salary? Are you going to waste your natural ability all your life? Or are you going to get ahead in a big way? It all depends on what you do with your spare time.

More than 180,000 men are getting ready for promotion right now in the I. C. S. way. Let us tell you what we are doing for them and what we can do for you.

Mail the Coupon To-day

INTERNATIONAL CORRESPONDENCE SCHOOLS
Box 6564-B, Scranton, Penna.

Without cost or obligation on my part, please tell me how I can qualify for the position or in the subject *before* which I have marked an X:

BUSINESS TRAINING COURSES

☐ Business Management	☐ Salesmanship
☐ Industrial Management	☐ Advertising
☐ Personnel Organization	☐ Better Letters
☐ Traffic Management	☐ Show Card Lettering
☐ Business Law	☐ Stenography and Typing
☐ Banking and Banking Law	☐ Business English
☐ Accountancy (including C.P.A.)	☐ Civil Service
☐ Nicholson Cost Accounting	☐ Railway Mail Clerk
☐ Bookkeeping	☐ Common School Subjects
☐ Private Secretary	☐ High School Subjects
☐ Spanish ☐ French	☐ Illustrating

TECHNICAL AND INDUSTRIAL COURSES

☐ Electrical Engineering	☐ Architect
☐ Electric Lighting	☐ Architects' Blue Prints
☐ Mechanical Engineer	☐ Contractor and Builder
☐ Mechanical Draftsman	☐ Architectural Draftsman
☐ Machine Shop Practice	☐ Concrete Builder
☐ Railroad Positions	☐ Structural Engineer
☐ Gas Engine Operating	☐ Chemistry ☐ Pharmacy
☐ Civil Engineer	☐ Automobile Work
☐ Surveying and Mapping	☐ Airplane Engines
☐ Metallurgy ☐ Mining	☐ Agriculture and Poultry
☐ Steam Engineering ☐ Radio	☐ Mathematics

Name.....

Street Address.....

City.....State.....

Occupation.....

3-6-24

Persons residing in Canada should send this coupon to the International Correspondence Schools Canadian, Limited, Montreal, Canada

No More Wrinkles

You too can have a firm wrinkle-free complexion

PARISIAN FLESH FOOD

Makes Men and Women of 50 look 25

Restores youthful freshness, revives beauty marred by time, illness or neglect. A sure way to regain the charm of a clear, wholesomely girlish complexion. Amazing results in short time. Removes wrinkles, crowsfeet, frown lines, furrows. Restores elasticity to skin, and firmness to underlying tissues. Fills hollows of face, neck, and develops bust.

FREE **Remarkable Bust Developer**

Renews youthful firmness. Makes skin smooth and soft. Most welcome discovery—not an experiment—thousands made happy during many years. Send name, address and 10 cents for trial sample and *FREE* Beauty Secrets. **Mme. Foulaire, 103 Parisian Bldg., Cleveland, O. Agents Wanted**

Elmer Clifton and Wally Reid, "friendly juveniles," waiting for orders on the old Griffith Lot

Them Good Old Days

(*Continued from page 63*)

Norma used to run in every now and then. Her last really big picture with Vitagraph was *The Battle Cry of Peace.* Norma, Constance and their mother, Peg, as the girls call her, used to run in quite regularly. Norma was present when a committee from The Pansy Motion Picture Correspondence Club presented me with a beautiful silver loving-cup. This was a beautiful thought and I shall never part with it, even if in hard times I have thought of taking it to Uncle's.

You know, Harold Lloyd and Mary Pickford never fail to visit us when they come East. Florence Turner, Francis Bushman and Beverly Bayne, J. Warren Kerrigan, Anita Stewart, Dorothy Phillips, Mae Murray, Larry Semon, William Russell have all been in to see us. Yes, there are a lot more, too.

We used to run several popularity contests, and Mary Pickford usually came out on top. I remember one contest when Bobby Connelly won as the most popular child player. I shall never forget Little Bobby. Romaine Fielding was mighty popular in those days. You know he married one of my readers—we used to call her the Beautiful Naomi. Remember poor Sidney Drew, Olive Thomas, Robert Harron, Arthur Johnson, Clarine Seymour, Florence La Badie, Wally Reid, Charles Kent, Van Dyke Brooke and Martha Mansfield. Of course, they will never be forgotten.

Note to the Editor:

Well, here's your old article complete. I have made it as dignified and scholarly as I know how. If you dont like it, write one yourself—I'm too busy with troubles of my own. Selah. Likewise farewell. And hereafter please let the shoemaker stick to his last. That will be about all. Finis. (Which means finished—the end.)

—The Answer Man.

ARTISTS, ATTENTION!

Are You Sending in Your Sketches of the Stars?

Another page of them will appear in the March number, and a prize will be awarded for the best sketch.

SEE

Motion Picture

MAGAZINE

for March

How to care for Dull Hair

You cannot expect hair which is naturally devoid of lustre to look brilliant or exceptionally bright after an ordinary shampoo. You must use a shampoo that is *different*—a shampoo that *will add real beauty* to your hair—GOLDEN GLINT Shampoo. This shampoo will make your hair look so much prettier, so much more attractive, that you will just love to fuss with it. In addition to the clean freshness any good shampoo gives, it offers something unusual, something new, something more than a promise. This "something" is a secret you'll discover with your first Golden Glint Shampoo. 25c a package at toilet counters or direct. * * * * J. W. Kobi Co., 656 Rainier Ave., Seattle, Wash.

Golden Glint
SHAMPOO

Maybelline

DARKENS and BEAUTIFIES EYELASHES and BROWS INSTANTLY, makes them appear *naturally* dark, long and luxuriant. Adds wonderful charm, beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. BLACK or BROWN, obtainable in solid cake form or waterproof liquid. *75c at your dealer's or direct postpaid.*

MAYBELLINE CO. CHICAGO

MAGAZINE, Art, Nature, Mental and Physical Culture. For artists, students, thinkers. Stands for **The BODY BEAUTIFUL,** Mind Intellectual, Soul Intuitional. Drawings and photos of **Ideal Human Proportions.** Animals, birds, designs, cartoons, comics, etc. Art lessons, criticisms, assignments, Inspiring articles and poems. Nothing like it. Must be seen. Will help you gain health, wealth and happiness. Opportunity knocks now at your door. **CUT THIS OUT,** send with $1 now for 5 mo. trial sub. (no free samples) O. K or refund.

ART and LIFE
Dept. 25-4, Kalamazoo, Mich.

GRAY HAIR

RESTORED

to its natural color by **Gervaise Graham Hair Color.** A clear, dainty liquid, in use since 1888. Guaranteed harmless. Price $1.50 at all druggists or by mail prepaid. Write for sample and booklet on the hair and complexion, **FREE.**

Mrs. GERVAISE GRAHAM, 33 W. Illinois St., Chicago, Ill.

ACTING PLAYS for Amateurs; Monologs, Recitations, Drills, Minstrel and Vaudeville Jokes and Sketches; ideas for entertainments. Send for free catalog.

DRAMATIC PUBLISHING CO., 542 So. Dearborn St., CHICAGO

PERSONAL Appearance

is now more than ever the key note of success, both in social and business life. **Bow-Legged and Knock-Kneed men and women,** both young and old, will be glad to hear that my new appliance will successfully straighten, within a short time, bow-leggedness and knock-kneed legs, safely, quickly and permanently, without pain, operation or discomfort. Worn at night. My new "Lim-Straitner," Model 18, U. S. Patent, is easy to adjust; its results will soon save you from further humiliation, and improve your personal appearance 100 per cent. (Model 18 is not like old-fashioned splints or braces, with bothersome straps, hard to adjust, but a scientific, modern device of proven merit, used and recommended for the last 3 years by physicians everywhere.)

Write today for particulars, testimonials and my free copyrighted physiological and anatomical book which tells you how to correct bow and knock-kneed legs without any obligation. Enclose a dime for postage.

M. TRILETY, SPECIALIST
1155 L, W. U. Building, Binghamton, N. Y.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Stories About the Old Times

(*Continued from page* 84)

new man on to the set that morning. When they introduced him—a man my height and a little heavier—I thought he acted sort of funny. He barely shook hands and then walked away. It was explained to him that we would put on a terrific fight, pulling our punches as much as possible, and when I shouted, 'Go!' he would do his fall, knocked out. After the director got thru, I tried to talk to the man, but he mumbled in a surly fashion, nodded and went on.

"The fight started. It was a dandy. We went to it pretty rough and when two big men begin swapping punches somebody is bound to get hurt. When Lambert Hillyer shouted, 'Go!' this man tore into me and almost knocked me apart. I just managed to save myself, and during the next few minutes I was so busy trying to protect myself that I could hardly figure out his game. Of course, I thought that I had been framed, and that he was sent in to beat me up. I tried "cueing' him a few times but each time I did he fought all the harder.

"Of course, the director and cameraman were so excited with the unexpectedly great fight they were getting, that they didn't come to my aid. After I collected my wits, I discovered I had more science than my opponent, and the next time he came in charging like a mad bull, he ran into the hardest wallop I could hit. He dropped like an ox.

"While he was coming to, I set out with blood in my eye to find out the truth. Some of the boys were convulsed with laughter, some acted a little scared. When they confessed to me that the man was deaf, I surely felt sorry. The poor fellow had been afraid to let on he couldn't hear the cue and thought my shouts and gestures meant to come on and fight. Which he surely did."

"My first impression of motion pictures," said Monte Blue, "was gained thru a post-hole. I was digging it. My second was a tall man with an eagle face, surmounted and partially concealed by a large, misshapen Panama hat. He was leaning against a pole nearby a studio building at my back, while I, unaware, harangued a crowd of argumentative studio workers. I was agitating against agitators. When I discovered the silent watcher, my flight of oratory ceased abruptly, and unconsciously I started taking off my overalls. My job was gone, I thought. The man was D. W. Griffith, and as I had just escaped starvation a

(*Continued on page* 128)

Bill Hart in a scene from one of his first Wild West pictures

Suppose your eyelids failed to close

when a cloud of dust blows toward you

Dust in the eyes? How rarely does this unwelcome experience occur, for the protecting eyelids "quick as a wink" snap shut when trouble looms.

Unhappily there is no such protection for the skin. And often its soft, natural fineness is sacrificed because the tiny, delicate pores are subject to the irritating effects of this same dust-laden air.

Nature does her best. The little pore ducts night and day cast out foreign particles and preserve the pliant fineness of the skin. We help by using our face creams faithfully to cleanse and nourish. But most face creams leave the pores wide open, unprotected as before.

Tired, overtaxed, the pores become weak in functioning. And then we wonder why they become enlarged.

Some of us accept this condition as "just natural to my skin." But those of us who really *care* find ways to refine the pores.

Ice is one tested way. But it is harsh to tender skins, and always more or less inconvenient.

Now there is a new and better way—

with all the pore-contracting benefits of ice, and with none of its trouble—a delightful, refreshing cream, that feels and acts like ice on the skin.

This new cream is called Princess Pat Ice Astringent. It does not take the place of your nourishing creams. It simply finishes the task—closes to normal fineness the open, unprotected pores.

Apply this icy and refreshing cream right over your nourishing cream. The sensation is like a cool lake breeze—the effect, an immediate contraction of the pores.

Princess Pat Ice Astringent does not *enter* the pores. Its smooth contracting action merely restores the refinement of texture to your skin; and its welcome "freezy" chill brings a tide of fresh natural color.

You will be entranced at the youthful beauty which Princess Pat Ice Astringent brings to your complexion, and amazed at how wonderfully your powder adheres—without possibility of its entering and choking the pores.

Beauty Hints by "The Princess"

My night treatment: Cleanse the skin thoroughly with a soft, solvent cleansing cream. Remove with soft cloth. Feed the pores generously with nourishing cream, gently manipulating with finger tips. Let sleep do the rest. I suggest Princess Pat Cleanser and Princess Pat Cream for this night treatment.

My morning treatment: Awaken the skin with cool, not cold, water. Dry the face. Now just a light coat of nourishing cream, again gently manipulating, always with upward and outward strokes. Now your ice astringent right on top of the nourishing cream. Then wipe off both together.

My final touch: I find dry tint most natural—Princess Pat English Tint. Apply in the shape of a V, the point toward the nose, leaving a clear space in front of the ear. For waterproof effect, apply before powdering. I use an almond base powder—both soothing and beautifying.

Princess Pat

PRINCESS PAT, Ltd., *Chicago*, U. S. A.

FREE

This free demonstration package, containing a liberal sample of both Princess Pat Ice Astringent and Princess Pat Cream. After several days' trial on your own complexion, entirely without cost, let your *mirror* be your guide.

PRINCESS PAT, Ltd., Dept. 22
2701-9 South Wells Street, Chicago
Please send Demonstration Package to

Name.....

Address.....

City..... State.....

Beauty

A Gleamy Mass of Hair

35c "Danderine" does Wonders for Any Girl's Hair

Girls! Try this! When combing and dressing your hair, just moisten your hair-brush with a little "Danderine" and brush it through your hair. The effect is startling! You can do your hair up immediately and it will appear twice as thick and heavy—a mass of gleamy hair, sparkling with life and possessing that incomparable softness, freshness and luxuriance.

While beautifying the hair "Danderine" is also toning and stimulating each single hair to grow thick, long and strong. Hair stops falling out and dandruff disappears. Get a bottle of "Danderine" at any drug or toilet counter and just see how healthy and youthful your hair appears after this delightful, refreshing dressing.

Print Your Own

Cards, stationery, circulars, labels. Presses $12 up. Paper Cutters $3 up. Save money. Print for others, big profit. All easy, rules sent. Write for catalog presses, type paper, etc. THE PRESS CO., R-44, Meriden, Conn.

PLAY INSTANTLY "HAPPY HOURS" UKULELE

FREE NEW AMAZING METHOD enabling you to pick up this fine, *full sized, K. a Wood Finished* Hawaiian UKULELE and play the latest tunes in a manner that will amaze and delight your friends. *No musical knowledge necessary.* This handsome well made instrument has a rich melodious tone. Nothing else like it.

Only $2.95

SAVE HALF

The regular price is $6.50 but if you send at once you will receive *Ukulele, Easy Method, 20 Pieces of music, Felt Pick* and as a heaping value we will also include absolutely FREE a Genuine Chinese *Good Luck Ring* all for our special sale price of only $2.95.

SEND NO MONEY Keep your money right at home. Pay Postman $2.95 plus a few pennies postage. Our binding legal *Money Back Guarantee* is sent with each Ukulele. Order Now.

C. F. JOHNSON & CO.
19 W. Jackson Blvd., Dept. M-307 CHICAGO

FREE Genuine CHINESE Good Luck Ring

© 1924 C. F. J. & Co.

Ruth Roland and her mother, who was a famous opera singer

The Story of My Life

(*Continued from page* 53)

After two years of high school I went to El Paso, Texas, to visit another aunt, and the first week I was there I ran away and joined a road company! We got stranded on our maiden trip and I caught the whooping-cough from a baby I held at a railroad station. (I was always borrowing babies.) I got back to my aunt's town with fifty cents, whooping merrily, but I was too proud to confess failure, so I didn't let her know I was back but went to a theatrical boarding-house with the rest of the troupe. Something had to be done, so we decided to put on a play at the local opera-house. But we had no money to pay a royalty fee, and at this crisis I performed a feat of which I am prouder than any flame-riding, chasm-leaping or trestle-walking I ever did in a movie serial. I repeated *Paid in Full,* by heart, to one of the actresses who was a stenographer, and the next week we opened in it! Before I went on every night I uttered a prayer that I might get thru without a whoop.

The next time I went out with a road company we got as far as a little tank-town in Oklahoma, named Muskeegee, before the manager and the leading lady decamped with the funds. The landlord of the little one-horse hotel in Muskeegee held my trunk for my board bill, and when I got a chance to make a little money by doing a turn at an Elks' benefit performance in town I had to beg him, practically on my knees, for one dress out of the trunk to wear in my act. When I came down from the room with the dress in my suit-case, he made me open it before a whole lobby full of grinning small-town loafers, because he suspected me of trying to carry away more than I had promised!

"Just now," I said, looking him straight in the eye, "I'm nobody; but you wait! Some day I'm going to be very successful, and then I hope I meet you and can tell you what I think of you!"

I haven't ever seen him again—but I may yet. And I shall certainly tell him!

Another vaudeville engagement soon had me in funds again and this time I went home to California with a trunk filled with presents for my friends. After two years of Texas flatness, the foothills and roses of Los Angeles looked pretty good to me, and I made up my mind that, whatever my future was, it was going to be here.

By this time there were several picture companies working in the West, and one day I borrowed a hat with a forty-dollar

(*Continued on page* 112)

WEAR ONE 7 DAYS FREE

If You Can Tell It From A Genuine DIAMOND SEND IT BACK *These Amazingly Beautiful CORODITE Gems* match the scintillating beauty of GENUINE DIAMONDS in every way. They have the same **gorgeous blazing flash and dazzling play of living rainbow fire. Standing the terrific Acid Test** of direct comparison. Lifetime experts need all their experience to see any difference. Prove this yourself.

MAKE THIS TEST Wear a Genuine CORODITE and a Diamond side by side on the same finger. **for SEVEN days.** If you and your friends can tell the difference **send it back,** you won't be out a single penny. *That's fair enough.* If you keep the ring the price printed here is **all you pay. No installments.** Remember CORODITES alone **have the same facet cutting** as Genuine Stones.

A.	Ladies Hand Carved Basket Ring, Platinum effect	**$3.52**
B.	Ladies Pierced Filigree 4 Post Ring, Platinum effect	**$3.84**
C.	Ladies Filigree Ring, Blue Saphire Set Sides,	**$3.93**
D.	Ladies Bridal Blossom Hand Chased Solitaire	**$2.84**
E.	Mens Heavy Belcher 14K Gold Filled Ring	**$3.48**
F.	Mens Massive Carved Hexagon Gypsy, Sapphire Sides	**$4.18**

Carat Size Gems Beautiful **Hand Carved** and **Engraved** Rings reproducing in exact and faithful detail the most modern high priced and fashionable Platinum Diamond Creations.

SEND NO MONEY Keep your money right at home. Just send name and address stating which ring you want and *size* as shown by slip of paper fitting end to end around finger joint and your ring will come by return mail. Deposit amount shown above with postman. **You do not risk a penny as our binding legal guarantee to refund your money in full is attached to every ring we sell. SEND TODAY.**

E. RICHWINE CO., Dept. 291 19 West Jackson Blvd. CHICAGO, ILLINOIS

Original and Sole Importers of Genuine CORODITE GEMS

HOW TO WIN LOVE

Love is no longer a matter of mere luck or chance. Science has discovered that it is controlled by **fixed laws** and principles. Any woman who understands these psychological principles can make herself so fascinating that men can't resist her charms.

The Secrets of Fascinating Womanhood

is a book containing amazing revelations of woman's power over man. No woman should be so unfair to herself as to miss reading it. You will be astonished to learn how easy it is to attract a man's attention, to fascinate him, to win his interest and love, and to make him propose. You will be equally amazed to learn that most women are **constantly making mistakes that cause men to lose interest in them.** This is because **they don't understand men.** Knowledge is power. The woman who understands men and their weaknesses, how they are won, the different methods required for different men, and what makes a woman fascinating to them, knows just what to do to fascinate any man she chooses.

Just a letter with ten cents (10c) to cover cost of packing and mailing will bring to you (in plain wrapper) our book containing these stupendous revelations. Send for it. Know **exactly what you are about** when dealing with men. Learn the art of fascinating them, know what a wonderful thing it is to be popular, sought after, and altogether bewitching, to go everywhere, to join in all the good times and to have your choice of dozens of splendid men. Try out its methods and plans, experience the power over men which its knowledge gives you, and watch the immediate and remarkable change in men's attitude toward you. Send your dime today.

PSYCHOLOGY PRESS

Dept. 12-M117 So. 14th St., St. Louis, Mo.

EARN MONEY AT HOME

YOU can earn $1 to $2 an hour in your spare time writing show cards. No canvassing or soliciting. We instruct you by our new simple Directograph System, supply you with work and pay you cash each week. Write today for full particulars and free booklet.

WEST-ANGUS SHOW CARD SERVICE LIMITED
Authorized Capital $1,250,000.00
69 Colborne Building, Toronto, Can.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

The Winners of the Month

(*Continued from pages 46 and 47*)

Hot Water

thru the young benedict's inability to control the gas and the brakes. His facial expressions here are cause for spontaneous laughter. The concluding scenes in which "mother" is routed are put over with quickness and despatch—with every incident timed to the second. The titles are gems of pointed wit. For instance: When the little brother is introduced it reads—"A skin you love to touch—with a strap."

The picture develops a lively climax with the house turned into a bedlam of excitement as Harold, fortified with strong "likker," develops courage. By playing ghost, he scares the household out of its collective wits. He even chloroforms the mother-in-law—and his wraithlike figure sends her out into the night air—for good.

It may not be so strong in plot interest as some previous efforts, but there is no denying its mirthful gags and high jinks. Lloyd certainly has a staff that scores as many comedy touchdowns as Notre Dame scores legitimate touchdowns against any of its opponents. The Lloyd steam-roller surely crashes thru here.

The Snob

these moments are not new in film situation and climax; they have only been treated more deftly, more suggestively—and with considerable more humanity.

A thoroly absorbing drama—this, one that offers no stressing of emotions or sentimental flourishes. It carries charm all the way. It's not a study in gray overtones. Indeed, there are many bright shafts of humor which temper it and aid in making it human.

The picture is marked by fine interpretation. Norma Shearer gives a performance which hasn't been excelled this season. It's an intelligent portrayal of a rôle marked by fine restraint and yet she saturates it with feeling. There is also an unnamed child actress who is a wonder.

See *The Snob*, and you'll admit that the screen occasionally scales the high places.

He Who Gets Slapped

at all times *He Who Gets Slapped* maintains the illusion.

Norma Shearer is charming and effective as Consuelo, and the other sympathetic rôle is finely handled by John Gilbert. Marc MacDermott and Tully Marshall account for two more of the several splendid performances.

The Tornado

in *The Storm* meet their equal in these views of the torrent which is let loose when the gate of a huge dam is lifted. The flash-and-cut system of film editing is used to work up a fever of suspense which film spectators will remember long.

The picture may well be expected to record a notable success as a box-office attraction and it will add to the already illustrious name of Lincoln J. Carter as a writer of melodramatic stories. The adaptation was made by Grant Carpenter and King Baggot directed it in a manner to reflect new brilliance to his record.

Ruth Clifford, Richard Tucker, Snitz Edwards, Dick Sutherland and Jackie Morgan are prominent in a cast which is something more than adequate. *The Tornado* provides a tremendously thrilling hour or so of screen entertainment.

Stop Gray Hair

—Look Ten Years Younger

I'll tell you the quick easy way

By MARY T. GOLDMAN

No woman should let her hair turn gray when I can tell her how to stop it. It's so unnecessary—this permitting unbecoming aging streaks to spoil your looks. And so old-fashioned! Up-to-date women learn how to get rid of the gray.

Today, now—fill out and send the coupon. By return mail I'll send my **Special Patented Free Trial Outfit,** containing free trial bottle of my famous Hair Color Restorer.

Select a graying lock. Test as directed. Results will astonish you. How quickly the gray disappears, the natural color returns.

What it is

My Hair Color Restorer is clear, colorless, dainty. You simply comb it through your hair, quickly, easily. No skill required, no help needed.

This simple treatment produces even, natural color—in all lights. No streaking, discoloration, artificial look.

No interference with shampooing, nothing to wash or rub off. Your soft, fluffy, lovely hair invites a marcel or permanent wave.

I invented this scientific preparation to use on my own hair, which early in life began to gray.

Now Mary T. Goldman's is the most popular, biggest selling preparation of its kind in the world.

Mail coupon—to-day

Fill out carefully, stating exactly the natural color of your hair. If possible, enclose a lock in your letter. You'll get the **Special Patented Free Trial Outfit** by return mail. Absolutely free, I even prepay postage.

Then when the "single lock" test proves beyond doubt that gray hair can be stopped easily, quickly, surely—then you'll know what to do. Get a full sized bottle of Mary T. Goldman's Hair Color Restorer from your druggist. Be sure to look for name and trademark on the carton. If you prefer, order direct from me. Price the same—I ship prepaid.

FREE BOTTLE

Mary T. Goldman's
Hair Color Restorer

Over 10,000,000 bottles sold

---- Please print your name and address ----

MARY T. GOLDMAN,
494-B Goldman Bldg., St. Paul, Minn.

Please send me your FREE trial bottle of Mary T. Goldman's Hair Color Restorer. The natural color of my hair is: Black..... dark brown..... medium brown..... auburn (dark red)..... light brown..... light auburn (light red)..... blonde.....

Name.....

Address.....

(Use margin)

Why Warner Bros. Pictures Are America's Choice

MADE FROM THE WORLD'S BEST NOVELS AND STAGE PLAYS

"Three Women"
By Ernst Lubitsch and Max Kraely.

"Find Your Man"

"The Lover of Camille"
From David Belasco's Stage Production of Sacha Guitry's "Deburau."

"This Woman"
From the Novel by Howard Rockey.

"The Narrow Street"
From the Novel by Edwin Bateman Morris.

"The Dark Swan"
From the Novel by Ernest Pascal.

"The Age of Innocence"
From the Prize Novel by Edith Wharton.

"The Lighthouse By the Sea"
From the Play by Owen Davis.

"A Lost Lady"
From the Novel by Willa Cather.

"A Broadway Butterfly"

"The Bridge of Sighs"
From a Song Theme by Charles K. Harris.

"How Baxter Butted In"
From the Play by Owen Davis.

"Eve's Lover"
From the Novel by Mrs. W. K. Clifford.

"The Man Without a Conscience"
From the Novel by Max Kretzer.

"My Wife and I"

"Recompense"
From the Novel by Robert Keable, Sequel to "Simon Called Peter."

"The Dear Pretender"
From the Novel by Alice Ross Colver.

"The Eleventh Virgin"
From the Novel by Dorothy Day.

Now Ready for the Season 1924-25

DISPLAYING THE GENIUS OF LEADING STARS AND DIRECTORS

Irene Rich	Louise Fazenda	Harry Beaumont
Dorothy Devore	Willard Louis	William Beaudine
Monte Blue	John Roche	Phil Rosen
Beverly Bayne	June Marlowe	Millard Webb
Marie Prevost	Ernst Lubitsch	James Flood

At Leading Theatres Everywhere

WARNER BROS.
Classics of the Screen

WHERE CLASSICS OF THE SCREEN ARE MADE

Betty in another scene from *Chu Chin Chow*

Betty Was a College Widow

(*Continued from page 29*)

from his flying feet with what looked like a safe hit to his credit. Then out in the "field" Betty's long, lithe, beautiful body shot into the air and one long, white arm shot up to its full stretch.

A yell of triumph went up from her side as Betty "speared" the ball and put the runner out.

I remember the first night of her appearance as a vaudeville star.

Her mother was the widow of a minister of the gospel and the family was very poor—the worst possible kind of poor—the poor of well-bred, cultured people. The kind of poor that hurts. So, to be frank about it, Betty had to go to work. The family had raked and scraped to educate her voice. The time had come for Betty to deliver.

As I remember it, most of the football stars then out of the hospital attended Betty's vaudeville début. Betty came out with some kind of a peacock gown and a bad case of stage-fright. She says it was a rotten vaudeville act; but, anyhow, the football boys nearly raised the roof.

It was the beginning of a long, hard struggle.

There were times when it looked as tho Betty was due for a big success; there were other times, in New York, when it looked as tho she had a fine chance literally to starve to death; when she had to do sewing for chorus-girls to get enough to eat; when she found her adornment in taking the ribbons off the flowers that were sent her; when it seemed, as she says, as tho there was just one too many people in the world—and she was the extra one.

But in those bitter days, Betty took her medicine without a whimper, as becomes a girl whose little-girl pals were football heroes, without one unbroken carcass between them.

She took her licking from Fate standing up and smiling.

And now that she is successful, famous, and in a fair way to be rich, she is just the same good sport as the tall, willowy girl who speared the hot-liner that nearly broke her fingers off on the beach that day at Balboa.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

What I Can Read in the Faces of the Film Stars

MARY HAY

(*Continued from page* 40)

In the side of the head the appetite sign is full, showing a liking for food and a good judgment of foodstuffs.

The cheeks show caution and good recuperative powers.

In the chin and jaw we find persistency, affection and ability to call affection forth.

The hands show an inspirational nature and independence of thinking.

In summarizing her character, let me say that Mary Hay is very versatile, finding it difficult, at times, to concentrate her efforts upon one thing; that she is affectionate and swayed more by her heart than her head. She is a kindly person, with well-developed social instincts.

HAROLD LLOYD

(*Continued from page* 40)

Making a general summary of his character, I would say that Harold Lloyd is very enterprising, with good mentality and the business faculties well developed. He is serious, persistent and has a keen sense of humor. He is not forward, but will always look out for his own interests. He is a restless nature who likes plenty of activity, both mental and physical.

RICHARD BARTHELMESS

(*Continued from page* 41)

The cheeks show a cautious, reserved nature; one able to keep a secret; an honest, industrious, intense person with a great sense of fairness and justice.

The mouth (upper lip) proves he is kind, charitable, sympathetic, that he can be firm, that he is not easily swayed, and that he has poise and self-control. The lower lip shows patriotism, a well-developed paternal instinct, clannishness, great love and interest in his home.

The chin and jaw show a strong will, great determination, plenty of endurance and enjoyment of out-of-door life and sports. He must be active. Here, too, is shown a love of beauty. He is strong in his likes and dislikes, thoroly staple, and has well-developed business buffers.

The hands show he is a frank, honest, outspoken nature, that he thinks independently and is not easily swayed. Here, too, we find dramatic ability and inspirational qualities.

In summarizing his character, we find that Richard Barthelmess has a good mentality, and is a person of quality and refinement; that his is an honest, intense, industrious nature; that he is bound to succeed.

BEBE DANIELS

(*Continued from page* 41)

She is very sensitive. In fact, this, I would say, is her weakness, for she is oversensitive and feels too deeply.

Making a general summary of her character, I find that Bebe Daniels is highly emotional, active and restless; that she is intense, industrious and ambitious, with great nervous force and energy. She is broad-minded and highly independent in her actions and thoughts, with a good sense of fairness. Hers is a very affectionate nature, with great loyalty in friendship. She is a good sportswoman with a sense of humor, dramatic ability and plenty of fire and vim.

And they didn't dream they could sell their stories

Many new writers are winning outstanding success by writing for the screen and the magazines

MAGAZINE editors and motion picture producers are searching as never before for stories that are gripping and new, and they are offering large prizes in addition to the usual cash payments for acceptable material.

This is indeed the day of opportunity for new authors, and scores of men and women who never dreamed that they could enter the ranks of the professional writers are actually selling stories to the magazines and to motion picture producers.

The photographs of just five of these new authors are shown on this page, and the story of their success should be an inspiration and a guide to every man and woman who has the priceless urge to write.

Harold Shumate
Author of "The White Sin" and "The Last Rose of Summer." Mr. Shumate was formerly a salesman.

Scores of other students of the Palmer Institute of Authorship are also selling short stories, novels, plays, special articles and photoplays.

The list includes Phyllis Cumberland, who sold "Tangled Lives" to Thomas H. Ince; Theodore Harper, who wrote "The Mushroom Boy"; Miss Bernadine King, who wrote "What Did the Bishop Say?"; John M. Byers, who sold his first play to a New York producer; Charles Shepherd, who wrote "The Ways of Ah Sin"; Tadema Bussiere, whose play, "The Open Gate," was given its premiere at the Morosco Theatre, Los Angeles, in October, 1924; C. G. Raht, who sold "The Night Hawk" to Harry Carey, and Earle Kauffman, who won a $1500 prize with his scenario, "The Leopard Lily." Another Palmer student has just sold a novel to Doubleday, Page & Co.

Few of these writers had ever written a line for publication before they enrolled with the Palmer Institute of Authorship.

Ethel Middleton
Author of "Judgment of the Storm," one of the big screen successes of recent years. Also published as a novel by Doubleday, Page & Co.

Learn the technique of writing

Through the Institute's course in Short Story Writing and Photoplay Writing they learned the technique of story building and plot development—they learned *right at home in spare time* to write stories and photoplays acceptable to editors and motion picture producers—they learned how to write stories that sell.

Winifred Kimball
Winner of the $10,000 prize in the contest conducted by the *Chicago Daily News*. Her picture was produced by Goldwyn.

The Palmer Institute will not only teach you the professional *technique* of writing, but through its contact with editors and producers can be of very great help in enabling you to sell your stories. The Institute's Story Sales Department has headquarters in Hollywood, with representatives in New York and Chicago—the leading literary centers of the country.

Well-known writers help you

Jane Hurrie
We sold one of her stories, "Robes of Redemption," to Allen Holubar. Miss Hurrie also wrote "The Left Hand Brand."

The success of Palmer students is due simply and solely to the fact that you study under the personal direction of men and women who are themselves well-known authors, dramatists and motion picture writers.

Fifty Free Scholarships and two $500 prizes are awarded annually to deserving students.

Aiding in the work of discovering and training new writers are such distinguished men as Frederick Palmer, author and educator; Clayton Hamilton, well-known playwright and author-educator; Brian Hooker, formerly of the faculty of Yale and Columbia Universities; Frederic Taber Cooper, author-educator; C. Gardner Sullivan, screen writer and director; James R. Quirk, editor and publisher of *Photoplay Magazine*, and Rob Wagner, author and motion picture director.

Winsor Josselyn
We sold two stories for him in less than two months—"Ribbon Counter Jumpers" and "Light Fingers and Toes."

Write for this book and Free Creative Test

The Palmer Institute is unique among educational institutions because it seeks for training only those with natural creative ability who can profit by its instruction. Therefore, no one is invited to enroll for its home-study courses until he or she has passed the Palmer Creative Test.

This test is the most novel means ever devised for enabling you to obtain an accurate analysis of your writing ability. The filling out of this Creative Test and our analysis and subsequent training have enabled scores of Palmer students to sell stories and photoplays. Our Board of Examiners grades your reply without cost.

Just mail the coupon and we shall send the Creative Test to you free—together with our 96-page book, "The New Road to Authorship."

PALMER INSTITUTE OF AUTHORSHIP
Affiliated with Palmer Photoplay Corporation
Dept. 9-P, Palmer Bldg. Hollywood, Calif.

Please send me, without cost or obligation, a copy of your Creative Test, the 96-page book, "The New Road to Authorship," and full details of the Palmer Scholarship Foundation, which awards 50 Free Scholarships annually. I am most interested in—

☐ Photoplay Writing ☐ Short Story Writing
☐ English Expression ☐ Business Letter Writing

Name.....

Address.....

Your EYES Are *Always* Noticed

Can you return the observant gaze of others with EYES that are clear and bright? Or has the lack of proper care made them embarrassingly dull and unattractive?

Daily cleansing with **Murine** will do much to keep your EYES clear, bright and healthy. It quickly relieves the irritation caused by sun, wind, dust and strain. Contains no belladonna or other harmful ingredients.

Our illustrated books on "Eye Care" or "Eye Beauty" are FREE on request

The Murine Company
Dept. 25, Chicago

MURINE FOR YOUR EYES

No Hair Offends Where Neet is Used

Science has finally solved the problem of removing hair pleasantly without discomfort to the skin or complexion. This with NEET, a mild and dainty cream. You merely spread it on and then rinse off with clear water. That's all; the hair will be gone and the skin left refreshingly cool, smooth and white! Old methods, the unwomanly razor and severe chemical preparations, have given way to this remarkable hair-removing cream which is the accepted method of well-groomed women everywhere. 50c at Drug and Department stores or by mail. Money back if it fails to please you. Buy now.

HANNIBAL PHAR. CO., 601 OLIVE ST., ST. LOUIS, MO. TRY IT

Are You Reading Beauty?

BUIST'S SEEDS

OUR Free Garden Guide and Catalog is now ready to mail. This book contains 136 pages of expert advice—**Also a Coupon worth 25c.** on Seed Purchases of $1.00 or more.

Send for a Free Copy Today.

Buist's Record—Growing and Supplying Seeds of the **Highest Grade since 1828.**

Free Flower Seeds with orders of 50c and over

ROBERT BUIST COMPANY
Dept. 10 Philadelphia, Pa.

Trailing the Eastern Stars

(*Continued from page 72*)

Mr. Sills' daughter joined him around the Christmas holidays, his wife having left on a trip to India.

Did You Know That

MARY MACLAREN, sister of Katherine MacDonald, married a British army officer and is now living with her husband in India?

Betty Bronson, the screen's own Peter Pan, played one of the ghosts in Dick Barthelmess' picture, *The Enchanted Cottage?*

Rudolph Valentino speaks with an Italian accent?

Bebe Daniels has been seen frequently with Maurice, the dancer, but nothing more romantic to report?

SIDNEY OLCOTT, who has just completed work on his latest Paramount special, *Salome of the Tenements,* featuring Jetta Goudal, vows he made the first screen version of *Ben Hur,* and it was only a two-reeler.

"A pyrotechnic display was given at Sheepshead Bay, about fifteen years ago, along with a much advertised chariot race. 'Here's a beautiful opportunity to make *Ben Hur* cheap,' we all figured. So I took a cameraman and a couple of actors down to the track and 'shot' the race. A reel of interiors added to this and, presto, *Ben Hur* was screened!"

FRANCES HOWARD has made good. Having been hustled into the rôle of the Princess in Paramount's version of *The Swan,* Miss Howard made good. This despite the fact that it was her first experience in the movies and she continued her work as leading woman in *The Best People,* one of the season's stage hits. Frances has been cast by Paramount to play the featured feminine rôle in *A Kiss in the Dark,* adapted from the Cyril Maude stage success, *Aren't We All?* Adolphe Menjou and Ricardo Cortez are also featured.

CONWAY TEARLE'S wife, known in vaudeville as Adele Rowland, a star song-and-dance attraction, took an unusual step for her, upon returning recently for a brief

(*Continued on page 105*)

Keystone

Albert E. Smith, President of the Vitagraph Company, and his wife, Jean Paige, returning from a vacation in Europe

MAH JONG

Learn This Fascinating Game in a Few Minutes

Do you know how and when to "pong" — and when to "chow," and what the "winds" stand for, and how to go "Mah Jong"? Do you know what "characters" are? and "tiles"? and "Dragons" and "Bamboos" and "Circles"?

Sounds mysterious and complicated—but it is not. Mah Jong is a wonderfully interesting game that you and your family and friends should enjoy. It combines the pleasures of all games. It is truly the "game of games."

Mr. Eugene V. Brewster, publisher of Motion Picture Magazine, Motion Picture Classic and Beauty, is the author of a book that will unfold this game to you. Go to your news-stand or book store today, and purchase a copy of

MAH JONG

Simplified and One Hundred Winning Points

By EUGENE V. BREWSTER

This handsome little book (red, green and yellow dragon cover) will teach you in a few minutes fully to understand Mah Jong. It explains the meanings of expressions used, customs, pieces, how to score, and gives you "One Hundred Winning Points" that will positively help you to win. You can easily become an expert player with this book as your guide.

On sale at news-stands and good book stores

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

there's nothing like it

NO HOUSEHOLD should be without Sani-Flush. There is nothing else that does the same good work.

Sani-Flush cleans the toilet bowl—makes it sparkling white. It cleans the hidden, unhealthful trap which cannot be reached by any other means. It destroys all foul odors. It makes the toilet sanitary.

Simply sprinkle Sani-Flush into the bowl—follow directions on the can—and flush. It is harmless to plumbing connections. Keep a can handy in the bathroom.

Buy Sani-Flush at your grocery, drug or hardware store, or send 25c for a full-size can.

Sani-Flush

Reg. U.S. Pat. Off.

Cleans Closet Bowls Without Scouring

THE HYGIENIC PRODUCTS CO.
Canton, Ohio

BE A JAZZ MUSIC MASTER

PLAY PIANO BY EAR

Play popular song hits perfectly. Hum tune, play it by ear. Self-instruction—no teacher required. No tedious ding-dong daily practice—just 20 brief, entertaining lessons which you master

At Home in Your Spare Time

Send for FREE BOOK. Learn many styles of bass and syncopation—trick endings. 6c in stamps brings interesting CHART also.

Niagara School of Music
Dept. 727, Niagara Falls, N.Y.

Send for this Free Book

THEY AID NATURE

Smooth out the wrinkles and crow's feet that mar your beauty while you sleep. Absolutely harmless—simple and easy to use—a toilet necessity.

B. & P. Wrinkle Eradicators and Frowners

Made in two styles—Eradicators for lines in the face; Frowners for between the eyes. Sold in 65c and $1.00 boxes at most drug and department stores. Trial package, 35c, including booklet—"Dressing Table Hints." If your dealer's stock is exhausted sent direct, postpaid, on receipt of price.
B. & P. Co. (Two Women), 12231 Euclid Ave., Cleveland, O.

Tom Mix is again the dashing hero in *Teeth*

Critical Paragraphs About New Productions

(*Continued from page* 75)

of such a story), Elliott Dexter and Zazu Pitts—particularly Adolphe and Zazu. A good number—and enjoyable.

The Ridin' Kid from Powder River

THE old familiar cattle baron-nestor feud is on display in this Hoot Gibson cow-country melodrama. Which, of course, places the time around 1870. A prolog reveals a flash of Forty-niners being attacked by the redskins—and the plot follows with an introduction of a youthful orphan who vows vengeance against the ringleader of a gang of bad men for killing his aged benefactor. Which is the moment for the irrepressible Hoot to ride into the story. A time lapse of fifteen years passes—with Hoot getting his man in a honky-tonk. What follows is his effort to elude capture. The picture is interesting thru its characterization.

The Border Legion

ANOTHER picture of the great open spaces where cactus is cactus is on view in *The Border Legion*, adapted from one of Zane Grey's stories of the Old West.

The characters are clearly defined and move against picturesque backgrounds. The hero is a killer—which naturally makes him a villain. But he wins the respect of the audience because he is honest in his villainy. Rockcliffe Fellowes, coming along fast these days, makes the character unusually vivid. There is a fine human quality about his work. A first-rate Western—far above the average.

Christine of the Hungry Heart

THE eternal triangle comes bidding for favors here in a story revolving around the neglected wife theme. As triangles go, this particular one fairly cries out for romantic expression as the central character has no less than three distinct *amours*. Of course, it would have been easy to have made this a sophisticated farce with Christine a sort of feminine vainfix. But the title precludes any such possibility. She is starving for affection—and after marrying a young scapegrace she turns to a brilliant man of medicine and discovers that his profession takes him away from the fireside—she promptly elopes with a visionary playwright. And her last *amour* robs her of any sympathy.

The picture is well produced and acted with sincerity and feeling by Florence Vidor. And Clive Brook makes a manly study of the surgeon—a very natural performance indeed.

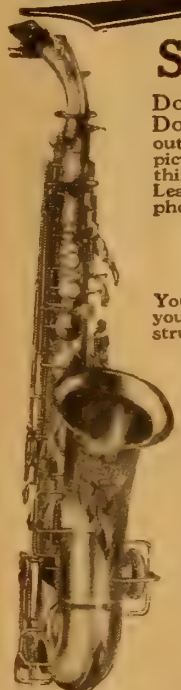
(*Continued on page* 103)

Popularity *Plus!*

Yours-with this most winning of all musical Instruments

You can be popular - you can be in demand socially - you can be welcome everywhere - with an irresistible

BUESCHER True Tone Saxophone



Don't be a wall-flower. Don't be a dawdler. Step out of the crowd and into the picture. Be able to *do* something to earn your welcome. Learn to play a Buescher Saxophone.

Easy to Play
Easy to Pay

You'll be astonished how quick you master this beautiful instrument. It's not necessary to be talented - to be musically inclined. The Buescher Saxophone is so perfected and simplified that practically anyone can learn to play. The scale can be mastered in an hour; in a few weeks you will be playing popular airs. Practice is pleasure, because you learn so quickly. 6 days trial and easy payments.

Free

Send coupon or postal for a free copy of our latest Saxophone Book. Tells all about the various Buescher Saxophones, with pictures of the famous professionals and orchestras. Mention any other instrument in which you may be interested. 167

BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
420 Buescher Block - Elkhart, Ind.

Buescher Band Instrument Co.
420 Buescher Block, Elkhart, Ind.
Gentlemen:
I am interested in the instrument checked below:
Saxophone...Cornet...Trombone...Trumpet...
(Mention any other instrument interested in)
Name .....
Street Address.....
Town.....State.....

Almost Unbelievable

You can hardly realize the wonderful improvement to your skin and complexion your mirror will reveal after using

GOURAUD'S
ORIENTAL CREAM

It renders a charming, fascinating appearance instantly. No mussy rubbing in or long time treatments. But best of all, your appearance will show constant improvement through its consistent use.

Gouraud's Oriental Comprimettes

Are Gouraud's Oriental Cream in compact form with all of its Beautifying properties faithfully retained. Made in two sizes, 50c and $1.00, and seven shades, White, Flesh, Rachel Powders and Orange, Light, Medium and Dark Rouges.

SPECIAL OFFER

Send 50c for a Comprimette (any shade), a bottle of Gouraud's Oriental Cream and a bottle of Gouraud's Oriental Cocoanut Oil Shampoo.

Name.....

Address.....

City.....

FERD. T. HOPKINS & SON, NEW YORK

Miss Georgia Ingram
Rainbo Gardens—Chicago

"I Can Teach You to Dance Like This"

—Sergei Marinoff

You can study classic dancing in all its forms, Greek, aesthetic, intrepretive, Russian, ballet — under the direction of the famous Sergei Marinoff. This remarkable home study system, endorsed by well known dancing teachers and dancers, enables anyone to master the technique of the dance. Marinoff makes the training easy and fascinating. You have a complete studio in your home. The equipment consisting of practice costume, slippers, phonograph records, and dancing bar, are furnished free with the course.

Write Today!

Everyone interested in dancing should write to Sergei Marinoff at once and get complete information about his splendid system of home instruction in Classic Dancing. This information is free. Write today.

Sergei Marinoff, School of Classic Dancing
1924 Sunnyside Ave., Studio 12-62, Chicago

Pat O'Malley in his first feature picture, which was a circus story

Irish—and in Love

(*Continued from page 27*)

look at me reproachful—like I had murdered his mother—and say, 'Dont you appreciate this chance I am giving you to become an actor?'

"I told him it was the first time I ever knew an actor had to use a hammer; since then I have found out different.

"One day D. W. Griffith offered me a job at ten dollars a day. Then Alcott came and offered to raise me to thirty dollars a week, to play leads, if I'd stay.

"'Is this one of those leading parts I play with a hammer and nails?' I asked. Alcott swore this was a regular part with nothing but honor and glory.

"The company was about to go to Ireland to put on a picture there; but when we got there I found that part of my job was to square the police and borrow all the old furniture.

"One day they asked me to get a bed that belonged to a queer old codger. I think it was the County Donegal we were in. They wanted to borrow the old fellow's bed, but he wouldn't listen to it at all. Finally Alcott appealed to me to go down and wheedle the old man into it.

"And so I did. I told him that all his relatives in America would be fancying that they, with all their riches, had it over him and here was the chance for him to show them such a bed as no one of them ever saw in their whole lives. And so we got the bed. And of course the prop men forgot to return it and a rain came on and here was the old fellow sitting up all night in the rain, without his bed to sleep in, and getting no better in temper as he got wetter. The next morning we heard that he was out with his gun to shoot the first motion picture man he saw.

"And here comes Alcott and says: 'Pat, just go down and explain it to the old man, will you?'

"And me being that good natured I never could refuse, I went down to be murdered.

"I escaped with my life by joining the old man in his man hunt. I got a gun too and we went around together hunting for motion picture prop men with borrowed beds. And so we went from one saloon to another until the old fellow was so drunk he couldn't see a bed; and so I didn't get killed."

Pat says after all these adventures it was falling in love that turned his luck. He got married and now he has the happiest home in Hollywood, with a charming wife and three beautiful little daughters.

And Pat says he cant understand how it is at all; but as he has stopped falling in love, he has become in great demand as a screen lover.

PIN-MONEY
For
Married Women

We know there are many married women who are anxious to earn pin-money; but they have never been able to obtain employment that would not interfere with household duties or permit them to take the proper care of their children and earn money at the same time.

Now Here Is Your Opportunity

Our proposition will not interfere in any way with your domestic duties, for you only need devote a few hours a day to our work to earn quite a bit of money.

Hundreds of spare-time representatives have found our plan very remunerative and the work easy and pleasant. We want a representative in your locality to obtain new subscribers and collect renewals for *Motion Picture Magazine, Motion Picture Classic,* and *Beauty*. If you are interested in earning a little extra money, send in the coupon for further particulars of our plan.

——CUT HERE——

Subscription Department
BREWSTER PUBLICATIONS, Inc.
175 Duffield St., Brooklyn, N. Y.

I am interested in your money-making plan. Please send full information at once.

Name.....

St. and No.....

City.....*State*.....

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

I WAS FAT

NOW I ONLY WEIGH 130 POUNDS

Took Off 50 Pounds in 8 Weeks—No Diet, Exercises, Creams, Dangerous Drugs or Worthless Reducing Girdles.

Latest French Way to Take Off FAT—It's Safe and Lasting

"Dear Fat Folks: Let me tell you the truth about fat. Do not be fooled by believing you can check a fatty condition in your system by going through weakening diets, strenuous exercises, rubbing your body with creams or lotions or by using any of the old ways of reducing. If these were effective, THERE WOULDN'T BE A FAT MAN OR WOMAN IN THE COUNTRY today, as diets, exercises, creams and old remedies have been tried for years. Do not think for a minute that you can take off fat by wearing so-called reducing girdles—it cannot be done. I personally know the horror of being fat—I went through it. Not only did I feel ashamed of my figure, but, worse still, I never was well or happy like the rest of the girls—I always had pains in my back or limbs, my feet ached, my head was dizzy—ALL THAT BECAUSE I WAS OVERTAXING MY FRAME WITH 50 POUNDS OF EXCESS FAT WHICH NATURE DID NOT INTEND FOR ME TO CARRY. I had spent a small fortune trying everything known to reduce, but never succeeded until one day I met a French Scientist who had devoted his life to the study of 'fat forming cells' in the human body; he found out how to check these and how to turn any fat man or woman into a normal regular size person. Thanks to his advice, I easily and safely lost 50 pounds in eight weeks, and I improved my looks and health 100%. I want every one of you fat people to do the same. Since I have explained my discovery in this country I have literally been swamped with letters of thanks from men and women who have taken off from 10 to 80 pounds of excess fat. What I did for them, I can do for you. Simply use the coupon below, mail it to me with your name and address plainly written, and I will send you ABSOLUTELY FREE OF CHARGE personal and confidential directions on what to do to reduce your weight and get a normal, perfect figure."

SEND TODAY FREE COUPON BELOW MADAME ELAINE, Dept. 39, 350 West 31st St., New York City.

Authorizing.....

Name.....

Town.....

State.....

To receive free of charge full information on how to safely and easily reduce.

If you care to, enclose 5 cents in stamps to help cover expenses.

Wonderful, new device, guides your hand; corrects your writing in few days. Big improvement in three hours. No failures. Complete outline FREE. Write C. J. Ozment, Dept. 18, St. Louis, Mo.

Critical Paragraphs About New Productions

(*Continued from page* 101)

Married Flirts

A LESSON in morality is served up in this picture. For it tells of badly balanced marriages—of women who flirt with other women's husbands—of women who make careers and break their hearts.

The film is adapted from Louis Joseph Vance's novel, *Mrs. Paramor,* and features a vamp who wins another woman's husband. She casts him aside and marries another man. And the outraged wife proceeds to adopt the same tactics. She vamps the vamp's husband. A quartet of players, Mae Busch, Pauline Frederick, Huntley Gordon and Conrad Nagel, succeed pretty well in making it entertaining.

The Great Diamond Mystery

GREAT effort is made to build up a line of mystery in this picture, the plot of which doesn't warrant it. One looks for a story within a story when the heroine has a murder mystery tale accepted by a publisher. But it soon loses contact with this thread and develops around this very heroine attempting to prove the accepted theory that a murderer returns to the scene of his crime.

Several convenient devices and loose ends are uncovered which tend to destroy the unity of the plot. One surprise is offered. The director does not show a last minute chase with the governor saving the youth with a "nick o' time" pardon. Shirley Mason is the star—and William Collier, Jr., the innocent boy she saves.

Roaring Rails

IT'S good, old-fashioned, primitive melodrama that is with us in this Harry Carey number. The star instead of driving a horse of flesh and blood drives an iron horse in a picture which calls upon every conceivable element to bring forth unadulterated action, suspense, thrills, heart interest and sentiment. Villainy is painted in the deepest-dyed colors—and virtue wears a halo.

The action comes right out in the open and tells of a locomotive engineer who permits his train to plunge over a bridge while rescuing a youngster from falling out of the cab. Discharged, the engineer becomes a hobo—and takes the kid along with him. And the tramp wins back a job, saves the

(*Continued on page* 124)

Bebe Daniels and Tom Moore do excellent work in *Dangerous Money*

$3 DOWN Brings you a Genuine UNDERWOOD TYPEWRITER

Yes, We Will Positively Ship You

this splendid Underwood upon receipt of only $3.00. This is by far the most liberal typewriter offer that has ever been made on so perfect a machine. Nearly two million Underwoods have been made and sold, proving conclusively that it is superior to all others in appearance, mechanical perfection and all-around excellence.

10 Days' Free Trial

We want you to see for yourself that this is the typewriter you ought to have, and, therefore, we make our great free trial offer. You merely send us the three dollars deposit and we ship the machine for you to try for ten full days before you decide to keep it. If not satisfied, every penny of your money will be returned to you.

Rebuilt Like New

Every Underwood we sell is rebuilt just like new. It is dismantled right to the very bottom, and remanufactured to make it just like a new typewriter, with new enamel, new nickel, new platen, new key rings, new type; a complete, perfect typewriter, with two-color ribbon, back spacer, stencil device, automatic ribbon reverse, tabulator, key shift lock, etc. Impossible to tell it from a brand new Underwood, either in appearance, durability or quality of work.

Easy Monthly Payments

Our easy monthly payment plan makes it possible for YOU to own this splendid machine without having to pay out any big sum of money. You will hardly know you are paying for it. REMEMBER, you have the full use of the machine, just the same as though it was fully paid for.

5-Year Written Guarantee

With every typewriter we give a written guarantee. These machines are rebuilt like new by the famous SHIPMAN-WARD PROCESS. Equipped with late improvements. You can't tell them from a new machine. The world's standard typewriter, the same models as sold by the Underwood Typewriter Company today, at a big saving to you. Act Now! Get this splendid offer and save money.

Your Money Back

Yes, you can have your money back if you want it. After you have examined the typewriter carefully, used it to write letters, if you decide for any reason whatever that you do not care for it, you may return it to us at our expense and every penny you have paid will be cheerfully and promptly refunded.

No Obligation on Your Part

When you send in the coupon for either further information about our great typewriter offer or for the typewriter itself on our free trial plan, you are under no obligation whatever until after you have tried it and have decided for yourself that you want to keep it.

Free Book of Facts

telling all about our great big typewriter factory. In this book we illustrate and describe all of the various processes of re-enameling, renickeling and assembling this splendid Underwood. It tells in an interesting way how each part is examined and tested carefully and thoroughly to insure the finished machine being one you will be proud to own.

Free with Every Typewriter

A complete course in touch typewriting. You don't have to know how to operate a typewriter. You can learn to operate this machine in one day. We also give free a waterproof cover and all tools that come with a typewriter.

ACT NOW! Mail his coupon today.

SHIPMAN-WARD MFG. CO.
2022 Shipman Bldg., Chicago

Send me your big bargain catalog and complete details of your surprising offer, without obligation on my part.

NAME.....

STREET.....

CITY..... STATE.....

The World Measures Men "Head First"

GLO-CO

LIQUID HAIR DRESSING

~For Real Men and Boys. Insures that business and social asset, a neat and natural hair comb all day.

At Drug Counters and Barbershops Everywhere

(M)

Send 10c for Sample Bottle

to Normany Products Co., 6511 McKinley Avenue, Los Angeles, California.

Name _____

Address _____

How Many Pounds Would You Like to Gain in a Week?

If you are thin and want to gain weight, weak and want to be strong, I will send you a sample of famous Alexander Vitamines absolutely Free. No money, just name and address for sample. Alexander Laboratories, 2251 Gateway Station, Kansas City, Mo.

SWEETER SONG

and continuous singing, vigorous birds depend on correct feeding. Max Geisler's Roller Seed and Maizena Biscuit

"The Scientifically Balanced Feed" is not ordinary bird seed. It keeps every bird in perfect health, turns silent birds into lovely, sweet toned singers and makes them sing all year round. At all druggists or direct from us postpaid per pkg. together with sample box Maizena Biscuit . . 35c

GEISLER BIRD CO. EST. 1888

35 years in business.

'4 Geisler Bldg., Omaha, Neb. or 60 Cooper Sq., New York City

Send dealer's name for FREE bird book.

"Close-Ups of Cut-Backs"

(*Continued from page* 58)

sophistication. I was the wife and while I sat at my window, I noticed out in the street that everybody was wearing a new hat. I wanted one and Bunny and I went out to shop. I tried on hat after hat and nothing pleased me. Finally, just as I saw the hat I wanted, another woman bought it, and walked out of the shop with it. In my frantic dash after her, I broke my leg. But I pursued her in a wheel chair and at last persuaded her, by offering twice the original price of the hat, to sell it to me. The last scene showed me wearing my new hat and a blissful smile, even tho Bunny had lost control of the wheel chair and I was coasting down hill.

John Bunny was one of the most dearly beloved of the film stars, both in the studio and out, tho he was funny only when he worked. On the streets, people would follow him for blocks and call out, "Oh, Bunny!"

Whenever he passed thru towns, he was spotted immediately. His extraordinary girth and his kindly face never escaped recognition. At baseball games he was received as the Prince of Wales is now. He was very good-natured about the insistence of his numerous admirers, even tho some of them sorely tried his patience. Around the studios, Bunny loved to sleep and he fell asleep almost as soon as he sat down, with no work to do. Many was the tug at his sleeves required to bring him back to consciousness.

Bunny was the soul of kindness. When he had saved enough money, he bought what is every actor's dream of Paradise, a permanent home. He raised chickens and never got over enthusing about the wonder of new-laid eggs. Every chance he had he brought the fresh eggs with him and distributed them to the company as if they were jewels. Mrs. Bunny was just as good-natured. She used to make English puddings for us, and cakes.

Everyone outside the studio insisted on calling me Mrs. Bunny, and Mr. Bunny and I once agreed to have a picture taken of him and me and Mrs. Bunny. Even after he died, that rumor persisted, and people used to eye me first with pity for my bereavement and contempt afterward, if I laughed or jested.

I was often recognized, but not so

Charles Brown and Flora Finch in an old Vitagraph comedy, *The Minister's Daughter*

Gray Hair Banished in 15 minutes

Thousands of women of the most exacting discrimination are insisting upon INECTO RAPID Notox for this one reason:

INECTO RAPID Notox, created by science expressly for coloring the sensitive organism of human hair, is specifically guaranteed to reclaim permanently the original color of gray, streaked or faded hair. It may be had in 18 shades, from radiant blonde to raven black; and even under the closest scrutiny its application cannot be detected. It will neither rub off nor be affected by shampooing, curling, salt water, perspiration, sunshine, Turkish or Russian baths. It will not affect permanent waving—and permanent waving does not affect INECTO RAPID Notox. Contains no paraphenylene diamine.

The highest class Hairdressers from coast to coast use and endorse INECTO RAPID Notox as do the many thousands of American women who apply it with invariable success within the privacy of their own homes. Beware of imitations—look for NOTOX on the package. It is your protection.

SEND NO MONEY

Merely ask us to send you full particulars about INECTO RAPID Notox and our Beauty Analysis Chart, L-13.

INECTO RAPID NOTOX

INECTO, Inc.
Laboratories and Salons
33-35 West 46th Street
New York, N. Y.

Sold by best Beauty Shops, Drug and Department Stores

Deafness

Perfect hearing is now being restored in every condition of deafness or defective hearing from causes such as Catarrhal Deafness, Relaxed or Sunken Drums, Thickened Drums, Roaring and Hissing Sounds, Perforated, Wholly or Partially Destroyed Drums, Discharge from Ears, etc.

Wilson Common-Sense Ear Drums

"Little Wireless Phones for the Ears" require no medicine but effectively replace what is lacking or defective in the natural ear drums. They are simple devices, which the wearer easily fits into the ears where they are invisible. Soft, safe and comfortable. Write *today* for our 168 page FREE book on DEAFNESS, giving you full particulars and testimonials.

WILSON EAR DRUM CO., Incorporated
617 Inter-Southern Bldg. LOUISVILLE, KY.

DON'T WEAR A TRUSS

BE COMFORTABLE—

Wear the Brooks Appliance, the modern scientific invention which gives rupture sufferers immediate relief. It has no obnoxious springs or pads. Automatic Air Cushions bind and draw together the broken parts. No salves or plasters. Durable. Cheap. Sent on trial to prove its worth. Beware of imitations. Look for trade-mark bearing portrait and signature of C. E. Brooks which appears on every Appliance. None other genuine. Full information and booklet sent free in plain, sealed envelope.

MR. C. E. BROOKS

BROOKS APPLIANCE CO., 221-A State St., Marshall, Mich.

GIVEN TALKING MACHINE
WE PAY CHARGES

Handsome metal case including 1 record given Prepaid for selling only 12 boxes Mentho-Nova Salve the antiseptic Ointment. Sell at Special Price, 25c. Return the $3.00 and Phonograph is yours. We trust you. Order Today.

Address: U. S. Supply Co., Box K-658, Greenville, Pa.

BANISH YOUR MOLES with DESINÆVI

A SAFE, SIMPLE, PAINLESS, GUARANTEED HOME TREATMENT

Write for Booklet of Information—It's Free

Dr. C. L. ALLEN, BINGHAMPTON STA
BOX 74 ~ MEMPHIS, TENN. U. S. A.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Craig Kennedy

Psychological Detective

Craig Kennedy is the best known character in detective fiction. His exploits have enthralled millions for years. His creator, Arthur B. Reeve, is himself a past master of the art of scientific research and deduction and in Craig Kennedy is shown the power of the human brain over the forces of the evil doer.

Craig Kennedy is modern. The crimes he solves and the methods that he uses are those of to-day and to-morrow and not of yesterday. He is a regular contributor to this magazine of detective fiction—

The most popular authors of detective fiction and special articles on crime are regular contributors to this new and spontaneously popular weekly.

FLYNN'S WEEKLY

The January 3rd issue, now on sale at all newsstands, contains the following feature stories:

Serials

Escape!.....Mansfield Scott
Ghost House.....Foxhall Daingerfield
The Marchmont Mystery....J. S. Fletcher
Mr. Monacle of Manhattan
Richard E. Enright
The Sign of Evil.....Anthony Wynne

Special Articles

Forty Years a Manhunter...James Jackson
The Sea Cook's Flight.....Charles Kingston

Novelettes and Short Stories

Craig Kennedy and the Compass—West
Arthur B. Reeve
Sheer Melodrama.....Edgar Wallace
The Golden Gambler.....S. Andrew Wood
Footprints of Guilt.....Mansfield Scott
Harnessing the Earth
Wright Beach Paulhan
What Thought Did.....Ray Cummings

192 Pages 10 Cents

Fiction with the Thrill of Truth!

The Red Star News Company
280 Broadway New York City

often as Bunny. And that reminds me about the "personal appearances" that were so popular. We were paid ten dollars every time we appeared in person in movie theaters, in conjunction with our pictures, and some of the best known stars today, who are careful never or hardly ever to let themselves be seen by movie fans on the street, were pleased beyond measure at this chance for making extra money. And quite a bit we made, too. Sometimes we visited several theaters in an evening, sometimes a few a week, but every little bit helped. We usually spoke about the picture, any difficulty in its making or kindred subjects.

Movies were not so popular then as they are now, to be sure, but we each got our share of fan mail and how we cherished those letters. Every one of them was answered by hand and often accompanied by a photograph. It was a great expense but worth it, for the realization that one pleases is always gratifying.

Many of the old stars are now no longer heard from. Some have died but more have simply dropped out. Those who have remained are among the leading actresses and actors in the world and their success is, I feel, due in no small degree to the talent of Mr. Griffith. He discovered so many hidden talents. It took his unerring eye to perceive Constance Talmadge's gift for comedy, and her wild charm. He emphasized these qualities in *Intolerance,* where she played the mountain girl. He recognized Lillian Gish's wistfulness. And Mary Pickford's winsomeness.

My own talents lay in comedy, for which no doubt my physical appearance has fitted me. Altho I am about five and a half feet tall, I weigh only one hundred pounds, and from the start I have been in comedy. Some have said that I played in custard-pie comedies, but that is not true. I have never in all my days had a pie thrown at me, and that in itself is a distinction few actors in old comedies can claim.

Trailing the Eastern Stars

(*Continued from page* 100)

stay in the two-a-day. Mrs. Tearle was advertised as Mrs. Conway Tearle. This marked the first time in her sparkling vaudeville career that she has abandoned the name, Adele Rowland.

THE night Jack Pickford's charming and talented young wife, Marilyn Miller, appeared as the star of the musical-dancing version of Barrie's *Peter Pan,* the attentive Jack sent her an enormous floral gift. Enclosed in a miniature cabin, eight feet high and five feet wide, were flowers. The next day she sent her husband's offering and all flowers received to the children's hospital.

BESSIE LOVE is another Hollywoodite who has decided to make her home in New York. When Bessie came on to play with Tom Meighan in his last picture, *Tongues of Flame,* she liked our lil' town so much that after a serious confab, her mother returned to the Coast to dispose of their home. Bessie has her ukulele with her and is in the midst of assembling a Bessie Love jazz orchestra like she had on the Coast. Bessie sure strums a mean uke!

BARBARA LA MARR is one movie star who must work steadily in stories she likes or she becomes moody and unhappy. She is completing work in *Hail and Farewell,* and when she talks about the picture, her eyes sparkle and she fairly radiates enthusiasm.

WURLITZER
REG. U.S. PAT. OFF.

Couldn't Play a Note— Now Makes $100.00 a week

"Bill Carola"
Landaus
Serenaders

Read Bill Carola's story in his own words—

"When I sent for your catalog, I wanted a Tenor Banjo, but I hesitated a long time as I didn't know a note of music. I finally decided to try it a week, as you offered, and at the end of that time I found I could pick a few notes. Then I started the correspondence course you furnished, and in seven months, even before the final payments on the Banjo were due, I had taken my place in a professional orchestra. Now I am making $100 a week, three times what I made as a clerk. Two of my friends made money with their instruments after five months practice, one a drummer and the other a saxophonist, and neither could play a note when he started. I wish everybody knew how easy it is—anyone who can whistle a tune can learn to play a musical instrument."
Bill Carola

New Offer

Learning to Play Made Easy

FREE We now furnish with every instrument a **Free Scholarship Certificate.** This scholarship entitles you to free tuition in one of the foremost correspondence schools of music in the country. Whether you want to learn to play for profit or only for pleasure, this **Free Scholarship** will make it surprisingly easy for you.

Free Trial Easy Payments

You may have any Wurlitzer instrument for a week's free trial in your own home. No obligation to buy. Payments are arranged in small monthly sums, a few cents a day will pay for your instrument. Wurlitzer instruments are the result of 200 year's experience in musical instrument building. Famous for artistic quality, rich tone value and fine workmanship. Used in the finest bands and orchestras throughout the world.

Free Book

Illustrates and describes every known musical instrument—over 3000 articles. Special offers on complete outfits. Special prices direct to you. We also give you our Free Trial, Easy Payment plan and special **Free Scholarship** Offer. No obligation.

Send Coupon Today

The Rudolph Wurlitzer Co., Dept. 1522
117 E. 4th St., Cincinnati 329 So. Wabash Ave., Chicago
120 W. 42nd St. New York 250 Stockton St., San Francisco

Send me your Free Book on Musical Instruments. Also your Free Trial, Easy Payment plan and Free Scholarship offer. No obligation.

*Name*_____

*Address*_____

*City*_____ *State*_____

*Instrument*_____
(State instrument in which you are interested)

Copyright 1924, The Rudolph Wurlitzer Co.

OPPORTUNITY MARKET

AGENTS WANTED

Agents—Write for Free Samples. Sell Madison "Better-Made" Shirts for large Manufacturer direct to wearer. No capital or experience required. Many earn $100 weekly and bonus. MADISON MILLS, 564 Broadway, New York.

Why not sell us your spare time. $2 an hour, $19.70 daily easy for full time, introducing New Style guaranteed hosiery, 57 styles, 37 colors? No capital or experience required. Just write orders. We deliver and collect. YOUR PAY DAILY, also monthly bonus. Free auto offer besides. Elegant outfit furnished. All colors, grades, including silks, lisles, chiffons. Macochee Textile Co., Station 2382, Cincinnati, Ohio.

Agents—Quick sales, big profits, outfit free. Cash or credit. Sales in every home for our high-class line of Pure Food Products, Soaps, Perfumes, Toilet Articles, etc. Write to-day for money-making plans. American Products Co., 2312 American Bldg., Cincinnati, Ohio.

$250.00 to $600.00 a month! You can earn this and more every month taking orders for our sensational $23.50 all-wool suits and top-coats from the men of your town and county. Experience isn't necessary and spare time will do, provided you're honest, dependable and willing to work. If you are, write us at once to Dept. 222, WILLIAM C. BARTLETT, INC., 850 W. Adams St., Chicago.

HELP WANTED

All Men, Women, Boys, Girls, 17 to 65, willing to accept Government Positions $117-$250, traveling or stationary, write Mr. Ozment, 294, St. Louis, Mo., immediately.

Girls, women, 16 up. Learn gown-making at home. Earn $25.00 week. Learn while earning. Sample lessons free. Write immediately. Franklin Institute, Dept. W-538, Rochester, N. Y.

Make money at home. Write show cards for us. We instruct and provide work. Particulars free. Kwik Showcard System, 62-K Bond, Toronto, Canada.

HELP WANTED—FEMALE

U. S. Government positions. Men, women, 18 up. $95.00-$192.00 month. Steady. Paid vacation. Candidates coached. Common education sufficient. List positions free. Write immediately. To-day, sure. Franklin Institute, Dept. W-99, Rochester, N. Y.

Ladies Earn $6-$18 a Dozen decorating Pillow Tops at Home; experience unnecessary. Particulars for stamp. Tapestry Paint Co., 126, LaGrange, Ind.

HELP WANTED—MALE

Be a Detective—Exceptional opportunity; earn big money. Travel. Thousands of dollars offered in rewards. Established 1909. Particulars free. Write C. T. Ludwig, 556 Westover Bldg., Kansas City, Mo.

Detectives Earn Big Money. Excellent opportunity. Travel. Experience unnecessary. Particulars free. Write, George M. Wagner, Former Government Detective, 1968 Broadway, New York.

HEMSTITCHING AND PICOTING

Hemstitching and Picoting. Do work for others. Attachment with instructions by mail $2. Works on any machine. Emb. Needle Free. Rebus Co., Cohoes, N. Y.

HOW TO ENTERTAIN

Plays, musical comedies and revues, minstrel music, blackface skits, vaudeville acts, monologs, dialogs, recitations, entertainments, musical readings, stage handbooks, make-up goods. Big catalog free. T. S. Denison & Co., 623 South Wabash, Dept. 62, Chicago.

MAIL ORDER METHODS

$50 A WEEK EVENINGS HOME. I made it with small mail order business started with $3. Booklet for stamp tells how. Sample and plan 25 cents. One dozen Articles free. I trust you for $3. Alnpg Scott, Cohoes, N. Y.

MANUSCRIPTS WANTED

Let us type your photoplays and stories in correct form and help you sell. FREE INTRODUCTORY OFFER. Details on request. Cosmopolitan Authors' Bureau, Box 862, Dept. B, Chicago.

MISCELLANEOUS

FORMULAS—Processes, new. Easy to make—Sell Cold-creams, Beautifiers, Perfumes, Flavors, Syrups, Extracts, Beverages, etc. Valuable information free. Meriden Co., Advertising Dept., 3322 White Building, Seattle, Wash.

MOTION PICTURE BUSINESS

$35.00 Profit Nightly—Small capital starts you. No experience needed. Our machines are used and endorsed by government institutions. Catalog free. Atlas Moving Picture Co., 431 Morton Bldg., Chicago.

NEWS CORRESPONDENCE

Earn $25 weekly, spare time, writing for newspapers, magazines. Experience unnecessary. Copyright book free. Press Syndicate, 961, St. Louis, Mo.

OLD MONEY WANTED

Old Money Wanted. We paid $2,500.00 for one silver dollar to Mr. Manning, of Albany, N. Y. We buy all rare coins and pay highest cash premiums. Send 4c for large Coin Circular. May mean much profit to you. NUMISMATIC BANK, Dept. 48, Fort Worth, Texas.

$2 to $500 Each paid for hundreds of old or odd coins. Keep ALL old money. It may be VERY valuable. Send 10 cents for illustrated Coin Value Book, 4 x 6. WE PAY CASH. Clarke Coin Co., L St., Le Roy, N. Y.

PATENTS

Inventors—Write for our free illustrated guidebook, "How to Obtain a Patent." Send model or sketch and description of your invention for our opinion of its patentable nature free. Highest references. Prompt attention. Reasonable terms. Victor J. Evans & Co., 833 Ninth, Washington, D. C.

PHOTOPLAYS

Send to-day for free Copy Writer's Digest. Tells how to write and sell short stories, photoplays, poems, songs. Writer's Digest, B-22, East 12th St., Cincinnati.

Stories and Photoplay Ideas Wanted by 48 companies; big pay. Details free to beginners. Producers League, 441, St. Louis, Mo.

$ $ $ FOR PHOTOPLAY IDEAS. Plots accepted any form; revised, criticized, copyrighted, marketed. Advice free. Universal Scenario Corporation, 205 Security Bldg., Santa Monica and Western Avenues, Hollywood, California.

Successful Photoplays Bring Big Money. Our new book, "Successful Photoplays," gives full instructions for writers. Send for free copy. Successful Photoplays, Box 43, Des Moines, Iowa.

STORIES WANTED

Earn $25 weekly, spare time, writing for newspapers, magazines. Experience unnecessary. Copyright book free. Press Syndicate, 960, St. Louis, Mo.

Story Ideas Wanted for photoplays and magazines. Big demand. Accepted in any form. Revised, typed, published, sold on commission. Send manuscripts for free criticism. Universal Scenario Corporation, 300 Security Bldg., Santa Monica and Western Ave., Hollywood, Cal.

Stories, Poems, Plays, etc., are wanted for publication. Good ideas bring big money. Submit MSS. or write Literary Bureau, 134 Hannibal, Mo.

Short stories, novelettes, articles, etc., revised and typewritten in proper form and placed on the market. Send manuscript or write H. L. Hursh, Dept. 2, Box 1013, Harrisburg, Pa.

TYPEWRITERS

Underwood Typewriters—Only $3.00 down. Easy monthly payments. Low prices at less than manufacturers. 10 days' free trial. Rebuilt, all worn parts replaced. Just like a new machine. Five-year guarantee. Write for big free catalog 3657. Shipman-Ward Mfg. Co., 3652 Shipman Bldg., Chicago, Ill.

VAUDEVILLE

Get On the Stage. I tell you how! Personality, confidence, skill developed. Experience unnecessary. Send 6c postage for instructive illustrated Stage Book and particulars. M. LaDelle, Box 557, Los Angeles, Cal.

Romola

(*Continued from page* 93)

eyes toward the door where his jailer stood beckoning. The man answered the question of his look. "Savonarola was burned at the stake at high noon," said he with unction, "but his heart was found whole in the ashes and would not burn. People say it is a sign they have killed a holy man and they are hunting for Tito Melema to take the blame of the deed!"

Tito Melema's destiny, which had led him to become the idol of Florence, led him to the end which he had chosen for himself three years before when he first set foot in the city with his pockets full of jewels worth a man's ransom. It was not until several days later that they found him, no longer handsome, no longer triumphant, in the ooze far down the river into which he had plunged to escape the fickle mob. Beside his body was another body, that of a wrinkled beggar with the scars of serfdom on his back and one clawlike hand gripped so tightly about Tito's throat that it could not be pried loose. The ransom had been paid in full.

On a fair spring day, when the hillsides above Florence were starred with peach blossoms and the dome of the Duomo was set in a sky of blinding blue, Carlo Bucellini stepped once more thru the bronze gates of the Palace Bardi. But now his feet did not turn toward the dim library with its scent of antiquity. A scream of childish laughter drew him to the loggia with its outlook over the roofs of Florence and the hills beyond the Arno.

A tiny boy with bold, beautiful, dark eyes dashed by him and a woman's tones rose in delighted protest, "Oh, Tito! What a wicked one—whatever shall I do with you?"

"Dont scold him, Tessa!" Romola's voice answered; and then, in a rich throaty croon, "see! she is asleep. I am almost afraid to breathe."

Thru the doorway he saw her in a gown of some blue stuff bending above the baby in her arms and he looked away. What man, he thought, was worthy to gaze on such a sight? Then her eyes lifted to him, and she laid the child in the arms of the pretty peasant woman, who hurried by him with a stare of curiosity from wide childish eyes.

"Some day," said Carlo, standing before her, "I shall paint you as a Madonna."

"Tessa's baby," Romola said gravely, "will soon be too big to hold."

A silence fell between them, full of unspoken things. And then far in the distance the bells of the Duomo began to ring. Romola turned. "They are the first sounds I can remember. They will be ringing centuries after we are gone."

The sun was warm upon Carlo's head. Life ran thru his veins. He leaned toward her with a quivering laugh. "But now—we are *here*, Romola! The world belongs to us for a little while. Some day I shall tell you a story of a man who lived among dreams because he was afraid of reality, until his eyes were opened and he saw that Life was more beautiful than any dream could be——"

He stopped, trembling at his daring. Perhaps he had frightened her—perhaps she would draw away in anger. But the little hand lying close to his did not stir and he dared to raise his eyes to her face.

No martyr this, with the tender little smile upon her lips, but a girl with sweet color in her cheeks.

"Why wait for some day?" said Romola. "Tell me *now*——"

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

On the Camera Coast

(*Continued from page 88*)

have been filming Peter B. Kyne's *Never the Twain Shall Meet*, under the direction of Maurice Tourneur.

HENRY LEHRMAN has had another unfortunate love affair. He is suing Mary Alice Lehrman for divorce. They were married in 1922, and he says she offended him by throwing the household furniture at him.

AT this writing, Hollywood is in a state of bewildered excitement as to whether or not D. W. Griffith is coming back to California. Joseph Schenck, the new boss of the United Artists, says in great confidence that he is, and from the Griffith office in New York comes the equally confidential whisper that it's all bunk; he isn't. As every one knows, Mr. Griffith dislikes California, but he has found production in the East to be impractical.

ANOTHER social explosion! Jacqueline Logan's mother comes to the front and announces that it is absurd to suppose that she would allow her angel child to become engaged to George Melford, her director. "Why," she said, "do you suppose I would allow Jackie to be engaged to a man who already has a wife? Anyhow, he is too old for my baby girl. She is not yet twenty-two."

Jacqueline, for her part, corroborates the fact that Hollywood's most sensational romance is at an end. "There never was an engagement," she explains. "As he was my director, there was bound to be a little attachment."

NAZIMOVA'S worries are over. She started the making of *Madonna of the Streets* with the very frank statement that she didn't know whether or not the public would continue to accept her. The result of that picture was a triumph, at least, for her personally. As a result, she is making another picture; it is *The Pearls of the Madonna*, with J. Stuart Blackton, for Vitagraph. After finishing this, she is to be starred in a series of pictures by Edwin Carewe. She appears to be just as strong as ever with the public.

ANN CORNWALL, after a long absence from the screen, is with Douglas MacLean as his leading lady.

George Fawcett is to play the part of the old king in *The Merry Widow*, with von Stroheim directing.

James Kirkwood is going back to the stage again.

Margaret Edwards, the young girl who took the breath away from the film world some years ago by appearing in Lois Webber's *Hypocrites* absolutely unclothed, is back in Hollywood. She is looking for a film engagement—this time with clothes.

Hal Roach has sent a company out to Nevada, with his horse, Rex, to try to round up and picture the last band of wild horses in the United States.

LOOK 20 YEARS YOUNGER AT ONCE

Would you like to know what made the wonderful change in this woman's face in five minutes; lifted the sagging facial muscles, smoothed out the lines and made her **look 20 years younger?**

This is the wonderful invention of the fertile brain of

If you will write us for information, we shall be glad to tell you about it.

Susanna Cocroft

Miss Cocroft's name is sufficient guarantee of its genuineness.

GRACE-MILDRED CULTURE CO., Dept. 14, 1991 Broadway, New York

DIAMONDS
Here at 60% of Market Price

This snappy accurately cut diamond 7-8 less 3-32 ct. at $52.50 among bargains we list. Many other big values in our lists. Buy *HERE*. Loan values the the price basis, not market values. This 75-year old *diamond banking firm* has thousands unpaid loans and other bargains. Many from big cash deals with European diamond cutters. Must sell NOW.

This Ring $52.50 7/8 - 3/32 Accurately Cut

Why Pay Full Prices

Any diamond sent for absolutely free examination at our risk. No obligation. No cost to you.

Send for Latest List

Diamond Bargains described in detail. *Tells of guaranteed loan values*, unlimited exchange privilege, details of free examination. *Send now.*

Write Today for list of Diamond Bargains

JOS. DeROY & SONS 3429 DeRoy Bldg. Only Opposite Post Office, Pittsburgh, Pa.

New Way to Find and Correct Your Mistakes in ENGLISH!

Every time you speak or write you show just what you are. Mistakes in English reveal you as a person who lacks education and refinement. Lack of language power prevents you from presenting your thoughts in the strongest possible way. No matter what you do, real command of English will help you to your goal. Stop making mistakes in spelling, punctuation, pronunciation. Increase your vocabulary.

WONDERFUL INVENTION

Only 15 minutes a day with Sherwin Cody's New Invention--and you can actually SEE your English improve. It teaches by HABIT--makes it easier to do the RIGHT way. Wonderful self-correcting lessons include Spelling, Punctuation, Grammar, and Expression.

FREE BOOK ON ENGLISH AND 15 MINUTE TEST

Lack of language power may easily be costing you thousands of dollars every year. See what Mr Cody can do for you. It costs nothing to find out. Mail a postal card or letter this very minute for free book "How to Speak and Write Masterly English," and 15 Minute Test, which you can take in your own home. It will prove a revelation to you. WRITE NOW Address

Sherwin Cody School of English, 402 Searle Building, Rochester, N. Y.

How To Develop The Bust

ALL the charm of perfect womanhood can be yours—all the beauty and captivating grace that is your birthright—all the artful, delicate allurement that makes you first a woman—God's Masterpiece—man's idol. *You can be* made perfect in your witching beauty.

There IS A Way!

THIS BEAUTIFUL WOMAN learned the secret. Her story is interesting. It will solve your problem, no matter what the cause of your flat figure.

After trying all methods, Dorothy Stahl found a way by which the busts can be quickly and safely developed to their normal size and beauty. Her photograph shown here, was taken after receiving this development. She writes: *"Everyone thinks it is remarkable what I have accomplished in developing my busts, bringing them back again to the contour of the body. Anyone can accomplish the same results that I did."*

If you wish to learn how she produced this beautiful development, write us at once. This method is within reach of every woman. It can be used in the secrecy of your own room If not delighted with results in 30 days, your money cheerfully refunded. There is no other method as safe, effective, harmless and sure

Send your name and address today, enclosing 4c stamps, if you wish this information sent under sealed postage. We will send surprising photographic proof showing as much as five inches enlargement by this method, all sent under plain wrapper.

THE OLIVE COMPANY, Dept. 205 CLARINDA, IOWA, U. S. A.

To the tips of her lovely fingers!

Many a poem has been written about Milady's fingers. Many a picture has been painted. But never a poem, or never a picture that equals the grace and loveliness of beautiful nails themselves!

Now that Glazo has made them a matter of seconds, there's no longer any reason why the hands of even the busiest woman should not always look their loveliest.

Just a deft touch with the handy Glazo brush *once a week!* That's all you need to keep your nails in the pink of condition and glowing with that soft lustre that good taste and good breeding demand. Soap and water will not dull your Glazo manicure, nor will your nails crack or peel when protected by this splendid polish.

Use the Remover that comes with Every Package

GLAZO is the original Liquid Polish. It comes *complete* with separate remover, which not only insures better results but prevents the waste that occurs when the Polish itself is used as a remover.

Stop at your favorite toilet goods counter today and get the GLAZO package. It will mean lovely nails always, with the minimum of exertion and expense. 50c at all counters.

GLAZO

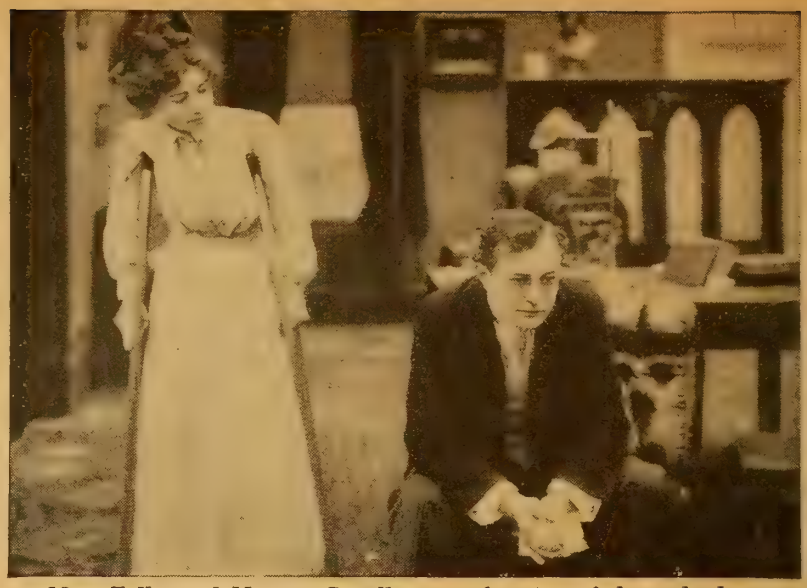
Nails Stay Polished Longer — No Buffing Necessary

Try GLAZO Cuticle Massage Cream

It shapes the cuticle and keeps it even and healthy

For trial size complete GLAZO Manicuring Outfit, write name and address in margin, tear off and mail with 10c to

The Glazo Co., 23 Blair Ave., Cincinnati, O.



Mary Fuller and Maurice Costello, great favorites of the early days, in a scene from *Dr. Le Fleur's Theory*, produced in 1907

The Movies Are Growing Up

(*Continued from page* 55)

machinists, carpenters, architects, designers, interior decorators, animal trainers and efficiency experts we have today. Anybody who wasn't needed as a lead in a picture cheerfully played as extra. Perhaps, on the whole, this is the greatest difference between then and now! I have stills in my desk showing Earle Williams, Norma, Constance and Anita as a part of the mob. There was one silent, foreign chap who often worked in mob scenes for two dollars a day, who is now the ruler over fifty-million people. His name was Leon Trotzky.

Most of the men had been connected with the theater in some way, but whenever we needed a pretty new girl we went over to Erasmus Hall High School and picked her out. A dark-haired little freshman who gabbled her Latin grammar in the corners of the studio between scenes was named Norma Talmadge. Then she got two dollars a day for her services. Her pictures bring in nearer two thousand dollars a day now.

The atmosphere of the studios in those days was that of a big family circle; the women sat around, making over the gowns in the wardrobe for their parts and exchanging recipes; the men talking about their cars and chickens and homes. Temperament as an alibi for tantrums hadn't been discovered yet, and the directors didn't wear short pants!

Costello was the highest-paid player in the movies; there were no such things as "stars," by the way, with a weekly wage of three hundred dollars. John Bunny came next and then the rest of the leads, men and women getting about a hundred and twenty-five. If a director got seventy-five a week he privately considered himself overpaid. In those days picture people congratulated themselves on having a steady job, fifty-two weeks in the year, instead of the heartbreaking layoffs of the theater. I think we all got an artistic thrill, a satisfaction in our work which didn't show in the salary check, but which many fabulously paid movie stars dont get nowadays.

When you compare figures like this with the twenty-five hundred and three-thousand-dollars-a-week salaries of the present day they sound like pocket money, but, after all, fifteen years ago a screen actor didn't have the expenses he has now: managers and agents; publicity men, to tell a breathless world what kind of soap he uses in his bath; divorces, income taxes, twelve-thousand-dollar cars, bobbed hair, fan photographs by the bale, lawyers' fees for examining contracts, bootleggers and borzois.

And then, too, you must remember that, tho a few stars of great box-office value get a huge salary now, many fine players — indeed the majority — receive under a thousand a week, and there are featured actors, and even stars, whose fan mail helps support the government, getting no more than a hundred and fifty in their Saturday pay envelopes.

Moving pictures in 1910 meant, quite literally, pictures that *moved,* horses galloping, men fighting, Indians creeping, "knock-downs" and drag-'em-outs" in studio slang. The first two-reel picture ever made, *Job's Picnic,* had already appeared at that time, but the average length of a film was one thousand feet or one reel. Naturally, in that length there was no time for the depicting of subtle emotions or intricate plot. A picture took a week to make, and we cut and titled an average of a picture a day at the studio. The first three-reel picture, Vitagraph's *Love's Sunset,* was also the first quiet-action picture ever made. *The Little Minister,* released in 1912 in three reels, was referred to in the newspapers as a "Gigantic Production" and a "Super Feature."

In those days the usual program at a movie house consisted of five one-reel pictures, a scenic, and an illustrated song with garden gates, violently pink rose-arbors, vividly green woodland glades, young ladies with pompadours being wooed by young men in checkered suits under a bright yellow moon. The motion pictures had a trade-mark pinned onto the walls of the interior sets and onto a a tree trunk in the exteriors to prevent piracy; they fluttered and flickered and the legend "One Minute Please to Change the Film" interrupted at exasperatingly tense moments when the heroine's hair was coming down as she struggled with the villain in the deserted cabin while the hero rode "tlot-tlot" to the rescue over

(*Continued on page* 113)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

COMING—

The funniest farce-comedy ever screened—

"CHARLEY'S AUNT"

with

SYD CHAPLIN

"There Never Was a Minute When Auntie Wasn't in It"

SYD CHAPLIN
"I'm Charley's Aunt From Brazil Where the Nuts Come From"

As a stage play "CHARLEY'S AUNT" made millions laugh during its 34 years of continuous showing all over the world. It is the most successful farce comedy ever written.

Al Christie's film production is one of the high spots in the history of motion picture comedy Watch the announcements in local newspapers for first showings. "CHARLEY'S AUNT" will be shown at BEST THEATRES EVERYWHERE. Don't miss it!

A CHRISTIE PRODUCTION MEANS QUALITY COMEDY ENTERTAINMENT

Released through Producers' Distributing Corporation

If You Want a Job

or a Hobby

that Pays Well

Where You can be Your Own Boss

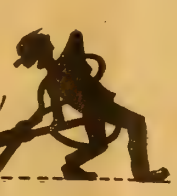
and Keep Your Own Hours

learn Illustrating

Our new catalog **"A Road To Bigger Things"** tells you how. You will also be interested in the illustrations and comments by Neysa McMein, Leyendecker and other nationally known artists who are among the Federal authors and contributors. Just fill out the coupon below, send it to us with six cents in stamps and we will send you your copy.

209 Federal School Bldg., Minneapolis, Minn.

Federal School of Illustrating



Federal School of Illustrating,
209 Federal School Bldg., Minneapolis, Minn.

Name.....Age.....

Occupation.....

Address.....

.....

Sizes for all types of noses

Free demonstration if desired

ANITA NOSE ADJUSTER

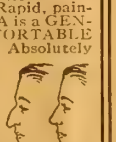
The GENUINE (Patented)

Shapes while you sleep. Rapid, painless and safe. The ANITA is a GENUINE and most COMFORTABLE NASAL SUPPORTER. Absolutely GUARANTEED. Highly recommended by physicians. Write for FREE Booklet, "Nature's Way to Happiness."

The ANITA Co.

Gold Medal Winner Feb. '23

Dept. 232, Anita Building, 655 High St., Newark, N. J.



BEFORE-AFTER

That's Out

(*Continued from page 67*)

a bright future. Then suddenly something happened. Eleanor seemed to slide backward instead of forward. In the past year she has been eclipsed by several other young actresses who have come rapidly to the fore. The writer has always felt confident that Miss Boardman would one day fight her way to the top by dint of personality and clever performances, and it is comforting to note that this capable young actress is once again coming into the limelight.

In *Sinners in Silk* Eleanor gives a performance that proves beyond the shadow of a doubt that, if given the proper rôles, she can take a place beside the most talented young actresses of the day.

The Prize Film of 1924

ADOLPH ZUKOR has offered an award of $10,000 for the best picture story filmed during 1924, up to September first, the idea being to encourage authors to write better material for the screen.

Our choice for the prize is the J. K. McDonald production, *Boy of Mine*, from the pen of Booth Tarkington. Not only was *Boy of Mine* in many ways the finest film of the year—and one of the greatest pictures of all time—but it was an original story written expressly for the silent drama, which should be one of the most important considerations.

Boy of Mine was great because of its humanness, its simplicity and its sincerity. So far as continuity and treatment are concerned, it is probably the most nearly perfect photoplay that has ever been made.

But perhaps its naturalness and unpretentiousness will be the very factors that will count most against it with the learned judges who are going to decide what kind of pictures the screen should have, for *Boy of Mine* had neither mammoth sets, huge mobs nor did it cost a million dollars to produce. And how, in the name of all the critics and judges who are setting up our movie standards, can a film production be worthy of much consideration when it lacks all of these important elements?

The Big-Hearted Banker

A GATHERING of prominent bankers in New York recently announced that they have come to the conclusion that

(*Continued on page 117*)

Pearls and diamond tiaras went begging at the Hollywood auction

WASH AWAY FAT AND YEARS OF AGE

WITH

La-Mar Reducing Soap

The new discovery. Results quick and amazing—nothing internal to take. Reduce any part of body desired without affecting other parts. No dieting or exercising. Be as slim as you wish. Acts like magic in reducing double chin, abdomen, ungainly ankles, unbecoming wrists, arms and shoulders, large breasts or any superfluous fat on body.

Sold direct to you by mail, postpaid, on a money-back guarantee. Price 50c a cake or three cakes for $1.00; one to three cakes usually accomplish its purpose. Send cash or money-order today. You'll be surprised at results.

LA-MAR LABORATORIES
504-L Perry-Payne Bldg., Cleveland, O.

Develops Bust Like Magic!

During the past 17 years thousands have added to their captivating glory of womanhood by using

GROWDINA

for bust, neck or arm development

Great Discovery of Parisian beauty expert. Harmless, easy, certain results accomplished quickly. Marvelous testimonials of efficiency. Confidential proof and literature (sealed) on request. Write now. **Mlle. Sophie Koppel, Inc., Suite 911, 503 Fifth Ave., New York**

Large List New Vaudeville, Acts, Stage Monologs, New Minstrel Choruses and Novelty Songs, Blackface After-pieces and Crossfire, Musical Comedies and Revues, Musical Readings, Novelty Entertainments, Wigs, Beards, Grease Paints and other Make-up Goods. ILLUSTRATED CATALOGUE FREE. WRITE NOW.

PLAYS

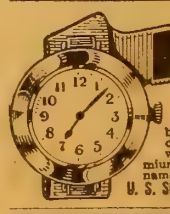
T. S. Denison & Co., 623 So. Wabash, Dept. 45, Chicago

Superfluous HAIR all GONE

Forever removed by the Mahler Method which kills the hair root without pain or injuries to the skin in the privacy of your own home.

Send today 3 stamps for Free Booklet

D. J. MAHLER CO., 62-B Mahler Park, Providence, R.I.



FREE WRIST WATCH

SEND NO MONEY—WE TRUST YOU. Snappy model, keeps perfect time. Guaranteed 5 yrs. Write for 12 boxes famous Mentho-Nova Salve, (Wonder Healer). Sell at 25c box. Wrist watch sent you according to offer in Premium Catalog sent with Salve. Send only name and address. Write today.

U. S. SUPPLY CO., DEPT. G-658, GREENVILLE, PA.

High School Course in 2 Years

You can complete this simplified High School Course at home inside of two years. Meets all requirements for entrance to college and the leading professions. This and thirty-six other practical courses are described in our Free Bulletin. Send for it TODAY

AMERICAN SCHOOL
Dept. H-258, Drexel Ave. & 58th St. ©AS1923 CHICAGO

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

DIAMONDS
WATCHES
CASH OR CREDIT

"SYLVIA" Diamond Ring
Blue White, radiant, perfect-cut Diamond. The ring is Solid 18-k White Gold, carved and pierced. Extra special at $100. Terms: $10 down, then $2.50 A WEEK
Others at $75, $150, $200 up.

Genuine Diamonds GUARANTEED
Our Diamonds are distinctive in fiery brilliancy, blue white, perfect cut. Sent prepaid for your Free Examination, on Charge Account.

BARGAIN PRICES
Our IMMENSE BUYING POWER for our Chain of Stores in leading cities and our large Mail Order House enables us to make lower prices than small concerns. We invite comparisons. You will be convinced that you can do better with LOFTIS. Money back if not satisfied.

SEND FOR FREE CATALOG
There are over 2,000 illustrations of Diamonds, Watches, Wrist Watches, Pearls, Mesh Bags, Silverware, etc.
Catalog explains everything.

Wedding Ring
All Platinum $25. Solid Gold Wedding Rings $5 up.

Wrist Watch $3.00 down, $1.00 A WEEK
Rectangular shape. Watch and Bracelet clasp are 18-K Solid White Gold. 17 Jewels, $29.75; 14-K Solid White Gold. 15 Jewels, $24.85.

TERMS: Goods delivered on first payment of one-tenth of purchase price; balance in equal amounts payable weekly, semi-monthly, or monthly, at your convenience.

LOFTIS BROS & CO. Estb'd 1858
THE OLD RELIABLE ORIGINAL CREDIT JEWELERS
DEPT. K-615
108 N. State St., Chicago, Ill.
Stores in Leading Cities

Youth-Ami Skin Peel
A New Scientific Discovery
which painlessly and harmlessly replaces the old skin with a new and removes all Surface Blemishes, Pimples, Blackheads, Discolorations, Tan, Eczema, Acne, Large Pores, etc. A non-acid, invisible liquid. Produces a healthy new skin, beautiful as a baby's. Results astounding. Booklet "The Magic of a New Skin" free in plain sealed envelope.
Youth-Ami Laboratories, Dept. DB, 30 E. 20th St., New York

DRAW CARTOONS
TURN YOUR TALENT INTO MONEY
Cartoonists earn from $50 to $300 per week—some even more. Our new *Circle System of Drawing*, quickly prepares you to become a cartoonist. Send 6c in stamps for *free booklet* and complete information. *Write today.*
THE NATIONAL SCHOOL OF CARTOONING
419 Park Building Cleveland, Ohio

Photoplay Ideas Wanted
Don't send your manuscripts to studios until first protected by copyright. Plots accepted in any form: revised, criticised, copyrighted, marketed. We are right on the ground in daily touch with the studios. Not a school—no courses or books to sell. Advice free.
UNIVERSAL SCENARIO CORPORATION
260 Security Bldg., Santa Monica and Western Ave. Hollywood, California
Publishers Popular Scenario Writer *Send for free sample copy*

RED, CHAPPED HANDS
made soft and smooth by anointing freely with gentle, antiseptic
Mentholatum
Write for free sample
Mentholatum Co., Buffalo, N.Y., Wichita, Kans.

MAKE MONEY AT HOME
YOU can earn money at home in your spare time making show cards. No canvassing or soliciting. We show you how, supply you work at home, no matter where you live and pay you cash for all work done. Full particulars and booklet free. Write today.
AMERICAN SHOW CARD SYSTEM, LTD.
211 Adams Building Toronto, Canada

Mrs. Pearl Keating, Scenario Editor for Warner Brothers

Confidences Off-Screen

(*Continued from page* 25)

darndest to wish trivial parts upon him. But he has maintained his standing as a free-lance without long-term contracts, and so has been able to fight for his own way and sometimes to get it. In *The Great Divide* you will see him in a rôle he considers ideal for his talents.

Now, as to the critics, Mr. Tearle feels that their opinions are of almost no value to an actor. He declares they are a jaded lot who sit thru so many pictures every week that only the bizarre, the unexpected twist, can stir them to enthusiasm. They overlook the simple human values that appeal to the masses, especially to the public of the small towns on which the prosperity of the cinema depends. Newspaper critics write their stuff too speedily to be just, and the magazine reviewers are little better. But the fans are on to them, and their judgments have no great weight in helping or hurting the popularity of a player. He—Conway Tearle—has been consistently knocked by the critics, yet he has built up a following.

Specifically answering a question in your letter, he wears indifference like a suit of armor against the lack of appreciation he has encountered among writers. I fear he is somewhat disillusioned regarding the sweets of fame. He says he would rather play the piano than read any comments, favorable or unfavorable, on his work.

Chit-Chatting with Corinne

I CALLED on sweet Corinne Griffith at the St. Regis not long ago, with the idea of interviewing her about her new contract with First National, the pictures she planned to do, and such like portentous matters. It didn't take five minutes to discover that the contract had been signed, and that she was to commence work immediately upon *Déclassée*. Then came the best part of the visit—an hour's chat on things in general, an hour in which I was able to study the versatile appeal that has made her the favorite she is.

Miss Griffith, in the first place, has a nice sense of humor. She told me about an odd individual, who had telephoned one morning at nine o'clock and had started in as follows:

"I detest motion pictures. It bores me horribly to have anything to do with one. I have no use for movie actresses——"

At this point her husband, Walter

(*Continued on page* 116)

A Clear Soft Velvety Skin Quickly Yours
Through My New Secret Methods

YOU CAN be beautiful, attractive, charming! Once I was homely. The portrait above is living proof of what I can do for you, too. If your features are fairly regular, you can be as temptingly beautiful as thousands of other women I have helped. You will be astonished at the improvement you can easily and quickly accomplish. My Secrets of Beauty tell you how—secrets based on the arts of beauty culture used in the days of the old French Courts, by the most beautiful women of all times. These and many other beauty secrets to give you a soft, velvety skin, flushed with the true tints of nature, to restore and preserve youthful appearance, and make you the center of admiration and attention, are all disclosed in my Booklet "Making Beauty Yours."

Banish
Coarse Pores
Wrinkles
Pimples
Freckles
Superfluous Hair
Oily Skin

I tell you how to Remove Wrinkles; Refine Coarse Pores; Beautify the Lips; Banish Blackheads, Tan, Freckles, Liver Spots Blotches, Sallow and Oily Skin; Beautify the figure, by building up or reducing; Remove Superfluous Hair; Grow Beautiful Eyebrows and Lashes; Clear the skin of Pimples; Make Hair Soft, Lustrous, Fluffy.

Send for My Booklet—FREE
Just clip this coupon, write name and address and mail to me today. Don't pass this golden chance to win Real Beauty! Investigate! It costs you nothing to write and you'll be delighted that you did. There is information in the booklet valuable to EVERY WOMAN LIVING, whether homely or beautiful.

LUCILLE YOUNG
Room 402, Lucille Young Bldg., Chicago
Please send me, by return mail, your Free Booklet "MAKING BEAUTY YOURS."
Name .....
Address .....
City ..... State .....

FREE
Gown Making LESSONS
Why pay $75.00 for a $25.00 gown? Why wear the same gown two or three seasons? Why not
Design and Create Your Own Gowns?
Many former students have started parlors in their own homes. Over 21,000 students now design and create their own gowns and hats.
Mail coupon immediately for Free Sample Lessons
Act Immediately
CUT HERE
FRANKLIN INSTITUTE
Dept. T-641, Rochester, N. Y.
Kindly send me free sample lessons in the subject checked below. Also show me how I can easily learn to design and create original gowns or hats.
☐ Gown Designing and Creating
☐ Millinery
Name .....
Address .....
This coupon is valuable. If not interested, hand to a friend.

If you lack this one thing~

Many of your friends have lost it—many others are losing it—and if you lack this one thing . . . .

But it's no use dwelling on the unpleasantness of being over-weight. Every woman hates it. Every woman fears it. Yet, it is so unnecessary!

Slenderness can be acquired easily and pleasantly. For many years Marmola Tablets have brought the health and vigor of a slender figure to thousands of men and women. No diets, no exercises—just Marmola Tablets. Try them.

All drug stores have them—one dollar a box. Or they will be sent in plain wrapper, postpaid, by the Marmola Co., 1714, General Motors Bldg., Detroit, Mich.

MARMOLA
The Pleasant Way to Reduce

Be sure to read
February Motion Picture Classic

Genuine DIAMONDS Sent for BARGAINS

These articles cannot be equalled anywhere **even for cash.**

Guarantee with each article—absolute satisfaction or money back

10 Day's FREE Trial

No. 5 Set in Platinum Seven fiery, blue white diamonds resembling $750 solitaire. 14 k. green gold lady's ring. Only **$52.50**

No. 6 14 kt. white gold watch, sapphire crown, 15 jewel guaranteed movement. Only **$23.50**

No. 7 Lady's Ring 18 kt. white gold, hand engraved and pierced. Perfect cut diamond, sapphire on each side. Special **$29.85**

No. 8 Gent's Ring 14 k. green gold with 18 k. white gold top. Perfect cut blue white diamond. Wonderful value at **$57.50**

Simply Send $2

We will then send you your choice of these articles. Wear it ten days and if you don't agree it is an **amazing bargain,** we will refund your money. If satisfied, pay balance in 10 equal monthly installments. **You take no risk.**

Order today—don't delay.

Free Send today for big catalog showing thousands of other bargains in diamonds, watches and jewelry. Prices $10 to $1000. **Wonderful values. Cash or Credit.**

Established 1890 Write Dept. 224

BAER BROS. CO.
6 MAIDEN LANE - NEW YORK

The Story of My Life

(*Continued from page* 96)

willow plume, a lace coat and a silk umbrella to complete the elegance of my costume, and went out to the 101 Bison Co. Studio, the company that later became the Triangle. Cowboys, Indians and other inhabitants of the great open spaces were hanging about the outside of the frame building. A lady studio manager took my name. She was Bebe Daniels' mother. While I waited to see the director I glanced about at the other women who were also waiting, and my heart sank. One of them was *smoking a cigaret.* The girl beside me wore a shirtwaist with a V-neck, too low to suit my ideas of propriety. I began to wonder whether I were not in a sink of iniquity, such as I had read about, and when I was ushered into the director's office I was sure of it. He sat and stared at me, his eyes never leaving my face as I told him of my ambition to become a picture star. By the time he spoke I had made up my mind that if I got safely away I would never come back.

He offered me a part in a picture which they were going to begin making the next morning. With trembling knees I got up and, murmuring something, fled for the door, as later I was to flee from dark-browed villains. Afterward I learned that the poor man was quite deaf and, being too proud to confess it, had formed the habit of watching people's lips and reading them. But I did not return the next morning, and that ended my first experience with the movies.

My funds were very low, so I accepted the best thing I could find, a part of a "sister act" in a Los Angeles vaudeville house, and at the same time went out to the Biograph Studio, where the Lloyd Hamilton comedies are made now, and registered, without much hope, for the Biograph was the aristocrat of filmdom. Mr. Griffith saw me as I came out and had a man follow me to find out where I lived. When I came home from the first night of the "sister act," there was a 'phone call telling me to report at the Biograph Studio the next morning!

Mary Pickford had just left the company. Mr. Griffith asked me a few questions and then abruptly offered me a small part. "Take off your hat now," he said; "you can begin work right away."

I could hardly keep from crying as I explained miserably that it wouldn't be honorable for me to leave my act without notice. He shrugged his shoulders and glanced away—and my second chance was gone! Unfairly enough, I connected my disappointment with that wretched "sister act" and hated it religiously, tho I stuck it out. The stage manager, who tried to cover a soft heart with a gruff exterior, told me I ought to be in pictures and he was going to get me in, but I did not take him seriously. By this time I had met most of the movie people, and Mack Sennett used to call me up and tell me he had a part for me in one of his comedies.

"Is it the lead?" I would ask. The nerve of me! "I'll succeed or fail as a lead, but I wont do bits or atmosphere or extra."

"You certainly are independent, young lady!" Mack would grumble.

I was doing a "single" in vaudeville at San Diego when I got an offer to sing soubrette in a musical comedy. They wanted to sign me up for ten weeks, but I would only promise to try it out for two. I traveled all night to attend the first rehearsal, and found a message waiting me at home, "Mr. Chandler of Kalem wants you to call him up."

(*Continued on page* 114)

LET US SOLVE YOUR MONEY PROBLEM

You are probably like hundreds of thousands of other good people—you just simply can't get enough money together to buy needed comforts or little luxuries that you so much desire. You probably are permitting your financial difficulties to give you a great deal of worry, and you know worry is likely to make you very dissatisfied with life; now we can help you if you are willing to help yourself.

There Is No Investment Necessary For Our Proposition

All you need do is to carry out our instructions. Our work will not interfere in any way with your present duties. We only ask you to give your spare time to our light, pleasant task of collecting renewals and soliciting new subscribers for our universally known magazines, MOTION PICTURE MAGAZINE, MOTION PICTURE CLASSIC, BEAUTY and MOVIE THRILLERS.

Fill in your name and address on the attached coupon and let us tell you how you can increase your present income materially.

Subscription Dept.
BREWSTER PUBLICATIONS, Inc.
175 Duffield St., Brooklyn, N. Y.

I am interested in having more money. Please tell me how I can get it thru your plan.

Name .....

St. and No. .....

City .....

State .....

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

FURNESS-BERMUDA-LINE

BERMUDA—

Playground of Eternal Springtime

(*Average Yearly Temperature of 70°*)
Only 2 days from New York

Sailings Twice Weekly from New York—Wed. and Sat.

Tickets good on either steamer, insuring unequalled express service, safety and via Palatial New Twin-screw Oil-burning Steamers

"FORT VICTORIA"

"FORT ST. GEORGE"

No Passports. Modern Hotels. All Sports.

Including Golf, Tennis, Sailing, Bathing, Horse Racing, Fishing, Riding, Driving, etc.

ST. GEORGE HOTEL, St. George, Bermuda. Especially attractive, located in the historic, picturesque and quaint part of Bermuda. Excellent cuisine and service. Magnificent tiled swimming pool.

WEST INDIES

Delightful Cruises to the Gems of the Caribbean Sea.

For Illustrated Booklet on Bermuda or St. George Hotel, or West Indies, write

FURNESS BERMUDA LINE

34 Whitehall St., N.Y., or any Local Tourist Agent

Movie Acting!

A fascinating profession that pays big. Would you like to know if you are adapted to this work? Send 10c for our Twelve-Hour Talent Tester or Key to Movie Acting Aptitude, and find whether or not you are suited to take up Movie Acting. A novel, instructive and valuable work. Send dime or stamps today. A large, interesting, illustrated Booklet on Movie Acting included FREE!

FILM INFORMATION BUREAU. Sta. W., Jackson, Mich.

DEAFNESS IS MISERY

I know because I was Deaf and had Head Noises for over 30 years. My invisible Antiseptic Ear Drums restored my hearing and stopped Head Noises, and will do it for you. They are Tiny Megaphones. Cannot be seen when worn. Effective when Deafness is caused by Catarrh or by Perforated, Partially or Wholly Destroyed Natural Drums. Easy to put in, easy to take out. Are "Unseen Comforts." Inexpensive. Write for Booklet and my sworn statement of how I recovered my hearing.

A. O. LEONARD
Suite 314, 70 5th Ave., New York City

Have Shapely Feet Unmarred by BUNIONS

FASHION and comfort demand that feet fit snugly into the dainty pumps of today. There must be no hump to mar shapely feet—no racking torture to upset comfort. Bunions are unnecessary and dangerous. You can remove them quickly, harmlessly, pleasantly, with the new, marvelous solvent, Pedodyne. Pedodyne stops pain almost instantly, banishes the disfiguring hump, and relieves the swollen burning sensation.

SENT ON TRIAL

Write today and I will gladly arrange to send you a box of Pedodyne Solvent for you to try. Simply write and say "I want to try Pedodyne." There is no obligation.

KAY LABORATORIES, Dept. C-360
186 N. LaSalle St. Chicago, Ill.

Art Corner Your Pictures—in an Album

where you can keep them safe and enjoy them always.

Engel

5 Styles "Art Corners" 9 Colors

are on sale at Photo Supply and Album counters everywhere. They are the only Quick, Easy, Artistic, No Paste, No Fold way to mount Kodak Prints. A dime brings 100 and samples to try. Write

ENGEL MFG. CO.
Dept. 23P, 4711 N. Clark St., Chicago

1 of Buys 100

MAKE MONEY SELL MADISON SHIRTS

Direct from our factory to wearer

Easily sold. Over one million satisfied wearers. No capital or experience required. Large steady income. Many earn $100. to $150. weekly. Territory now being allotted. *Write For Free Samples.*

Madison Mills Mfrs., 509 B'way, New York

© Underwood

J. Stuart Blackton

The Movies Are Growing Up

(*Continued from page* 108)

the hills, and the theater owners rattled a couple of dried cocoanut shells.

It wasn't until 1914 when the Vitagraph feature, *The Million Bid*, opened the Vitagraph, the first picture palace on Broadway to have an orchestra, a pipe organ and regular theatrical prices, that any movie ever ran continuously without a break between reels.

A one-reel picture cost at the most one thousand dollars, or a dollar a foot. Now we try to keep the cost down to twenty thousand a reel or twenty dollars a foot. Most of the expense of a picture fifteen years ago was the actors' salaries.

A set was considered ruinously extravagant if it cost more than seventy-five dollars. It consisted of two walls coming together at right angles and much of the furniture was painted on the wall. If a character slammed the door, the whole room visibly swayed. Stone walls did not a prison make in those days—they rippled in the breeze if anyone passed. When we needed furniture we sent out some of our actors to borrow a parlor set from some of our neighbors close to the studio lot. And if any piece of borrowed furniture showed great dramatic talent, it was likely to stay borrowed for a long time!

Naturally, as a result of the various tastes of the householders around Flatbush, our sets displayed Chippendale and mission, chummily side by side with soap premium plush chairs and bead portières. Nowadays it takes artists, interior decorators, antiquarians, architects, sculptors, cabinetmakers, drapers and set dressers, to turn out a drawing-room scene costing sometimes as high as thirty thousand dollars, and then perhaps the whole sequence in which it is used may be cut out of the picture!

The price paid for a scenario in 1910 was fifteen dollars, and every morning brought several bushels of them in the studio mail. We used only originals, naturally, on a thousand-dollar budget. So the actors often wrote their own scripts. (If they were allowed to write them nowadays, there would be only one character in the cast!) And if a scenario was needed for Monday morning, the director, or one of the producers or perhaps the janitor, would stay at home from the Saturday ball game and turn one out on a couple of sheets of foolscap. There was plenty of room on the two sheets for

(*Continued on page* 118)

EARLE E. LIEDERMAN
The Muscle Builder

A Wart On Your Nose

would not be noticed nearly as much as a frail, weak body. Yet, if you had a wart on your nose, you would worry yourself sick—you would pay most any price to get rid of it. But what about that body of yours? What are you doing to make people admire and respect you? Wake up! Come to your senses! Don't you realize what a strong, robust body means to you? It makes no difference whether it be in the business or social world—everybody admires the strong, robust fellow—everyone despises the weakling.

Will Transform You

I make weak men strong. That's my job. That's why they call me "The Muscle Builder." I never fail. A bold statement, but true. I don't care how weak you are, I can do the trick. The weaker you are, the more noticeable the results. I've been doing this for so many years, it's easy now. I know how.

In just thirty days I'm going to put one full inch on those arms of yours. Yes, and two inches on your chest. But that's nothing. I've only started. Now comes the real work. I'm going to broaden your shoulders and strengthen your back. I'm going to deepen your chest so that every breath will literally penetrate every cell of your lungs, feeding them with rich life-giving oxygen. You will feel the thrill of life glowing throughout your entire system. I'm going to tighten up those muscles in and around your heart, kidneys and stomach. I'm going to shoot a quiver up your spine so that you will stretch out your big brawny arms and shout for bigger and harder tasks to do. Nothing will seem impossible.

Sounds good, doesn't it? You can bet your Sunday socks it's good. It's wonderful. And the best of it is, I don't just promise you these things—I guarantee them. Do you doubt me? Come on then and make me prove it. That's what I like.

Are you ready? Atta boy! Let's go.

Send for my new 64-page book

"MUSCULAR DEVELOPMENT"

It Is FREE

It contains forty-three full page photographs of myself and some of the many prize-winning pupils I have trained. Many of these are leaders in their business professions today. I have not only given them a body to be proud of, but made them better doctors, lawyers, merchants, etc. Some of these came to me as pitiful weaklings, imploring me to help them. Look them over now and you will marvel at their present physiques. This book will prove an impetus and a real inspiration to you. It will thrill you through and through. All I ask is ten cents to cover the cost of wrapping and mailing and it is yours to keep. This will not obligate you at all, but for the sake of your future health and happiness, do not put it off. Send today—right now, before you turn this page.

EARLE E. LIEDERMAN

Dept. 302, 305 Broadway, New York City

EARLE E. LIEDERMAN
Dept. 302, 305 Broadway, New York City

Dear Sir:—I enclose herewith 10 cents, for which you are to send me, without any obligation on my part whatever, a copy of your latest book, "Muscular Development." (Please write or print plainly.)

Name.....

Street.....

City..... State.....

Radiantly Beautiful

Like a Fairy Gift does she regard Pum-Kin Rouge

Just a single application and the pallor of her lovely skin is transformed to a radiance that is marvelously natural

Pum-Kin Rouge is doing as much for thousands of discriminating women each day . . . .

The Owl Drug Co

San Francisco, 611 Mission St.
Chicago, Clark & Madison St.
Los Angeles, 6th & Broadway
New York, 1730 W. 57th Street.

By Mail 75¢ Postpaid

All Owl Drug Stores and Authorized Owl Agencies

The Story of My Life

(*Continued from page* 112)

Mr. Chandler was the gruff, kind-hearted stage manager! I telephoned him and he told me to go to Long Beach that evening and see Mr. Hardigan, the director, because he needed a leading woman for Westerns and he had made him promise not to engage anyone until he had seen me.

All day I rehearsed the songs and steps for that musical comedy, and at seven, after twenty-four hours without a chance to so much as comb my hair or powder my nose, I appeared at Mr. Hardigan's house. It was a new house and the lights hadn't been turned on yet. We talked in the dark front-parlor with only the faint radiance from the street lamps.

"What do you want for a salary?" he shot at me suddenly. I did some quick thinking. I was getting a hundred a week in the musical comedy company, but I knew that was beyond the reach of a movie company. I have always had hunches, and when I follow them I never go wrong. I had a hunch now that it would be worth my while to make a sacrifice to get into the pictures.

"Would—would thirty-five a week be too much?" I asked.

"N-no, it wouldn't be too much," came, non-committally, from the darkness. Then he got up. "Wait, I'll bring a lamp and take a look at you!" He brought in an old-fashioned oil-lamp and, holding it close to my face, examined me for a moment while I wondered miserably if I had a smootch across my nose. Then he set the lamp on the table. "Very good! You will start Monday!"

And there I was, saddled with a two-weeks' promise to play in that wretched musical comedy! "Mr. Hardigan," I said, swallowing hard, "I'd do almost anything to get into the pictures—except break a promise," and I told him the whole situation.

"I'll hold the position open for you for a week," he offered, "and that will give them time to fill your place."

I went to the musical comedy manager, Mr. Leroy, and threw myself on his mercy. Would he let me off from my second week's contract now that he knew how much it meant to me? Hurrah! He would! And a week later I did my first day's work in the films.

The studio "lot" at Santa Monica

H. B. Warner, one of the screen's greatest actors, in a famous old picture, *A Splendid Hazard*

Are You Anxious to Increase Your Present Income? If So, Why Not Let Us Help You?

If you are ambitious, trustworthy and conscientious, if you are one who can persevere and one who can be relied upon to carry out instructions, we want your services and we are very willing to pay you a liberal compensation for such services as you render.

We Have Helped Hundreds of Good People to Increase Their Income Within the Past Year

and we are willing to help you, provided you are willing to co-operate with us. The work we would ask you to do for us is easy and pleasant and should not interfere with your present duties, whatever they may be, as it will only be necessary for you to give your spare time to our proposition in order to increase your present income materially.

Our work consists of collecting renewals and soliciting new subscriptions for *Motion Picture Magazine, Motion Picture Classic, Beauty* and *Movie Thrillers.*

This proposition certainly should interest you if you are ambitious and in need of more money. We will give you full information about our plan if you will fill in your name and address on the attached coupon and mail immediately.

Subscription Dept.
BREWSTER PUBLICATIONS, Inc.
175 Duffield St., Brooklyn, N. Y.

I am interested in having more money. Please tell me how I can get it thru your plan.

Name.....
St. and No.....
City.....
State.....

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Laura La Plante, Universal Star, famous for her appealing eyes

Do Your Eyes Invite?

DO men feel, on a slight acqaintance, that they would like to know you better? Do your eyes appeal, lead on, enchant?

Make your eyes *tell* by emphasizing the lashes. Darken your lashes with Winx and see how much longer and thicker they look. It dries instantly and lasts for days, in spite of water, perspiration or tears. Absolutely harmless.

Winx (black or brown) 75c. To nourish the lashes and make them grow, use colorless Cream Lashlux at night. Cream Lashlux (black, brown or colorless) 50c. At drug or department stores.

Send a dime today for a sample of Winx—enough to last a week. Another dime will bring you a generous sample of Pert, the rouge that lasts all day.

ROSS COMPANY
242 West 17th Street New York

WINX
Waterproof

Every Woman Can Be Beautiful

By CECIL PHELPS

I am considered pretty! I have a perfect figure, too! I now have a nice nose, sparkling, big brown eyes and a tempting mouth. When I was a little girl, people used to say, "Gracious, but isn't that child plump." My older sister was so thin, that it was almost painful even to look at her.

The older I grew, the more I realized that happiness for every girl and every woman lies in being attractive. Being too fat or too thin mars the charm of even the most radiant eyes or the most alluring personality. How to change the condition was my problem and I solved it.

Your Mirror Will Tell You the Truth

Look into your own mirror and see if you can discover any reason for your having any extra pounds, or for the lack of tissue to give you that smooth roundness necessary to the perfect form that can be yours.

There Is an Easy Method

that I have used and which has changed me from an unsightly, clumsy fat girl, to an ultra-attractive woman. Can you afford to miss the opportunity which my sister grasped and which transformed her from a scrawny woman into a charming, well proportioned one?

Realize This Now! Every Woman Can Be Made Beautiful

Whether you are too fat or too thin, your figure can be scientifically perfected and beautified with the aid of my easy new method.

You can become another member of the legion which helps to glorify the **American Woman.**

LET ME SEND YOU MY CHARMING LITTLE BOOKLET, "letting you in" on some of my personally discovered secrets. Or, better still, enclose the coupon below in a letter telling me in confidence something about YOUR OWN PROBLEM.

DELAY MEANS LOST HAPPINESS. DO IT NOW

Cecil Phelps, 15 Park Row, Dept. F-25 New York City

Dear Miss Phelps:-

Please send me your wonderful booklet, without any obligation to me. I want you to see how I can be helped to become more attractive.

Name.....

Address.....

City.....State.....

SWITCHES—BOBS—CORNET BRAIDS

made the new way from your own combings or cut hair. **Write for FREE style booklet. Prices Reasonable.**
MRS. E. VANDERVOORT, Dept. B, DAVENPORT, IA.

Stem Wind and Set **GIVEN** WATCH KNIFE AND CHAIN

Real American Watch, 5 year guarantee, fine case, looks and wears like gold. Just sell 12 boxes Mentho-Nova Salve (Wonder Menthol Ointment.) Return the $3.00 and receive watch or choice of 147 premiums free. Address
U. S. Supply Company, S-658, Greenville, Pa.

boasted a single wooden set, bought from Broncho Billy Anderson, painted on one side to represent the interior of a house, on the other to represent the inside of an office. A tumble-down barn served for a studio; the stalls were our dressing-rooms, with a shelf across one end at which we stood to make up.

The picture was called *The Chance Shot,* and in it I had to be tied to a tree by Indians. The rope burned the skin off my wrists, but I insisted I was quite comfortable, thank you. It was Decoration Day, I remember, and some three hundred picnickers stood about munching bananas and chicken sandwiches and staring at me with audible comments; but I didn't care. I was in the movies at last and I was happy.

I stayed in Westerns for a few months and then switched over into comedies, while my salary gradually rose to fifty a week. When it reached that figure I began my real estate career by paying ten dollars down on a lot and agreeing to pay ten dollars a month. It was'nt very much of a lot—in fact, I have it on my hands today—but it taught me the fun of saving.

When Mack Sennett made me a munificent offer to go into his comedies, Kalem countered by raising my salary to ninety-five a week, and so a year after I entered the pictures I was making almost as much as I had given up on the stage.

They called me "The Kalem Girl." A number of future stars were in my company: Marshall Neilan, Mildred Harris (then a little girl with long, corkscrew curls), Bebe Daniels, Lloyd Hamilton, Seena Owen, Jane Novak and Wes Barry. When the comedies began to get rough and I saw custard pies coming, I asked to be moved to the Kalem dramatic lot and my lurid career as the most persecuted girl in pictures began. In my long serial career I have been on the point of scenario decease from dynamite, poison, cobra bite, hanging, suffocation, wild beasts, fire, falling from a cliff, being sawed in two in a mill, and a hundred other terrors, at the end of each instalment of a twelve-part serial, only to be saved the next week by a brave, handsome hero who never got his beautiful white silk sport shirt mussed or his hair ruffled, no matter what he went thru.

I wonder if many movie actresses have had the fun I have had making pictures! I've loved every minute of the last twelve years, even the times when there was real danger in the action—and there were many times like that—in lurid thrillers like *The Red Circle, The Tiger's Claw, Who Pays? Hunted Valley,* and *The Avenging Arrow.*

And the best part of my story is, that, like my serial pictures, it ends with a subtitle, *What Happens to Ruth Now? Continued Next Week!*

NEXT MONTH:

Where the Atmosphere Is At

By HARRY CARR

Inside Secrets About "Location"

Egypt and the Pyramids and the River Nile are all just a stone's throw from Hollywood. So are the South Sea Islands and Scotland and the Canadian Northwest—at least, the way they ought to look, even if they dont.

New Way to Make Money at Home

Gabriel Andre Petit
Art Director

WOULD you like to turn spare hours into dollars? Would you like an independent business of your own? Here is a new way to earn money, unlike anything ever offered before. There is no canvassing, no tedious drudgery. This is the most delightful kind of work. And it pays amazingly well. Some of our members earn from $20 to $50 a week.

No Special Ability or Experience Needed

The national organization known as Fireside Industries has openings for new members to decorate Art Novelties at home. You have only to follow the simple directions for decorating all kinds of fascinating articles, hand-painted candlesticks, plaques, picture frames, greeting cards, wooden toys, parchment lamp shades, hand-painted furniture, batik and other beautiful art novelties. Under the wonderfully simple method devised by our Art Director, Mr. Petit, even a child could do the work. Complete outfit, worth at least $10.00, is furnished every member without a penny of extra cost.

Money-Back Guarantee

Think of decorating a pair of candlesticks, for example, in one hour and realizing a profit of $2.00. Best of all, we are *sure* that you can learn to do the work successfully. Your money will be refunded in full if, after completing the instruction, you are not entirely pleased. That is our guarantee to every member.

Beautiful Book FREE

No matter where you live you can be one of the happy, successful members of Fireside Industries. Mail the coupon or write today for the beautiful illustrated Book that explains everything. We will send it FREE. But you must be prompt as new members are wanted at once; this golden opportunity may not come to you again. Enclose 2c stamp to help pay postage.

FIRESIDE INDUSTRIES
Dept. 272, Adrian, Mich.

FIRESIDE INDUSTRIES, Dept. 272, Adrian, Michigan.

Gentlemen—Without obligation on my part, please send me, FREE, the book of Fireside Industries which tells how I may earn money at home by Decorating Art Novelties: also particulars of your Money-Back Guarantee and special cooperative privileges and services. I enclose two cent stamp.

Name.....

Address.....

City.....State.....

The Favorite Luxury
of Gentlewomen

TO step into a bath that smells like a flower garden—into water so soft and limpid, it tells you by its very feel how good it is for your skin; to step out of your tub with an indefinable almost, "scentless" fragrance clinging to you—no wonder so many gentlewomen call this their favorite luxury. It is the luxury which Bathasweet has brought them for twenty years. Once you have tried it you will wonder that you ever did without it. 25c, 50c and $1 at drug and department stores.

FREE Sample can sent free if you mail this coupon with name and address to C. S. Welch Co., Dept. M. D., New York.

BATHASWEET

Giving You the Best

HE POURS dreams, energies, perfection into his product—determined to give you the best.

A food perhaps. He thinks, "Somewhere the finest grain is milled" or "the finest fruit is grown." "My product must have the best." He isn't satisfied until he has found it—for you.

He tells you proudly thru his advertisements, "You can buy all the dreams, energies and perfection I have poured into this product—for 25c."

He doesn't say, "I like it." He forgets self. He holds out a promise and a fulfilment. He says, "You'll like it."

Read the advertisements that come your way. Not only to know what is printed there—but what is not printed there . . . the striving toward perfection.

When you buy advertised goods, you buy definite satisfaction

Free

Mailing Lists

Will help you increase sales
Send for FREE catalog giving counts and prices on thousands of classified names of your best prospective customers--National, State and Local--Individuals, Professions, Business Concerns.
99% Guaranteed by refund of 5¢ each
ROSS-Gould Co. 313 N. 10th St. St. Louis

WORTH $100 AN HOUR!
SHORT CUT TO INCOME-SUCCESS-INDEPENDENCE

A master course giving the fundamentals of accounting has been prepared by an expert for your home study. No matter what business you're in you need this. Takes only a few weeks to complete this practical fascinating course, cost is trifling. If you aspire to leadership, if you want your spare hours to bring rich returns, write today for FREE booklet giving complete details.
R. BLANK AUDIT CO. 25-B West 42nd St., N. Y.

Confidences Off-Screen

(*Continued from page* 111)

Morosco, who had tumbled out of bed to answer the call, hung up, with an unquotable remark.

"The fellow at the other end of the wire was no fool, all the same," smiled Corinne. "It turned out he was a writer—I met him later—who had a story to submit to me. His greeting was for the purpose of arousing my interest, and was to have concluded with the statement that the sole person in the business who had earned his homage was Corinne Griffith. A regular go-getter's line, that might have worked, but for one miscalculation—he shouldn't have 'phoned as early as nine o'clock."

She spoke of the old days, when she was working for Biograph, and when deciding on a new picture was a matter of running to the corner, buying the latest magazine and seeing what plots they had to offer. Movie rights could be had from the author for a few dollars, and Miss Griffith isn't so sure that the present costly, much-advertised productions haven't lost some of the *esprit* of their forerunners. She regrets the funny stuff that has been refined away. Pie-throwing was all right, in its place. It was naïve, but it moved one to an honest, pungent mirth, she said.

Nevertheless, she was very happy about *Déclassée* as her next vehicle, and assured me that the picture would keep closely to the drama as played by Ethel Barrymore on the speaking stage. Miss Griffith does not believe in revamping plots that have proved their worth. She is also opposed to changing titles, and in this case she has won a long fight to keep the name. Certain objectors on the production end urged that a French word like *Déclassée* would not be understood in "the sticks," that it would seem pretentious and scare away patrons who didn't know even how to pronounce it. But Miss Griffith held that if it was good enough to accompany the play to success, it was good enough for her. The meaning will be explained in the advance publicity, and she thinks the public will approve.

To Correspondents

I HAVE had many letters asking me to interview this or that star, and suggesting subjects. Please keep on writing. I am delighted to hear from you. Your most interesting questions will be answered in the department—by the stars, thru me. But dont expect action earlier than the number dated three months after you write in. We go to press 'way ahead of time, you know.

Addressing myself particularly to "Dixie," I wish to say that under no circumstances can I grant requests made in anonymous letters. Names and addresses should always be given; they wont be published if you so specify.

Tony Moreno in a scene from one of his early serial pictures

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

That's Out

(*Continued from page* 110)

motion pictures are now a stable business and that the film industry is no longer to be considered in the speculative class.

This should hand the film producers a good laugh. So far as the bankers are concerned, the picture industry has never been a speculation. Every time the bankers invested in a production it has been secured by a pound of flesh and double-checked by something like twenty-five-per-cent. profit on their money. The speculation is all on the part of the producer wondering what will be left for him after the bankers get thru deducting their share of the spoils.

It Cant Be Done

FIRST NATIONAL announces that it will make a film version of Papini's *Life of Christ*. That's splendid! We need films like that on the screen. But if the producers intend to give a sincere picturization of the life of Christ as written both in the Bible and in Papini's book, how on earth do they hope to get by those superior critics, the censors, who, judging by everything we have ever observed, do not by any means approve of many of the acts and teachings of the Messiah except in conversation.

Heaven *vs.* Hell on the Screen

IN *Feet of Clay* C. B. De Mille gave us his impression of what Heaven is like, and in the Fox production, *Dante's Inferno*, Director Henry Otto presents his idea of Hell. Personally, we are not acquainted with either place and there is no way of our knowing for certain that Messrs. De Mille and Otto are correct in their presentations. But we will say, after viewing *Dante's Inferno*, that there are a devilish lot of very attractive women running about in the lower regions with very little clothes on, and if Director Otto has any authoritative basis for many of the scenes he has injected into the picture, it certainly is very encouraging information to many persons up and above here in a world full of temptations.

Those Geographical Movies

FIRST they gave us *South of Suva*, next came *West of the Water Tower*, and then followed *East of Suez* and *North of 36*. Having been served all the main points of the compass in silent drama, we may now look forward to such variations as *Northeast of the Pumping Station* and *Southwest of the Sanitarium*.

It's a gift—this thinking up new titles for the films.

Learning to Love

As taught by

Constance Talmadge

And Connie Ought to Know How

Read the story of her funniest picture told in

MOTION PICTURE MAGAZINE For MARCH

A Fortune At Your Fingertips

LARGE salaries are paid to commercial artists, both men and women. If you like to draw, there is a good income—perhaps a fortune—at your fingertips in this interesting, highly paid field. Make your spare time count in 1924; begin to turn your artistic talent into *real money* by studying the Federal Course at home. It takes a comparatively short time to learn commercial art the Federal way—hundreds of successful artists throughout the country will tell you they owe their present success to the efficiency of Federal training.

FEDERAL COURSE QUICK AND PRACTICAL

The Federal Course, based on principles gained by 25 years of actual experience in producing commercial art, is thorough and concise. We do not claim to turn you into a success over night by any marvelous new, easy way to learn drawing. Common sense tells you—and experience has proved to us—that this cannot be done by any course or school. Neither do we say that anyone can learn to draw successfully, because many cannot. That is all the more reason for your succeeding in a big way, if you like to draw and will *train and develop your natural talent*. The Federal Course *will* bring you to the earning point in the shortest possible time. You receive *exclusive, individual instruction* in every branch of commercial art, learning all the "short cuts" professional artists use without wasting months of valuable time.

Send for Book "YOUR FUTURE"

If you are interested in learning commercial art, you will want our book "YOUR FUTURE," which explains the Federal Course in detail, shows typical work of students and clearly states the reasons for the splendid opportunities in this field. A book of real value for any amateur or prospective student. Send 6c. in stamps today, stating age and occupation. Use coupon below.

Nationally Known Artists Are Federal Authors

Many of the best known and most successful artists and illustrators in the country have contributed exclusive lessons to the Federal Course. Think of learning the methods and secrets by which these famous artists have won success!

Among these Federal authors are Neysa McMein, Franklin Booth, Charles E. Chambers, Edwin V. Brewer, Charles Livingston Bull and many others. This course has been endorsed as America's Foremost Course in Commercial Art, by leading illustrators and designers.

COUPON

Federal School of Commercial Designing

1474 FEDERAL SCHOOLS BLDG., MINNEAPOLIS, MINN.

Please send me "Your Future" for which I enclose 6 cents in stamps.

Name.....

Age.....Present Occupation.....

(Write your address plainly in the margin)

America's Foremost School of Commercial Art

Will Your Conscience Let YOU Marry?

STRONGFORT
The Perfect Man

Regrets will haunt you all your life, if you marry before you are physically fit. You know that excesses have sapped your vitality—you are not the ideal man that some innocent girl believes you to be. It is a crime to deceive her and wreck her happiness. It is doubly a crime to bring weak, sickly children into the world—a burden and reproach as long as you live. It looks hopeless to you—but cheer up—*I can help you.*

STRONGFORTISM—The New Science of Health Promotion will aid Nature in restoring your Flagging Powers and Manhood and Fit you for Marriage and Parenthood. I guarantee it.

Mark the subjects on the free consultation coupon on which you want **special confidential information** and send with 10c. for postage, etc., on my free book, **"Promotion and Conservation of Health, Strength and Mental Energy."** It's a man-builder and a life-saver. Send for it **Right Now.**

LIONEL STRONGFORT
Physical and Health Specialist Over 25 Years
Dept. 1739 Newark, New Jersey, U. S. A.

CUT OUT AND MAIL THIS COUPON

FREE CONSULTATION COUPON

Mr. Lionel Strongfort, Dept. 1739, Newark, N. J.
Please send me your book, "PROMOTION AND CONSERVATION OF HEALTH, STRENGTH AND MENTAL ENERGY," for postage on which I enclose a 10c piece (one dime). I have marked (X) before the subject in which I am interested

..Colds	..Blackheads	..Deformity (describe)
..Catarrh	. Short Wind	. Successful Marriage
..Asthma	..Flat Feet	..Increased Height
..Hay Fever	..Constipation	..Stomach Disorders
..Obesity	..Biliousness	..Manhood Restored
..Headache	..Torpid Liver	..Youthful Errors
..Thinness	..Indigestion	..Heart Weakness
..Rupture	..Nervousness	. Round Shoulders
. Lumbago	..Poor Memory	. Poor Circulation
..Neuritis	..Rheumatism	..Stoop Shoulders
..Neuralgia	..Vital Losses	. Despondency
..Flat Chest	..Falling Hair	..Lung Troubles
..Insomnia	..Weak Eyes	..Muscular Development
..Pimples	..Gastritis	..Great Strength
..Impotency	..Skin Disorders	

Name.....

Age.....Occupation.....

Street.....

City.....State.....

Develops Busts Amazingly Quick and Easy!

Just what every woman has been waiting for at a price every one can afford

"BEAUTIBUST"

for *real* bust and neck development. No pumps, vacuums, extreme exercising. No foolish or dangerous systems, but a *real* tried and very successful *natural* method that WILL be extremely pleasing and beneficial. You *can't fail* if you follow the simple instructions. Everything mailed (sealed) for *only* $1.00. Do not miss this opportunity. It may not be repeated

BEAUTIBUST CO., 911-MP LEXINGTON BLDG., BALTIMORE, MD.

BE A RAILWAY TRAFFIC INSPECTOR

Earn Up to $250 per Month

Prepare in 3 months' spare-time study at hom for this fascinating profession. Travel; meet big railway officials. Splendid opportunities.

Start at $110 Per Month. Expenses paid. Position *guaranteed* upon graduation or money refunded. You can easily qualify. Send TODAY for free Booklet No. D-58.

Standard Business Training Inst.
Buffalo, N. Y.

Standard Business Training Inst.
Buffalo, N. Y.
Send me, entirely free, Booklet No. D-58 giving full particulars about course in Railway Traffic Inspection.

Name.....

Street.....

City.....

The Movies Are Growing Up

(*Continued from page* 113)

the continuity of fifteen or eighteen scenes.

A thousand dollars would have been considered an enormous sum to pay for the photoplay rights of a book or stage play then. And in 1913, when we gave ten thousand for *Mr. Barnes of New York,* for Maurice Costello, people went about asking each other what the movies were coming to, anyway! This was the first motion picture to have a star. Before that no company exploited its players' names and Biograph even refused to let them become known. But a trip around the country and among the exhibitors convinced us that the audiences were principally interested in personalities. Sometimes, I think we created a Frankenstein when we inaugurated the star system.

Nowadays it is a common thing to pay from twenty to fifty and even a hundred thousand dollars for the movie rights to a story, and then change name and plot so that it is entirely unrecognizable. It's a wise father who recognizes his own brain child on the screen! I understand the owners of a very sensational stage play are holding photoplay rights at a quarter of a million. Papini's *Life of Christ* brought an immense sum, and it is said that *Ben Hur* had cost Goldwyn a million before the ink was dry on the contract.

One producer is forced to follow another in this dance of the dollars, for fear of getting out of step if he stops. And yet—does the public really want such extravagant pictures? *Over the Hill* cost very little and it has been a huge money-maker. Inconspicuous, out-of-the-way studios right here in Hollywood are making pictures for the states right trade today for five thousand dollars, finishing them in a month and selling them for ten thousand. Few big companies can hope to net a hundred per cent. on their investment and many a can of film worth literally its weight in gold lies gathering dust on the storehouse shelves, proving that lavish expenditure alone cant save a picture.

The curls of film on the cutting-room floor, swept into the trash bin by a ten-dollar-a-week office boy is one reason why you have to dig so deeply into your pockets to see a film now. We were taking pictures more tightly then. A director making a thousand-foot picture never shot

Marie Prevost as she looked in 1918 when she first enrolled on the screen as a bathing beauty for Mack Sennett

Delica Kissproof Lipstick

will make your lips *more* alluring, intriguing and lovely. The color is *new* and so indescribably natural it defies detection. It's

WATERPROOF! KISSPROOF! STAYS ON!

As you face your mirror and apply this latest creation, you will behold lips more beautiful than you ever knew were yours.

At all Toilet Counters or Direct 50c

.....FREE.....

DELICA LABORATORIES, INC.,
Dept. 1262, 4063 Broadway, CHICAGO
Send me a generous sample of Delica Kissproof Lipstick together with sample bottle of Delica-Brow, the original liquid dressing for darkening the lashes and brows. I enclose 10c for packing and mailing.

Name.....

Address.....

MASSAGETTE

NEW VACUUM beautifying massaging apparatus. Nature's way to quickly attain loveliness of complexion, firmly textured, unlined skin. Eliminates blemishes, pimples, blackheads, oily skin and enlarged pores. Restores sallow skin to healthy color. Wonderful BUST DEVELOPER, stimulating blood circulation. Harmless, scientific. Complete apparatus with face and body massage cups, (without gauge full jar of French Vacuum massage cream and booklet sent for $7.50, with gauge $10.00 or C.O.D. Results or money back. Write for literature.

R. J. WEBER & CO., Dept. MO, 49 W. 42nd St., NEW YORK

SLENDER ANKLES CAN BE YOURS $2.95

PEOPLE ADMIRE DAINTY ANKLES

Thick or swollen ankles can quickly be reduced to dainty slender shape by new discovery of special processed rubber.

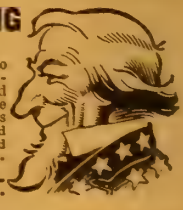
Lenor Ankle Reducers
ANKLES ACTUALLY LOOK THIN WHILE GETTING THIN

Different in reducing action from all other reducers. Slip on when you go to bed and note amazing results next morning. Reduces and shapes ankle and lower calf. Slips on like a glove. No strips of rubber to bind and cause discomfort. Nothing to rub in or massage. Enables you to wear low shoes becomingly. Worn under stockings without detection. Used by prominent actresses. **Send $2.95** and we will send you Lenor Ankle Reducers in plain package subject to your inspection. Give size of ankle and widest part of calf.

LENOR MFG. COMPANY
Dept. S-2, 503 Fifth Ave., New York

LEARN CARTOONING

At Home—In Your Spare Time



from the school that has trained so many successful cartoonists of today earning from $50 to $200 and more a week. The Landon Picture Chart Method of teaching makes **original drawing easy to learn.** Send 6c in stamps for full information and chart to **test your ability.** *Also state age.*

THE LANDON SCHOOL
1402 National Bldg., Cleveland, O.

WANT WORK AT HOME?

Earn $18 to $36 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you, guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write today. ARTCRAFT STUDIOS, Dept. B-2, 3900 Sheridan Road, Chicago.

PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-Instruction Course for Advanced Pianists. Learn 259 styles of Bass, 684 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato, and 247 other Subjects, including Ear Playing. 138 pages of REAL Jazz. 25,000 words. A Postal brings our FREE Special Offer.

Waterman Piano School, 236 Superba Theatre Bldg., Los Angeles, Calif.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Gloria Swanson and Phyllis Haver when they were Sennett bathing beauties

more than twelve hundred and fifty feet of film. Now it is the rule rather than the exception to take from three to ten times as much film as can be used, and then hire cutters to snip it out and throw it away. *Greed* is said to have filled one hundred and fifty reels of celluloid.

The theatrical profession has been very slow to recognize its poor relation—until it became a rich relation. As late as 1917 Doug Fairbanks, Creighton Hale, and Tommy Meighan, old stage troupers all, were classed as "non-professional" members of the Lambs Club! Today Tommy Meighan is the President of the Lambs. Any actor, think what he privately may of the films, is glad to sign on the dotted line to make a picture at a salary five times what he could earn on the stage.

Theatrical managers who threatened blacklist for any actor who entered the films in 1910, now look upon the pictures as they formerly looked on the gallery—as a life-saver for their plays. In the last five years stage producers have made far more money from selling the picture rights of their plays to the outcast movie profession than they have made out of the plays themselves.

Fifteen years—not a very long time, when you remember that it took generations of slaves to build the pyramids, that the great Cologne Cathedral was centuries in the building, that an Oriental workman weaves his whole life into one small rug!

And yet in fifteen years the motion pictures have advanced from the status of a cheap amusement device, like the dime museum, to a profession which famous actors, such as Barrymore and Maude Adams, and famous authors, like Sir James Barrie, are proud to be identified with; from an outcast to a place of honor where the cousins of kings, as are the Duke and Duchess of Alba, come to California to visit—not society folk, but Mary and Doug and Charles Chaplin, who was born and raised in a London slum! It has grown from an experiment, to be the fourth industry of the United States, occupying miles of glass-covered studios, spending and making fortunes on one picture, delighting ten million fans a day.

Those of us who have stood by from the beginning have seen too many incredible things come to pass to venture rash prophecies for the future. Indeed, we can not afford the time to think of it, with the Kleigs rattling, the cameras whirring and the salaries of our casts mounting into several ciphers with every revolution of the hands on the studio clock!

Miss Crawford weighed 235 lbs. She gives Wallace credit for her reduction to 150 lbs.

"Can I Reduce?"

Ask Miss Crawford!

Imagine taking off eighty-five pounds in four months!

Miss Crawford used Wallace reducing records to play off this huge excess of weight, and this is what she has to say of Wallace's method:

"The day my weight reached 235 lbs. was the date of my awakening. I sent for the free trial record and put in one earnest week of daily use, and that week I lost eight pounds. I kept on, of course. I used the movements faithfully, and nothing else. I didn't take any medicine, I didn't starve myself, and lost at least five pounds each week. My present weight is 150. Whenever I find that superfluous flesh is creeping back I take out my Wallace records, use them a few days, and I'm soon back to the 150 mark. It took me only four months to lose 85 lbs. and I spent about a quarter of an hour each day with the reducing movements. I never felt better than since getting rid of all that fat, and what it has done for my appearance you can guess from my pictures."

Anybody Can Reduce By This Remarkable Method

Thousands of women—men, too—have restored normal proportions in this way. Reducing 85 lbs. is unusual, but any number of women have played off thirty and forty pounds with Wallace Reducing records, and in about two months' time. Many more have used them for lesser reductions—those who were but fifteen or twenty pounds overweight. Such cases are ridiculously easy for Wallace; they ordinarily take less than a month. Many letters testify to a pound a day, and five pounds a week is easy indeed.

If you weigh too much, you owe yourself this relief. The method is too well known for sensible people to doubt. Miss Crawford only regrets that she did not heed Wallace's offer two years ago. She is a Chicago lady, her address is 6710 Merrill Ave., where anyone who wishes to confirm her story may write. But a better way is to *start reducing* with the reducing record Wallace will furnish—for a *free demonstration*—read his offer and begin reducing *this week*.

Free Proof to Anyone

Send your name and address now and your first week's reducing lesson, record and all, will come by return mail, prepaid. Do not enclose any payment, don't promise to pay anything.

Let actual results decide whether you want to continue! Here's the coupon that brings everything for Free trial.

Mail This Coupon to WALLACE

630 S. Wabash Ave., Chicago 504

Brings First Lesson Free —Record and All!

Please send me FREE and POSTPAID for a week's trial the original Wallace Reducing Record.

Name.....

Address.....

Be Sure to Read Page 129

CATALOG FREE

CLASS RINGS & PINS

Largest Catalog Issued—FREE

Samples loaned class officers. Prices $.20 to $8.00 each. No order for class, society, club emblems too large or too small. Special designs made on request.

METAL ARTS CO., Inc. 7715 South Ave., Rochester, N.Y.

The Old Way 1864

INTRODUCING The New SPREDTOP RING REG U.S. PAT. OFF.

It Makes the Diamond Look Larger

The new SPREDTOP Ring, (sold exclusively by us) is scientifically constructed to give the AA1 quality blue-white Diamond greater brilliancy and a larger appearance. 18K White Gold hand-engraved mounting. Regular $65 value—our Special Introductory Price only $45.

Send No Money—we will send the SPREDTOP Ring for FREE EXAMINATION. If satisfied pay only $5.00 upon acceptance, and then only $4. a month until balance is paid. Transactions Strictly Confidential —ORDER TODAY.

FREE—complete book of Diamonds, Watches and Jewelry all on TEN MONTHS' Credit Terms. Also our pamphlet of other SPREDTOP Rings. Send for them.

Our Challenge

If you can duplicate any Diamond purchased from us for less money in any cash jewelry store, we will gladly refund any amount deposited if returned within fifteen days.

The New SPREDTOP Way 1925

$1.00 a Week

PAY BY THE MONTH

10 MONTHS TO PAY

Sweet's Diamond Book

L. W. SWEET, Inc.

DEPT. 315-G 1650 Broadway New York City

Makes hair easy to manage . . .

Adds Glossy Lustre—Instantly! Keeps Wave and Curl In

Wash your hair as often as you like, and have no more trouble afterwards.

A little Glostora brushed through your hair when you dress it, makes it so soft, pliable, and easy to manage, that it stays any style you arrange it—whether long or bobbed—on any and all occasions.

It acts like magic! It keeps the wave and curl in; brightens, softens, and gives dull, dry, or dead looking hair new life—immediately!

A few drops impart that bright, brilliant, silky sheen, so much admired, and makes your hair fairly sparkle and glow with natural gloss and lustre—instantly!

Glostora is inexpensive and you can get a bottle at any drug store or toilet goods counter.

There is nothing better for children whose hair lacks natural life and lustre, or is hard to train, or keep in place.

Not sticky, pasty or greasy.

Glostora

Put a few drops on your hair brush

DIMPLES!

No beauty is so rare—so loveable—so mischievous—so captivating—as the girl whose dimples play hide and seek when she smiles. Men simply cannot resist them. Plain girls are amazed at the difference dimples make—women appear ten years younger. Yet everyone may have fascinating dimples now—the secret is the

DOLLY DIMPLER

a simple, harmless, easily used device that produces dimples quickly. New idea—patents pending. Recommended by facial specialists. Results positive. Testimonials from girls and women everywhere. You, too, can have dimples. Everything necessary, including complete instructions for use, mailed sealed in plain wrapper for only $1.00 or sent C. O. D. for $1.25. Send order to DOLLY DIMPLER CO., Dept. G., Dayton, Ohio.

Dolly Dimpler Co., Dept. G., **247 McDaniel St., Dayton, Ohio**

Enclosed find $1 for the complete Dolly Dimpler with full instructions for use.

Name.....
(Print plainly)

Address.....

What the Stars Are Doing

(*Continued from page 82*)

Gish, Lillian and Dorothy—back from Rome, having completed playing little peasant girls in *Romola*.

Glass, Gaston—playing in *The Three Keys*—B. P.

Godowsky, Dagmar—just started work in *Playthings of Desire*.

Gordon, Huntley—playing in *Ne'er the Twain Shall Meet*—C.

Goudal, Jetta—will have an important rôle in *Salome of the Tenements*, a story of life in New York's Ghetto by Anzia Yezierska—F. P. L.

Grey, Gloria—playing opposite Maurice B. Flynn in *The Millionaire Cowboy*—F. B. O.

Griffith, Corinne—will be starred in *Declassee*, the famous Broadway success—F. N.

Griffith, Raymond—will have an important rôle in *Miss Bluebeard*—F. P. L.

H

Hackathorne, George—playing in *Capital Punishment*—B. F. S.

Haines, William—playing in *A Fool and His Money*—C. B. C.

Hale, Alan—upon completing his work in *Dick Turpin*, he is going to try his hand at the megaphone. He will direct Shirley Mason in her next picture for W. F.

Hale, Creighton—will enact the rôle of a man who is falsely accused of crime and deserted by all his friends, except his faithful and courageous wife, in *The Bridge of Sighs*—W. B.

Hamilton, Mahlon—has signed a contract with Pathe to appear in their next serial.

Hamilton, Neil—has the leading male rôle in *Isn't Life Wonderful*—D. W. G.

Hammerstein, Elaine—playing in *Parisian Nights*—G. P.

Harlan, Kenneth—has been chosen to play Brian Kent in *The Re-creation of Brian Kent*—P. P.

Harris, Mildred—playing in *Wife No. 2*—F. N.

Hatton, Raymond—his first picture under his new contract with Famous Players-Lasky will be *Contraband*.

Haver, Phyllis—playing in *Interpreter's House*—F. N.

Hawley, Wanda—playing in *The Wizard of Oz*—C. P. L.

Hay, Mary—Richard Barthelmess has chosen his wife for the feminine lead in *New Toys*. This is her first appearance on the screen since she played in Griffith's *Way Down East*.

Hearn, Edward—playing in *Winner Take All*—W. F.

Herbert, Holmes E.—playing in *Up the Ladder*—U.

Hiers, Walter—will give us some rare bits of comedy in *The Triflers*—M. G. M.

Hines, Johnny—engaged in making the comedy in *The Early Bird*—C. C. B.

Holmes, Stuart—playing in *The Three Keys*—B. P.

Holmquist, Sigrid—appearing opposite Johnny Hines in *The Early Bird*.

Holt, Jack—playing in Emerson Hough's *North of 36*—M. P. L.

Howard, Frances—a stage favorite; has been chosen to play the Princess in *The Swan*, her first screen appearance.

Hughes, Lloyd—playing the dancing kid, a trainer of horses, in *Dixie*—M. G. M.

Hunter, Glenn—has been disengaged since completing *The Silent Watcher*—F. N.

J

Johnston, Julanne—is playing in Sir Phillip Gibbs' *City of Temptation*. It is being filmed in Constantinople by an English producing company.

Jones, Buck—playing in *The Trail Rider*—W. F.

Joyce, Alice—is appearing in the screen version of Daddy-Goes-A-Hunting, to be released under the title of *A Man's World*—M. G. M.

K

Keaton, Buster—is cast as a young man who will inherit seven million dollars if he will marry within twenty-four hours in *Seven Chances*—M. G. M.

Keenan, Frank—is making *Dixie*, his first picture since his return from his honeymoon—M. G. M.

Keith, Ian—playing in *My Son*—F. N.

Kennedy, Madge—alternates between the stage and the screen. Her screen fans will be glad to welcome her back in *The Ultimate Good*, in which she appears opposite Conway Tearle for A. E.

Kenyon, Doris—will next appear in *Interpreter's House*—F. N.

Kerry, Norman—has the juvenile lead in *Phantom of the Opera*—U.

Keye, Kathleen—is playing Ben Hur's sister Tirzah in *Ben Hur*—M. G. M.

Kirkwood, James—now the proud father of a son, is playing a dual rôle in *Top of the World*—F. P. L.

Kosloff, Theodore—will next be seen in Cecil De Mille's production *The Golden Bed*.

L

Lake, Alice—recently completed her work in *The Lost Chord*—W. B.

La Marr, Barbara—will next appear in *Hail and Farewell* instead of *The Second Chance*, as previously announced—F. N.

Landis, Cullen—is cast as George Minafar in *Pampered Youth*—V.

Manufacturers, Distributors and Studios of Motion Pictures

NEW YORK CITY

Advanced Motion Picture Corp., 1493 Broadway
American Releasing Corp., 15 W. 44th Street
Arrow Film Corp., 220 W. 42nd Street
Associated Exhibitors, Inc., 35 W. 45th Street
Ballin, Hugo, Productions, 366 Fifth Avenue
C. C. Burr Prod., 135 W. 44th Street
Community Motion Picture Bureau, 46 W. 24th Street
Consolidated Film Corp., 80 Fifth Ave.
Cosmopolitan Productions, 2478 Second Avenue
Distinctive Prod., 366 Madison Avenue (Biograph Studios, 807 E. 175th Street)
Educational Film Co., 729 Seventh Avenue
Export & Import Film Co., 729 Seventh Avenue
Famous Players-Lasky, 485 Fifth Avenue (Studio, 6th and Pierce Streets, Astoria, L. I.)
Film Booking Offices, 723 Seventh Avenue
Film Guild, 8 W. 40th Street
Film Market, Inc., 563 Fifth Avenue
First National Exhibitors, Inc., 383 Madison Avenue
Fox Studios, Tenth Avenue and 55th Street
Gaumont Co., Congress Avenue, Flushing, L. I.
Goldwyn Pictures Corp., 469 Fifth Avenue
Graphic Film Corp., 729 Seventh Avenue
Griffith, D. W., Films, 1476 Broadway (Studio, Oriental Pt. Mamaroneck, N. Y.)
Hodkinson, W. W., Film Corp., 469 Fifth Avenue
Inspiration Pictures, 565 Fifth Avenue
International Studios, 2478 Second Avenue
Jans Pictures, 729 Seventh Avenue
Jester Comedy Co., 220 W. 42nd Street
Kenna Film Corp., 1639 Broadway
Mastoden Films, 135 West 44th Street
Metro Pictures, Loew Building, 1540 Broadway
Moss, B. S., 1564 Broadway
Outing Chester Pictures, 120 W. 41st Street
Pathé Exchange, 35 West 45th Street
Preferred Pictures, 1650 Broadway
Prizma, Inc., 110 West 40th Street
Pyramid Picture Corp., 150 W. 34th Street
Ritz-Carlton Prod., 6 W. 48th Street
Selznick Pictures, 729 Seventh Avenue
Sunshine Films, Inc., 140 West 44th Street
Talmadge Film Corp., 1540 Broadway
Topics of the Day Film Co., 1562 Broadway
Triangle Distributing Corp., 1459 Broadway
Tully, Richard Walton, Prod., 1482 Broadway
United Artists, 729 Seventh Avenue
Universal Film Corp., 1600 Broadway
Vitagraph Films, E. 16th Street and Locust Avenue, Brooklyn
Warner Bros., 1600 Broadway
West, Roland, Prod. Co., 236 W. 55th Street
Whitman, Bennett, Prod., 537 Riverdale Avenue.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

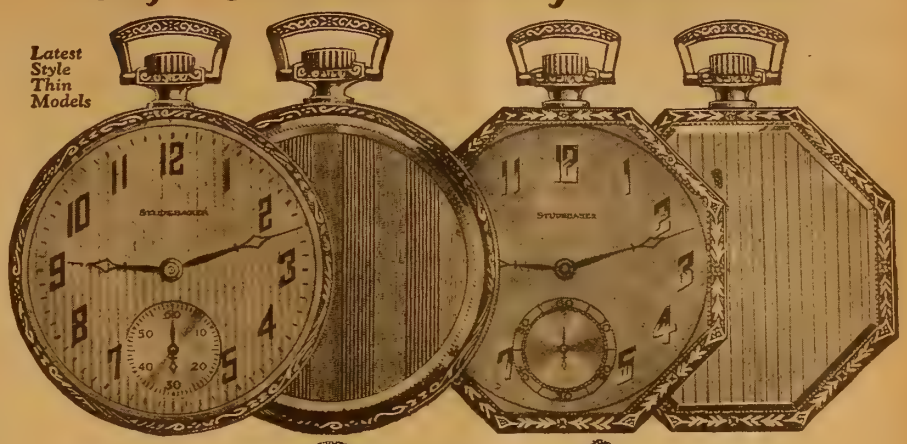
La Plante, Laura—has just returned from Honolulu where the exteriors were filmed for *Dangerous Innocence*—U.
La Rocque, Rod—will have the role of Admah Holtz in Cecil De Mille's next production, *The Golden Bed*—F. P. L.
Lee, Lila—has just arrived in New York to play the feminine lead opposite Thomas Meighan in *Coming Thru*. This is her first picture since the birth of James Kirkwood, Jr.
Lewis, Mitchell—playing in *Wife No. 2*—F. N.
Lewis, Ralph—playing in *The Bridge of Sighs*—W. B.
Livingstone, Margaret—playing in *Capital Punishment*—B. F. S
Lloyd, Harold—is just starting work on his new comedy, which deals with college life.
Logan, Jacqueline—recently started work on her second Regal Productions, *Off the Highway*.
Long, Walter—playing the villain in the *White Man*—B. P. S.
Louis, Willard—playing Baxter in *How Baxter Butted In*—W. B.
Love, Bessie—will be seen as a half-breed Indian girl in *Tongues of Flame*—F. P. L.
Lowe, Edmund—Fox have loaned him to F. P. L. to appear opposite Pola Negri in *East of Suez*.
Lyon, Ben—will next be seen in *The One Way Street* for F. N. He has a new leading lady for every picture—this time it's Anna Q. Nilsson.
Lytell, Bert—will play opposite Anita Stewart in *Ne'er the Twain Shall Meet*—C.

M

Mackaill, Dorothy—will have the leading feminine rôle in *The Bridge of Sighs*—W. B.
MacLean, Douglas—is just starting work on his next comedy which is tentatively titled *Sky High*—A. E.
Marmont, Percy—playing in *A Man's World*—M. G. M.
Marshall, Tully—playing Sandoja in *The Merry Widow*—M. G. M.
Mason, Shirley—playing in *The Scarlet Honeymoon*—W. F.
Mayo, Frank—playing in *The Triflers*—B. F. S.
McAvoy, May—will next be seen as the heroine, Esther, in *Ben Hur*—M. G. M.
McDonald, Wallace—playing opposite Shirley Mason in *Curly-top*—W. F.
McGrail, Walter—has been cast for an important rôle in *The Dancers*—W. F.
McGuire, Kathryn—playing in *Find the Man*—U.
McKee, Raymond—playing in *Contraband*—F. P. L.
Meighan, Thomas—just started work on *Coming Thru*—F. P. L.
Menjou, Adolphe—will appear as the Prince in *The Swan*—F. P. L.
Meredith, Charles—playing opposite Florence Vidor in *The Girl of Gold*—R. P.
Merriam, Charlotte—playing in *Pampered Youth*—V.
Miller, Carl—playing in *The Redeeming Sin*—V.
Miller, Patsy Ruth—has just returned to California after her first visit to New York, where she played in *His Woman*, a W. B. production. To be featured in Frank Lloyd's next production for F. N. called *Judgment*.
Mills, Alyce—has been chosen as Benny Leonard's leading lady in *The Fighting Fist* series.
Mix, Tom—and of course, his horse—just started work in *Dick Turpin* for W. F.
Moore, Colleen—will appear in *Sally*, an adaption of Ziegfeld's successful musical comedy for F. N.
Moore, Matt—playing in *The Summons*—M. G. M.
Moore, Owen—has the rôle of an awkward country boy in *Code of the West*—F. P. L.
Moore, Tom—has just signed a contract to play the leading rôle in *Thin Ice*—W. B.
Moreno, Antonio—has the leading male rôle in *Judgment*—F. N.
Mulhall, Jack—playing in *The Three Keys*—B. P.
Murphy, Edna—cast for an important part in Richard Dix's next picture, *A Man Must Live*—F. P. L.
Murray, Mae—will dance her way as Sonia in *The Merry Widow*—M. G. M.
Myers, Carmel—playing Iras in *Ben Hur*—M. G. M.

(*Continued on page 123*)

"Buy a Studebaker Direct from the Maker"



$1 Down!

Just $1.00! The balance in easy monthly payments. You get the famous Studebaker, 21 Jewel Watch—Insured for a lifetime—direct from the maker at lowest prices ever named on equal quality. Send at once for FREE Book of advance Watch Styles.

21 Jewel STUDEBAKER -the *Insured* Watch

Choice of 54 latest, thin model, Art Beauty Cases in yellow gold, green gold or white gold effects; 8 adjustments, including heat, cold, isochronism and 5 positions. Direct to you from the factory—*the greatest watch value in America today!*

FREE! WATCH CHAIN
For a limited time we are offering a beautiful Watch Chain FREE. Write now while offer lasts.

Write for Style Book! Send at once and get a copy of this book—FREE! See the newest, beautiful, advance styles in Studebaker Art Beauty Cases and Dials. Read how you can buy a 21 Jewel Studebaker Insured Watch *direct from the maker*—save big money—and pay for it while you are using it. Write for our Free Book. It will post you on watch styles and watch values. Send coupon at once. Get Free Chain offer today while it lasts.

STUDEBAKER WATCH CO.
Dept. H6 South Bend, Indiana
Canadian Address: Windsor, Ontario

Mail Coupon for Free Book

STUDEBAKER WATCH CO.
Dept. H6 South Bend, Indiana
Please send me your Free Book of Advance Watch Styles and particulars of your $1.00 down offer.
If you live in Canada send your inquiry to our Canadian office: Windsor, Ontario.

Name .....
Address .....
City ..... State .....
☐ Check here for Ladies' Watch Folder.
☐ Check here for Jewelry Folder.

PIMPLES

Your Skin Can Be Quickly Cleared of Pimples, Blackheads, Acne, Eruptions on the face or body, Barbers Itch, Eczema, Enlarged Pores and Oily or Shiny Skin.

FREE Write today for my **FREE BOOKLET**, "A CLEAR-TONE SKIN."—telling how I cured myself after being afflicted 15 years.
E.S.GIVENS, 222 Chemical Bldg., Kansas City, Mo.

Cuticura Toilet Trio

Send for Samples
To Cuticura Laboratories, Dept. K, Malden, Mass.

SAVE at factory SALE

Combination Ranges $59.80 Up

Get manufacturer's prices. Save 1-4 to 1-2 on stoves, ranges, furnaces, and household goods during the greatest sale in our 25 years' history. Cash or easy payments—terms as low as $3 monthly. Money-back guarantee. 24-hour shipments. 30 days' trial in your home. 530,000 customers endorse Kalamazoo quality.

Kalamazoo Stove Co. Manufacturers
Send for FREE BOOK 1032 Rochester Ave. Kalamazoo, Mich.

"A Kalamazoo Direct to You"

Why Does She Wear a Badge?

SOON you will see many of the salesgirls at the perfume and toilet articles counters of the department stores wearing conspicuous badges. These badges are to indicate that the girls are not regular store employees, but are paid by manufacturers to push certain lines of goods. In the past these girls have been called "hidden demonstrators," because the fact that they were being paid to push certain lines was hidden from the public.

The Federal Trade Commission has maintained that the "hidden demonstrator" system has resulted in deception of the public. Retail merchants are regarded as the purchasing agents of the community, and customers rely upon the advice of retail salespersons, thinking that such advice in the selection of goods is unbiased. This is especially true in the case of toilet articles. Women freely ask the opinion of a salesperson on perfume, powder or cream. Never would such women dream that many salespersons have been paid to switch customers to certain articles.

The Federal Trade Commission has recommended that all hidden demonstrators be identified for the protection of the public, and the American Manufacturers of Toilet Articles have agreed to do this. It is estimated that there are close to 10,000 "hidden demonstrators" in the United States, all of whom will soon wear badges. The accompanying photograph is of Huston Thompson, Chairman of the Federal Trade Commission, pinning the first badge on a "hidden demonstrator." It is expected that the work of preparing and distributing the badges will be completed by the first of 1925.

This identification of "hidden demonstrators" will protect the women of this country against the abuses which have crept into the system in the past. A customer will know exactly with whom she is dealing, for the badge will state the name of the firm employing the girl. And the demonstrator, no longer being hidden, will refrain from using subterfuges to switch the customer to the product on which a commission is paid. From now on all the cards will be laid upon the table and the sale of toilet articles will be entirely aboveboard.

Letters to the Editor

(*Continued from page 78*)

Even He-men of the great out-of-doors are falling victims to this awful practice. As a result, some of them look ghastly, others a trifle clownish. I can name only three who use restraint in this matter—George Arliss, Tom Moore and Novarro.

Am I scheduled for the hangman's noose after speaking my mind so freely?

P. J.,
Jersey City, N. J.

A Slam for the Fans from Eton College

DEAR EDITOR: For many months I have been alternately amused and annoyed by the fan letters. Very few seem to have anything worth while to write or write it sensibly. Most of them either run down, in very superlative language, some star, play or director, or else praise something or someone in equally positive manner. It seems to me to be rather futile considering that they probably know nothing about it at all and are merely working off excess emotion, be it anger or pleasure.

I feel sure that their opinion would be far more valuable if they waited until they had cooled off somewhat and then thought a bit before sending it.

Having started off quite as hotly as anyone else:

I was very glad to see Earl Hudson's *A Brief for the Butcher,* as there have been so many people rampaging around because some utter fool of a director has twisted their favorite book into all sorts of horrible, unrecognizable forms. Now they know why it is and I hope they're satisfied.

One fan said in his letter that he did not like sad endings as in *Blood and Sand.* I should like to say that I quite agree. I think stories should be written about people who find happiness at the end, so that the reader can feel he has a chance and is thus made happier.

E. W. H.,
Eton College, Windsor, England.

Muriel's Resolution for 1925

I WANT TO GO UP TO FAME
SO I CAN HELP THE POOR
CHILDREN. AND I HOPE TO
HAVE GOOD SWEET PARTS ON
THE SCREEN, SO EVERBODY
WILL LOVE ME.
~ MURIEL FRANCES DANA

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Dont Hum

Play It on a Hohner

Everybody likes good music. Nearly everybody would like to play a musical instrument. And very soon everybody *will* be playing one, for *anybody* can play a Hohner Harmonica.

Twelve million music lovers, young and old, have learned to call the Hohner Harmonica "That Musical Pal of Mine." They know that there's nothing like good music for happiness, and nothing like a Hohner for good music.

Don't hum—play it on a Hohner. Get one today—50¢ up—and ask for the Free Instruction Book. If your dealer is out of copies, write M. Hohner, Inc., Dept. 175, New York City.

If you want a musical treat ask to hear Victor Record 19421, by Borrah Minevitch.

HOHNER HARMONICAS

LAW

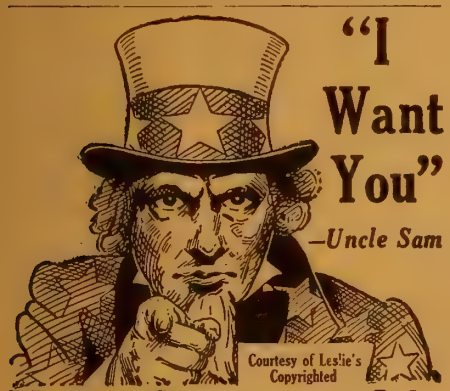
STUDY AT HOME

Become a lawyer. Legally trained men win the highest positions and biggest success in business and public life. Be independent. Greater opportunities now than ever before. Big corporations are headed by men with legal training. Earn $5,000 to $10,000 Annually

We guide you step by step. You can train at home during spare time. Degree of LL. B. conferred. LaSalle students practicing law in every state. We furnish all text material, including fourteen-volume Law Library. Low cost, easy terms. Get our valuable 108-page "Law Guide" and "Evidence" books free. Send for them NOW.

LaSalle Extension University, Dept. 278-L Chicago

The World's Largest Business Training Institution



"I Want You"

—Uncle Sam

Courtesy of Leslie's Copyrighted

U. S. Government Jobs

$1140 TO $2600 YEAR

MEN—WOMEN. 18 Up

Steady Work. No Layoffs

Paid Vacations

Common education sufficient

Mail coupon to-day—SURE

COUPON

Franklin Institute
Dept. W-255
Rochester, N. Y.

Gentlemen: Kindly send me, at once, and entirely without charge, list of U. S. Government big paid positions now obtainable. Advise me also regarding the salaries, hours, work, vacation and tell me how I can get a position, sending me also free sample examination coaching lessons.

Name.....

Address.....

What the Stars Are Doing

(*Continued from page 121*)

Myers, Harry—is cast as Texas in *Zander the Great*—C. P.

Myers, Kathleen—one of the principal players of Christie Comedies, now playing lead in *Dick Turpin* opposite Tom Mix—W. F.

N

Nagel, Conrad—playing in *Cheaper to Marry*—M. G. M.

Naldi, Nita—has left for the Coast where she will be Rudolph Valentino's leading lady in *The Scarlet Power*—R. C.

Nazimova—will play Joan, Queen of the apaches, in *The Redeeming Sin*—V.

Negri, Pola—her next picture will be an adaptation of Somerset Maugham's *East of Suez*—F. P. L.

Nilsson, Anna Q.—has just arrived from the Coast to play opposite Ben Lyon in *The One Way Street*—F. N.

Nixon, Marion—playing opposite Tom Mix in *Riders of the Purple Sage*—W. F.

Novak, Jane—will have an important part in *Cheap Kisses*—F. B. O.

Novarro, Ramon—is in Italy where he is playing *Ben Hur*—M. G. M.

O

O'Brien, Eugene—has the leading male rôle opposite Laura La Plante in *Dangerous Innocence*—U.

O'Brien, George—playing Tony in *The Dancers*—W. F.

O'Hara, George—playing opposite Alberta Vaughn in *The Go-Getters Series* for F. B. O.

Olmstead, Gertrude—cast opposite Reginald Denny in *California Straight Ahead*—U.

O'Malley, Pat—playing in *On the Shelf*—P. D. C.

Owen, Seena—is playing in *The Hunted Woman*—W. F. Her first picture to be filmed in Hollywood for over two years.

P

Percy, Eileen—has an important part in *Tongues of Flame*—F. P. L.

Peters, House—has the rôle of a daring, gentlemanly desperado who always keeps just inside the law in *Raffles*—U.

Philbin, Mary—will play Marguerite in *The Phantom of the Opera*. This is to be an elaborate production to be directed by Wallace Worsley, who also directed *The Hunchback of Notre Dame*.

Phillips, Eddie—has just started work in *Capital Punishment*—B. F. S.

Pickford, Mary—disengaged at present. Latest release *Dorothy Vernon of Haddon Hall*.

Pitts, Zazu—will create an entirely different part in *The Re-creation of Brian Kent*—P. P. She will appear as Judy, an uneducated mountain girl, who is crippled in childhood.

Powell, David—playing in *Kings in Exile*—M. G. M.

Prevost, Marie—at the present time she is honeymooning with Kenneth Harlan, having completed her work in *The Dark Swan*—W. B.

Pringle, Aileen—playing in *A Thief of Paradise* n which she wears a costume made of 18,000 Oriental pearls—F. N.

R

Ralston, Esther—added to the cast of *The Goose Hangs High*—F. P. L.

Rawlinson, Herbert—playing in *The Adventurous Sex*—A. E.

Ray, Charles—recently completed work in *The Desert Fiddler*—T. H. I.

Reid, Mrs. Wallace—playing in *Broken Laws*, written for her especially by Adela Rogers St. John—F. B. O.

Rennie, James—finds time to appear in a picture every now and then. He is playing in *Argentine Love*—F. P. L. in the daytime, and delighting theatergoers evenings in *The Best People*.

Reynolds, Vera—Cecil De Mille liked her performance in *Feet of Clay* so much that he immediately signed her up for an important part in his forthcoming production, *The Golden Bed*—F. P. L.

Rich, Irene—playing in *The Man Without a Conscience*—W. B.

Rich, Lillian—is Cecil DeMille's latest choice for an important rôle in *The Golden Bed*—F. P. L.

Ricksen, Lucille—playing in *The Square Peg*—M. G. M.

Rin-Tin-Tin—just started work in *Tracked in The North*—W. B.

Roberts, Edith—playing in *The Three Keys*—B. P.

Roberts, Theodore—recently completed work in *Locked Doors*—F. P. L.

Roscoe, Alan—playing in *One Glorious Night*—C. B. C.

Rubens, Alma—has been cast as the leading rôle in *The Dancers*—W. F.

Russell, William—has been assigned the rôle of the "heavy" in *The Summons*—M. G. M.

This will quickly train your hair

in any of the new smooth effects

JULIETTE CROSBY of "The Show-off," one of New York's biggest comedy successes, writes:

"To the woman who wishes to obtain the severely smooth arrangement of the hair that is now so fashionable, Stacomb is the most effective aid available."

These new satin-smooth effects look so simple. But how achieve them when your hair is the fluffy kind that flies all over? Or so wiry it refuses to go new ways?

For all rebellious hair there is now Stacomb — the new light cream that women everywhere are finding indispensable in training their hair to the new styles.

Stacomb gently and safely persuades your hair to go the way it should.

It is actually beneficial and tends to prevent dandruff—keeps your scalp cleaner, makes your hair look better and healthier than ever before.

* * *

The slightest touch of Stacomb in the morning shapes your bob and keeps it that way all day. For long hair, Stacomb prevents stray locks. Stacomb holds your wave in longer. And to even the driest hair it gives the soft faint lustre that everyone finds so charming.

Non-greasy. At all drug and department stores. In jars and tubes, or the new liquid Stacomb. Canadian address: Standard Laboratories, Ltd., 727 King Street, West, Toronto, Ont. Dept. O-16

Stacomb

REG. U.S. PAT. OFF.

KEEPS THE HAIR IN PLACE

Free Offer

Standard Laboratories, Inc., Dept. O-16
113 West 18th Street, New York City

Please send me, *free of charge*, a generous sample tube of Stacomb.

Name. .....

Address. .....

.....

The Real Truth

...Startling in its Frankness
...Intimate "Inside Secrets" of Moviedom *exposed*
...*Signed* by the Stars
...You'll find everything you want to know about filmdom in

The TRUTH ABOUT THE MOVIES

WHAT becomes of the movie-mad girls who throng to Hollywood? What price must they pay for success? If you are not afraid to face the facts—read "The Truth About the Movies." The most sensational, amazing revelations—intimate stories—and all *told by the stars themselves!* Learn what goes on behind the scenes in Movie-land. Nothing is hidden—no one spared. This remarkable book bares all.

Your Favorite Star Has a Message Here for You

No longer shall lurid lies and exaggerated rumors fool the public. Now comes the truth—written by the biggest people in the films—Rudolph Valentino, Mary Pickford, Cecil B. De Mille, Gloria Swanson, Charles Chaplin, Mae Murray and 240 other stars, directors, writers and producers.

Secrets Revealed at Last!

They will tell you anything you want to know about the movies. Ask a thousand questions—this book will answer them all Fearlessly, these stars tell you of their experiences—the experiences of others—and warn you against the pitfalls, mistakes and heartaches they have suffered.

WRITTEN BY

Mary Pickford
William S. Hart
Colleen Moore
Douglas Fairbanks
Annette Kellerman
Norma Talmadge

and 240 other leaders of the moving picture world

How to Get Into the Movies

Crooks and swindlers are constantly victimizing thousands who seek entrance to the studios. This book exposes fake directors, casting agencies, correspondence and make-up schools and needless, embarassing screen tests. Through "The Truth About the Movies," Filmdom's greatest directors and the stars themselves tell you, in their own words, what types are wanted and how to get your start. Read their advice—it will save you from costly mistakes.

Why Some People Condemn This Book

Because it prints the whole truth, this daring book has made enemies. But defying wealth and power—regardless of consequences and of reputation—"The Truth About the Movies" tells *everything!*

Who Dared Write this Book?

Over 240 leading stars contributed signed articles! There are 250 intimate photos—some startling poses never before published. Over 500 pages of daring truths—more thrilling than the wildest fiction. A beautifully bound book that should be read by everyone who wants to know "The Truth About the Movies."

Can a Good Girl Succeed in Pictures?

Is Hollywood immoral? What are the true facts about movie scandals? Are the "wild parties" as bad as rumor says? This book will tell you. If you want to know how film stars entertain—how they live—how much money they make—read "The Truth About the Movies."

How to Act for Movies

All the secrets of make-up, the technicalities of screen acting and the professional "tricks" used in writing scenarios are revealed in 500 fascinating pages. Every person of importance in the motion picture industry has helped to make this book the most complete and authentic collection of information in screen history.

WARNING!

Only a limited number of these books have been printed. Millions of movie fans will want copies. Many will be disappointed and have to wait for the second edition. Don't be too late! Mail the coupon *now*, to Hollywood Publishers Co., Suite 301, 6411 Hollywood Blvd., Hollywood, Calif.

Send No Money

It costs nothing to reserve your copy. Just sign and mail coupon at once. If edition is not exhausted, your book will be mailed C O. D. Just pay postman $2.50, plus few pennies postage. Then read the fascinating facts about the most alluring profession in the world.

[redacted]

Critical Paragraphs About New Productions

(*Continued from page* 103)

train from being dynamited, wins the girl, and beats his enemies—accomplishing these tricks against overwhelming odds. You are apt to be thrilled even when you consider it as so much hokum.

Teeth

TOM MIX's "toot ensemble" has been augmented by Duke, a dog. With Tony, the cowboy star's horse, the animals carry the burden of this Western melodrama, built around the hero unjustly accused of murder and his faithful hound getting the goods on the real culprit.

Every situation features the dog. Still it seems as if he knew a little too much even for a dog. He can spot a hub cap on an automobile and lift keys from a jailer's pockets. Eventually, he helps the hero to rescue the girl from a forest fire—a scene effectively thrilling. Not much hard ridin' here. Mix does away with his usual exploits to give the dog a chance. And Duke can make a big bark over his performance.

Dangerous Money

THE difficult task of making a trite story passably interesting has fallen to Frank Tuttle—and this director, appreciating that lifelike situations can overcome dramatic pyrotechnics that have little meaning, has done a first-rate job. There isn't much to the plot—which is of the Cinderella pattern dressed up with the moral. And this moral is that money is dangerous when its possessor loses his or her sense of proportion. Bebe Daniels is the star, but we think her performance is overshadowed by Tom Moore's.

Worldly Goods

ANY picture that can take a crack at the large and ever-growing army of "show-offs"—who "bull" their way into everything—deserves commendation. Which makes this an especially fine treat for America's matrons, young and old. And it will doubtless hit home with many—oh, so many married couples. Paul Bern has filled the picture with many human touches, flashes of comedy—and appropriate atmosphere. And Pat O'Malley in the unpleasant rôle of the husband gives an adroit study. Agnes Ayres is more adaptable for the rôle of the wife than anything we have seen her in of late.

Darwin Was Right

CHARLES THE DARWIN said it some time ago—that we were descendants of apes. And the author and director of this pic-

Buck Jones does good work in a new type of Western called, *Winner Take All*

Every advertisement in [illegible] guaranteed.

Manufacturers, Distributors and Studios of Motion Pictures

OUTSIDE NEW YORK

American Film Co., 6227 Broadway, Chicago, Ill.
Bennett, Chester Prod., 3800 Mission Road, Los Angeles, Calif.
Century Comedies, 6100 Sunset Blvd., Hollywood, Calif.
Chaplin, Charles, Studios, 1420 La Brea Avenue, Los Angeles, Calif.
Christie Film Corp., 6101 Sunset Blvd., Hollywood, Calif.
Commonwealth Pictures, Corp., 220 So. State Street, Chicago, Ill.
Coogan, Jackie, Prod., 5341 Melrose Avenue, Los Angeles, Calif.
Dean, Dinkie, Prod., 5617 Hollywood Blvd., Hollywood, Calif.
Famous Players-Lasky Studios, 1520 Vine Street, Hollywood, Calif.
Garson Studios, Inc., 1845 Glendale Blvd., Los Angeles, Calif.
Goldwyn Studios, Culver City, Calif.
Grand-Asher Prod., 1438 Gower Street, Hollywood, Calif.
Graf Prod., Inc., 315 Montgomery Street, San Francisco, Calif.
Hart, William S., Prod., 6404 Sunset Blvd., Los Angeles, Calif.
Ince Studios, Culver City, Calif.
Laurel Productions, Hollywood Studios, Hollywood, Calif.
Lloyd, Harold, Studios, 6642 Santa Monica Blvd., Hollywood, Calif.
Mayer, Louis B., Studios, 3800 Mission Road, Los Angeles, Calif.
Metro Studios, 1025 Lillian Way, Los Angeles, Calif.
Pathé Frères, 1 Congress Street, Jersey City, N. J.
Pickford-Fairbanks Studios, Hollywood, Calif.
Ray, Charles, Studios, 1425 Fleming Street, Los Angeles, Calif.
Roach, Hal E., Studios, Culver City, Calif.
Roland, Ruth, Prod., Culver City, Calif.
Robertson-Cole Studios, 780 Gower Street, Los Angeles, Calif.
Sawyer-Lubin Prod., 6912 Hollywood Blvd., Hollywood, Calif.
Sennett, Mack, Studios, 1712 Glendale Blvd., Los Angeles, Calif.
Schulberg, B. F., Prod., 3800 Mission Road, Los Angeles, Calif.
Sol Lesser Prod., 7250 Santa Monica Blvd., Hollywood, Calif.
Stahl, John M., Prod., 3800 Mission Road, Los Angeles, Calif.
Talmadge Prod., 5341 Melrose Avenue, Los Angeles, Calif.
Tiffany Productions, Goldwyn Studios, Culver City, Calif.
Tourneur, Maurice, Prod., United Studios, Los Angeles, Calif.
United Studios, Inc., Los Angeles, Calif.
Universal Studios, Universal City, Calif.
Vitagraph Studios, 1708 Talmadge Street, Hollywood, Calif.
Warner Brothers, Studios, Bronson Avenue, and Sunset Blvd., Hollywood, Calif.
Weber, Lois, Prod., 6411 Hollywood Blvd., Hollywood, Calif.
Wharton, Inc., Ithaca, New York.

ture try to prove it. Monkey comedies usually take up no more than three reels, but in trying to work out the Darwinian theory they have added more than humor. It tells of a scientist who in experimenting with an elixir of youth tosses off a goodly potion and reverts to type—that is, his immediate household thinks he has reverted to type. What does occur is a kidnaping of the scientist, his secretary and his valet by a scoundrel who is after the fatal secret. And the monks descend upon his home. It is rather novel, but too slight for five reels.

The Garden of Weeds

THIS may not have been so much on the stage, but trust James Cruze to make something out of it. He has dressed up the timeworn plot—that of the innocent girl being compromised by a wealthy bounder and trying to keep her past from her husband—with sophisticated trimmings. That's the kind of a picture it is—one that paints the lily in rather broad fashion. A daring story which has been treated with a share of subtle shadings.

The title gets its meaning from the bounder maintaining a lavish love nest for the pretty ladies. They, naturally, are so many weeds. Betty Compson is one of these weeds who transfers herself to cleaner soil. And a smart performance she gives. The same may be said for Rockcliffe Fellowes as the bounder. Fairly true to life.

Romance and Rustlers

IT'S seldom that a Western comes bounding along that is treated with such human touches as this "horse opera" starring Yakima Canutt. Not only does its central figure appear genuine, but the incident is treated with a whimsical note of humor—which makes for rattling good entertainment of its kind. The director has evidently appreciated that a cowpuncher can have a sense of humor—and the scenes which might have presented the character as one of those grim fighting Westerners, release a happy comedy relief in the hero's taking life and love philosophically.

It goes over old ground, but has been freshened with bright and human incident. This Canutt fellow won his spurs and free publicity and plenty of fame as the champion rodeo artist of the world. That was last summer when he was with the Tex Austin show. He is a big rangy fellow—a skilful rider and quick with the lariat and the trigger finger. And he acts with creditable simplicity a rôle which calls for the rescue of the girl and saving himself from being framed by the ever-villainous foreman. A neat little number.

Winner Take All

BUCK JONES has hung up his saddle and spurs for the time being—to take a holiday as a disciple of the manly art in a prize-fight story by Larry Evans. And with his horse in pasture Buck is allowed to display some versatility as a different type of Westerner. A group of shady promoters have seen him "rough-housing" some of the ranch boys—and talk him into putting on the gloves. You know the rest.

A single-track story this, but made interesting with its incident and characterization. No hokum here—no gray-haired mother with failing eyesight wishing for a little gray home in the West. Buck just wants to settle down and build a bungalow of his own. And there is no mortgage involved. He is plumb set on getting married some day. The fight gives him his chance. And the girl's faith is restored.

Encharma
Cold Cream Complexion Powder

YOU will thrill to its alluring new fragrance. Its exquisite softness, the soothing touch of cold cream, will caress your cheeks. You will revel in the velvet smoothness it gives your complexion. And when you find that it really does *cling until removed*, then will you, too, exclaim: "At last! a perfect powder!"

Encharma Cold Cream Complexion Powder will bring out to the full your own natural charm. With no hint of artificiality—fine textured as the skin itself, it subtly enhances the loveliness that is Nature's gift.

Luxor Rouge Parfait—most widely used in America—and exquisite Luxor Complexion Powder in dainty compact form. $1.50.

Test Encharma for yourself! Compare it with any other powder! Sold everywhere—in colorful *oval* box, with *puff enclosed*. Flesh, white and rachel.

Luxor

TOILET REQUISITES OF ENDURING CHARM

Send for LUXOR Samplette Today!

Luxor Limited,
Chicago Address: 1355 W. 31st St.
Send me Luxor Samplette containing Encharma Powder and Luxor Perfume, Cold Cream, Rouge, Complexion Powder, etc. 25c enclosed.

Name .....

Address .....

9F

"She is Yours Master"

SICK at heart the trembling girl shuddered at the words that delivered her to this terrible fate of the East. How could she escape from this Oriental monster into whose hands she had been given—this mysterious man of mighty power whose face none had yet seen?

Here is an **extraordinary situation.** What was to be the fate of this beautiful girl? Who was this strange emissary whom no one really knew?

To know the answer to this and the most exciting tales of Oriental adventure and mystery ever told, read on through the thrilling, absorbing, and fascinating pages of the

MASTERPIECES of ORIENTAL MYSTERY

By SAX ROHMER

11 Superb Volumes

Written with his uncanny knowledge of things Oriental.

THESE are no ordinary detective stories. The hidden secrets, mysteries and intrigues of the Orient **fairly leap from the pages.** Before your eyes spreads a swiftly moving panorama that takes you breathless from the high places of society—from homes of refinement and luxury, to sinister underworlds of London and the Far East—from Picadilly and Broadway to incredible scenes behind idol temples in far off China—from hidden cities in the jungles of Malay along strange paths to the **very seat of Hindu sorcery.**

11 Mystery Volumes Packed with Thrills!

Be the first in your community to own these, the **most wonderful Oriental mystery stories ever published**—books that have sold by the hundred thousand **at much higher prices**—books you will enjoy reading **over and over again.** Handsomely bound in substantial cloth covers, a proud adornment for your table or shelf. A constant source of enjoyment at less cost than any other form of entertainment.

Forget your Troubles—Relax—Enjoy Yourself!

These are the sort of stories that **President Wilson, Roosevelt** and other great men read to help them relax—to forget their burdens. To read these absorbing tales of the mysterious East is to cast your worries into oblivion—**to increase your efficiency** many times over.

Extraordinary Offer—Don't Wait a Minute!

Printing these volumes by the hundred thousand when paper was cheap makes this low price possible. Only a **limited number** left. **Don't lose a minute!**

Send No Money—Just mail the **Free Examination Coupon Today Sure!** Read them. TEN DAYS FREE, without a penny down.

2 Beautiful Book-Ends FREE IF YOU ACT NOW

A LIMITED quantity on hand of **beautiful sphinx polychrome book-ends** (5 inches high), will be sent absolutely **FREE** as a premium for promptness with the first orders from this Ad. After your free examination, just mail your first instalment within ten days—**but send the coupon today sure!**

Rush this FREE EXAMINATION COUPON TODAY! IT COSTS NOTHING TO INVESTIGATE

M-10-24

McKinlay, Stone & MacKenzie, 30 Irving Place, New York

Please send me on approval, all charges prepaid, your special set of masterpieces of Oriental mystery, in 11 handsomely bound cloth volumes. If after 10 days' free examination I am convinced they are the most extraordinary, most fascinating Oriental mystery stories I have ever read and are easily worth twice the price, I will keep the books and send you $1.00 promptly and $1.00 a month for only 12 months; when you receive my first payment you are to send me promptly, **absolutely free,** two beautiful polychrome sphinx book-ends. Otherwise, I will return the set within 10 days of receipt at your expense, the examination to cost me nothing.

Name.....

Address.....

Occupation.....

McKINLAY, STONE & MACKENZIE

Dept. H, 30 IRVING PLACE, NEW YORK, N.Y.

FREE

NO SELLING
NO BUYING
NO RED TAPE

We want 100,000 new owners and boosters of **ARTEX DIAMONDS** and we are ready to distribute these gems absolutely **FREE to the first 100,000 names we receive.**

We are making this **unusual offer only to get ARTEX DIAMONDS into the hands of appreciative friends.**

ARTEX DIAMONDS are full 24 facet cut and of such radiant beauty that even experts are astounded at their likeness to the genuine. You, too, can become the proud owner of an **ARTEX DIAMOND**—and at no cost to you. Just write your name and address plainly on a piece of paper and slip it with 10c in coin or stamps (to help partly cover cost of handling) in an envelope, and get it right off to us. Your **"ARTEX DIAMOND"** will reach you by return mail fully prepaid. **ARTEX CO., Dept. 212, 1133 Broadway, New York City, N. Y.**

15 JEWELED *30 DAYS FREE TRIAL*

PLATINUM *STYLE*

GENUINE TONNEAU SHAPE WRIST WATCH. Case is 14K white gold filled, small size and beautifully hand engraved. Silk grosgrain ribbon band with engraved clasp. Guaranteed high grade **15 Jeweled** movement. Adjusted, regulated, perfect time-keeper.

SEND NO MONEY

Just send name and address. When watch arrives, deposit with Postman only $4.20. You have 30 days' free trial to convince of its perfect time-keeping. If you keep watch, send only $2 a month for five months; full price only $14.20.

30 DAYS' FREE TRIAL

You do not buy this watch unless you are absolutely pleased with its appearance, time-keeping and service. If, for whatever reason, you are not thoroughly satisfied, return watch within 30 days—your deposit will be promptly refunded and you lose nothing. Order yours now.

GUARANTY WATCH CO., 154 Nassau Street Dept. O-12, New York

What the Stars Are Doing

(*Continued from page 123*)

Starke, Pauline—will have the feminine lead in *The Devil's Cargo*—F. P. L.

Stedman, Myrtle—recently completed work in *If I Ever Marry Again*—F. N.

Stewart, Anita—and company have just returned from Tahiti where they have filmed some of the scenes of *Ne'er the Twain Shall Meet*—C.

Stone, Lewis—playing in *Cheaper to Marry*—M. G. M.

Swanson, Gloria—has almost completed her work in *Madame Sans Gêne*—F. P. L. Her next picure will be *The Coast of Folly*. Allan Dwan, who will direct the picture, has already sailed for France where the exteriors will be filmed.

Sweet, Blanche—playing in *The Sporting Venus*—M. G. M.

T

Talmadge, Constance—playing in *Learning to Love*—F. N.

Talmadge, Norma—recently completed work in *The Lady*—F. N.

Talmadge, Richard—playing in *Laughing at Danger*—F. B. O.

Taylor, Estelle—playing in *Playthings of Desire*.

Tearle, Conway—has been engaged to play opposite Madge Kennedy in *The Ultimate Good*—A. E.

Tellegen, Lou—cast as Lupine, leader of the apaches, in *The Redeeming Sin*—V.

Terry, Alice—playing in *Kings in Exile*—M. G. M.

Theby, Rosemary—added to the cast of *The Recreation of Brian Kent*—P. P.

Thurman, Mary—playing in *His Woman*—W. B.

Torrence, David—playing in *Judgment*—F. N.

Torrence, Ernest—playing Captain Hook in *Peter Pan*—F. P. L.

V

Vale, Vola—playing Betty Bond in *The Mirage*—R. P.

Valentino, Rudolph—has just left for California to start work on his first R. C. production, *The Scarlet Power*. It was necessary for him to wear a beard thru part of this picture.

Valli, Virginia—playing in a screen version of Owen Davis's play, *Up the Ladder*—U.

Varconi, Victor—playing in *The Golden Bed*—F P. L.

Vaughn, Alberta—appears opposite George O'Hara in *The Go-Getters*—F. B. O.

Vidor, Florence—portraying a spoiled daughter of a rich broker in *The Girl of Gold*—R. P.

Von Eltz, Theodore—playing in *Thin Ice*—W. B.

W

Walker, Johnny—has been engaged to play opposite Allene Ray in *Galloping Hoofs*.

Walthall, Henry—playing the gay young blade in *The Golden Bed*—F. P. L.

Washburn, Bryant—has been added to the cast of *The Wizard of Oz*—C. P.

Welch, Niles—playing the leading male rôle in *Fear-bound*—V.

Williams, Earle—playing in *The Adventurous Sex*—A. E.

Williams, Kathlyn—upon completing work in William de Mille's *Locked Doors*—F. P. L., she will leave for a four months' trip to the Orient.

Wilson, Lois—is cast as a young woman who owns and manages a newspaper in a small town. She has the only female part in *Contraband*—F. P. L.

Windsor, Claire—playing in *Dixie*—M. G. M.

Wong, Anna May—playing in *Peter Pan*—F. P. L.

Worthing, Helen Lee—playing Wanda von Gluck in *The Swan*—F. P. L.

Key to Abbreviations

A. A.—Associated Arts.
A. C.—Al Christie Productions.
A. E.—Associated Exhibitors.
A. P.—Allied Productions.
B.—Banner Productions.
B. F. S.—B. F. Schulberg Productions.
C. C. B.—C. C. Burr.
C. P.—Cosmopolitan Productions.
D. W. G.—D. W. Griffith.
E. S.—Ernest Shipman.
F. P. L.—Famous Players-Lasky.
F. B. O.—Film Booking Offices.
F. N.—First National.
H. P.—Halperin Productions.
H. S.—Hunt Stromberg.
I. P.—Inspiration Pictures.
M. G. M.—Metro-Goldwyn-Mayer.
P. P.—Principal Pictures.
P. D. C.—Producers Distributing Corporation.
R. P.—Regal Productions.
T. H. I.—Thomas H. Ince.
U.—Universal.
V.—Vitagraph.
W. B.—Warner Brothers.
W. B.—Whitman Bennett.
W. F.—William Fox.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Now a Powder

Such as stage stars use

By Edna Wallace Hopper

We on the stage and in movies are careful of our looks. And we are extravagant. I have always had my powders made to order by the greatest experts I know. They cost me $5 per box. They were so exquisite that all my friends asked me to order for them.

When I offered my beauty helps to women I did not include this powder. It was too expensive. But thousands asked me for it. So I went to the makers. I said, "I can use a million boxes if put up to sell at 50 cents and $1.00." They have finally agreed to do that.

So now you will find my powders —Edna Wallace Hopper's Face Powders—at every drug and toilet counter. There are two types. One is my favorite — a heavy, clinging, cold cream powder. I use it always, because it stays. But the same powder is made light and fluffy, for those who prefer that type. The heavy powder in square box costs $1.00, the light in round box only 50 cents. Both come in three shades.

You will find these exquisite powders—the powders which bear my name. In all my 40-year search I have found nothing to compare. Mail this coupon for samples. They will give you new conceptions of fine powder. I am delighted to now place it at your call.

Sample Free

Edna Wallace Hopper, 861M.P.
536 Lake Shore Drive, Chicago.
I want to try
☐ Youth Cream Powder ☐ Face Powder
White—Flesh—Brunette
.....
.....

Tony Moreno and Vera Reynolds snapped out of working hours

The Answer Man

(*Continued from page* 80)

ROBERT B.—No, I haven't any record of Helen Greene's returning to the screen. Is that her right name? Tell me more about her. It's Laura LaPlante and Eugene O'Brien who are playing in *Dangerous Innocence.* It was taken in Honolulu; down where the ukeleles grow.

DIXIE OF MEMPHIS.—Just address Ben Lyon at the old Biograph Studios, 807 East 175th St, New York City. He is twenty-three. Colleen Moore is playing in *Sally* for the screen. Robert Frazer and Bebe Daniels in *Miss Bluebeard.*

SWEET SIXTEEN.—What do I do for excitement. Well, if you read all of these letters that are scattered on my desk, you would get enough excitement. I go to picture shows, the theater, then I ice skate, dance, then occasionally play a game of mah jong. May McAvoy at Metro-Goldwyn, Culver City, California. Run in again some time, you will always find me here.

JEAN M., N. J.—So you are from New Jersey. A nice place. Kenneth Harlan at Principal Pictures, 7250 Santa Monica Boulevard, Los Angeles, California. Evelyn Brent is starring in *Silk Stocking Sal.* Sounds interesting.

PETER PAN.—So you think I ought to bob my beard. I suppose the boyish bob. I'll consider it, Peter. Gloria Swanson played opposite Wallace Reid in *Affairs of Anatol.* There were many other stars in the picture. They also played in *Something to Think About.*

SCHATZ.—Yes, I saw Richard Barthelmess' *Classmates.* Richard does some splendid acting, and it is well done, but Inspiration also showed the *Classmates* which Biograph took some ten years ago with Blanche Sweet and Henry Walthall, and I want to tell you it was the funniest thing I have seen for some time. No, Clara K. Young is not playing now.

E. L.—Ronald Colman is English, and he is playing opposite Blanche Sweet and Lew Cody in *The Sporting Venus.* Why, Louis Czolgosz shot President McKinley.

JANE B.—You're a bit twisted. *Her Love Story* was released first and then *Wages of Virtue.* They are two different pictures. Ian Keith is with Ince. Ramon Novarro is twenty-five. So long.

CHIL.—If you lose your temper dont look for it. If you would distinguish yourself, learn to distinguish between quick action and hasty judgment. Cyril Maude is not playing in pictures right now. Neither is Elsie Janis. 1889 for her. Forrest Stanley has the lead opposite Virginia Valli in *Up the Ladder.* Yes, there is a Charlotte Merriam and she is playing in *Pampered Youth* with Cullen Landis for Vitagraph.

$100 for One Good Commercial Drawing

Become An Artist This Easy Way

Thousands who never dreamed they could draw can now easily become artists. **You,** too—without any previous training—and no matter how little apparent talent you have —can now easily learn Illustrating, Designing and Cartooning through this amazingly easy method.

You learn at home, yet your work receives the personal attention and criticism of one of America's most successful artists. Many students actually sell enough work during their training to pay for it many times over.

Big Money in Commercial Art

Millions of dollars are being spent this year on advertising and story illustrations, commercial designs, and cartoons. And even more will be spent next year. Commercial art is a **tremendous** field—and a field where very big money is gladly paid anyone who can produce good art work. Advertisers, magazines, newspapers, printing houses, business concerns all need trained artists. Competent artists easily earn from $50 to far over $300 a week. And now you can easily enter this "world's most fascinating, best paid business."

Mail Coupon for Free Book

A new handsomely illustrated book has just been printed, which gives all the most up-to-date information on the thousands of wonderful opportunities in Commercial Art and shows how this startling new method easily enables you to enter this field. It tells about our students—their success—what they say—actual reproductions of their work—how they made big money while studying. This attractive book will be sent without cost or obligation. Send for it. Mail coupon **now.**

Washington School of Art
Room 182-C, 1115-15th St., N. W. Washington, D. C

Washington School of Art
Room 182-C, 1115-15th St., N.W., Washington, D.C.
Please s nd me without cost or obligation your new book on art, "New Easy Way to Become an Artist," and details of your special offer.

Name.....
Please write plainly Mr., Mrs. or Miss
Address.....
City.....State.....

"Brushing with the Wavex Is All I Do for Waviness"

The Brush-Waved Bob!

Wonderful New Brush Is a Boon to Bobbed Heads Helps Hair Curl Instead of Straightening It An Amazing Aid to the Natural Wave

Now, the bob *is* a blessing. Bobbed hair need NOT be a constant care. The inventor of Wavex—the new, curling hair brush—must have had bobbed heads in mind!

No more bother and expense of almost daily clipping and waving to prevent those straight ends from spoiling the the trim, *chic* effect of your bob! No more ragged sides from sleeping on the short locks that are stubbornly straight by morning!

All you have to do is use the right hair brush. Simply brush-wave your hair with Wavex—the brush that brushes in waves. A glance at the pictures tells why this new type of brush coaxes to a curl. The brush itself will demonstrate its effectiveness in short order. *You can have one to try.* An actual test on your own hair is free. No sale if you don't see real results, and you can't count its purchase an expense—the Wavex brush soon saves many times its cost in fees paid for frequent wavings!

While the idea is still new, the makers will forward *one* Wavex curling hair brush at the special price of three dollars. It is a bargain at that price! For Wavex is genuine Ebony from India, with the rich, colorful markings of the imported ebony, unstained and highly polished. Real, penetrating China hog bristles *hand-drawn.* Will stand wetting and washing.

For hair that always looks its best—that just naturally falls into soft curl after every brushing—get a Wavex brush and begin using it. You'll be glad you did—your satisfaction will know no limit—for a Wavex is a joy. Short hair, long hair, any human hair responds to the gentle undulation of the bristles in wave-formation. A deluge of letters is proof of what it does for the appearance and health of the hair. It aids and abets curliness with every stroke. It brings a buoyancy and billow to the hair. It does away with that severe look which bobbed hair has when flattened by the old, straight-type of brush. The friction in brush-waving *polishes* the hair to a brilliancy no dressings can ever equal in effect.

Try Wavex and be convinced! Read the makers' generous offer appearing below and use the coupon *now!*

Special Free Trial Offer!

Until every store can be supplied, we will forward *one* Wavex curling hair brush to any address for an actual test of its remarkable properties. You need not send a penny. Pay the postman who brings it $3 and the postage. This will be returned if you aren't enthusiastic after even one week of brush-waving. Those who prefer paying now may do so and save the postage; if you enclose the $3 we'll ship the brush prepaid; money back either way—if you want it! But if you want Wavex at this price apply promptly, and please use the coupon:

THE WAVEX COMPANY (67-A)
456 So. State St., Chicago

Please send me one Wavex curling hair brush for a week's free demonstration which must sell me, or my money is to be returned. I will pay postman $3 and postage. (*Or enclose $3 now and get brush prepaid.*)

Name.....

Address.....

P. O......

George Hackathorne wore a mustache in the early days of his screen career

Stories About the Old Times

(*Continued from page* 95)

week before by landing this humble job, I wanted it badly. But D. W. just raised his hand, and said: 'Keep it up, young man, keep it up. I like to hear you.' But I must have been a disappointment to him from then on. My thoughts had flown and I had to stumble along.

"Two weeks later, I was still digging post-holes when D. W. sent for me. 'Can you act?' he asked. 'No!' I replied. 'Well, you can talk,' retorted D. W. and added, 'I want you, just as you are, in your overalls, to climb up on that soap box and talk to this mob. Pick your own subject.' A little voice inside of me kept saying: 'Here is your opportunity. Dont lose it.'

"I never talked in my life as I talked that day. Just as I got going good, I heard D. W.'s voice. Between laughs, he had been trying to stop me for several minutes. He had his scenes. And I had a new job. That made me an actor."

MARIE PREVOST likes to reminisce, too. "One of my earliest and most poignant recollections of the screen," said Marie, "concerns a colored maid. I was it! Yes, it was a Mack Sennett comedy and Mae Busch was the featured player. I was her maid—my first part—and I made the most of it. In fact, I applied my make-up so thoroly that I looked the part for a week.

"Like the rest of the original Mack Sennett bathing girls, I had started a motion picture career at three dollars a day, six days a week guarantee. Out of that we trolleyed to and from the studio, bought our lunches and made our clothes (dont laugh) and those were happy days! We were really school girls, all burning with the desire to learn to act. Gloria Swanson and Mae Busch were our ideals on the lot. They were getting somewhere as actresses.

"My ability to swim, dive and ride a surf-board eventually led to the golden opportunity. I was called upon to double for another girl in the long shots in the water. No doubt I was a much better bathing girl than an actress, but at any rate my skill as a mermaid finally led to the hanging of the bathing suit on the line for good."

NEXT MONTH

CHARACTER ANALYSES

OF

MILTON SILLS, BESSIE LOVE, ANNA Q. NILSSON, ADOLPHE MENJOU

By MADAME VANCE de REVERE

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Too Fat? Too Thin?

One condition is just about as undesirable as the other—and as unnecessary. Estelle Taylor, movie star, will tell from her own experience, in February BEAUTY, "How I Lost a Pound a Day—How I Gained a Pound a Day"

"How Not to Get Tired" is an article for the woman who stands all day, by Lydia de Vilbiss, M. D., well-known lecturer and writer, who has been associated with health work in many states.

Cold weather brings its own problems to the beauty seeker. You will find many valuable suggestions in "How to Protect Your Beauty from Winter Blasts."

Dancing helps to create charm, according to Catherine Crandell, lovely dancer in the Greenwich Village Follies. She writes about it in "How I Acquired Charm," to appear in February BEAUTY.

"What Hockey Can Do for You" will be the second in a series of illustrative articles on sports for women written by Mildred Smelker for lovers of sport.

Beauty
For
FEBRUARY

Pin a Dollar Bill to this coupon and receive the next five big numbers of "Beauty" Magazine. Mail at once to BEAUTY, 175 Duffield St., Brooklyn, N. Y.

Name.....

St. and No.....

City..... *State*.....

On the news-stands January 15th

When you write to advertisers please mention MOTION PICTURE MAGAZINE.

Wooden Shoes

"THE peasants in America do not wear wooden shoes at all, even in the fields!" writes Abbe Pierre, of Gascony. "No, the peasants there wear shoes of leather, altho I should think that sabots would be much more serviceable, not only on the roads, but plowing. . . . And wooden shoes are far less expensive. Ah, that America is an extravagant country!"

Advertisements haven't yet taken the heavy wooden shoes from Gascon feet—nor yet the heavy wooden shoes from Gascon minds. Gascony thinks in the past. America in the future.

Advertisements make the difference. They crisscross improvements in countless directions across the miles. They distribute Fords, furnaces and electric lights so widely that foreigners think you extravagant to enjoy them. They put you in touch with the latest conveniences. They help so many people enjoy those conveniences that their cost to you is small.

You read advertisements to link yourself with the best—to substitute speed for the shambling progress you otherwise would have to make in the lonely wooden shoes of isolation.

Do you read them regularly? Good habits pay.

Advertisements are a reliable buying guide obtainable in no other way

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.
EDWARD LANGER PRINTING CO., INC., JAMAICA, NEW YORK CITY.

New 1-2-3 Method for DOUBLE CHIN OR SAGGING FACIAL MUSCLES

BEAUTY cannot be attained by a free use of cosmetics alone. Complexion is not everything—the contour of the face must also be correct. Double chin, sagging facial muscles, drooping mouth lines mar what otherwise would be a pretty face.

It is no longer necessary to labor under the handicap of such facial faults. Use the Cora M. Davis 1-2-3 method, consisting of an effective reducing facial cream, patented chin and face strap, and astringent.

Worn While You Sleep

How simple—how convenient—how effective. Merely apply the cream before going to bed. Then put on the chin strap. The cream has so softened the skin muscles that the strap is easily capable of starting its work of reducing the double chin, raising the mouth lines and returning to their proper places the sagging face muscles. Then in the morning apply the astringent which tightens up the skin and makes permanent the work done by the cream and strap. Continue this for a few nights and see the wonderful improvement in your facial contour. Special combination price for all three articles, only $4.00. Anyone desiring either of these three articles alone can obtain them at the stipulated prices.

This astringent is a mild lotion but contains the correct essentials to produce firmness without harshness, tightening the skin smoothly wherever applied.
Price $1.25

While prepared primarily for reducing double chin and fleshy facial parts, many have spoken highly of Cora M. Davis reducing cream for effective reduction on any part of the body.
Price $1.00

CORA M. DAVIS

Dept. X10 **507 Fifth Ave.**

New York City

Use this Coupon

If your dealer cannot supply you

These Stores Sell The Davis Chin Straps:

ANGOLA, IND.
The Kratz Drug Store
ASBURY PARK, N. J.
Steinback Co.
ATLANTIC CITY, N. J.
M. De'Hart, care Blackstone Hotel
BOSTON, MASS.
Shepard Stores
Grace H. O'Hearn, Tremont St.
BROOKLYN, N. Y.
A. J. Namm & Son
Abraham & Strauss
Liggett's Drug Stores
BUFFALO, N. Y.
William Hengerer
CANTON, OHIO
Creamer, 1221 St. Elms Ave.
CHICAGO, ILL.
Carson, Pirie & Scott
Mandel Bros.
Boston Store
Rothschild
CLEVELAND, O.
Kathryn Ann, Euclid Bldg.
The May Dept. Stores
COLUMBUS, OHIO
Charles W. Lane, 90 North High St.
DANVILLE, ILL.
Woodbury Drug Co.
DENVER, COLO.
Lewis & Son
DES MOINES, IOWA
Liggett's, 321 Sixth Ave.
DETROIT, MICH.
J. L. Hudson
GRAND RAPIDS, MICH.
Friedman Spring Dry Goods Co.
HARTFORD, CONN.
G. Fox & Co.
MINNEAPOLIS, MINN.
L. S. Donaldson Company
NEWARK, N. J.
L. Bamberger
Petty's, 771 Broad St.
L. S. Plaut & Co.
NEW ORLEANS, LA.
Maison Blanche
NEW YORK, N. Y.
James McCreery & Co.
Saks & Co.
Stern Bros.
Gimbel Brothers
Hearn, 14th St. near 5th Ave.
R. H. Macy
Bloomingdale's
Barnett Bros., Columbus Ave. and 74th St. and at all other dept. stores
Drug Merchants of America, Inc., Fulton St.
Liggett's Drug Stores
Harlow & Luther, 46th and Broadway, and others
NORWALK, CONN.
L. A. Iskigan, S. Main St.
PATERSON, N. J.
Liggett's, 165 Market St.
Pellett's Drug Store
PHILADELPHIA, PA.
Strawbridge, Clothier
Lit Bros.
Geo. G. Evans' Drug Stores
Rita A. Kraus, 1615 Walnut St.
Pauline Campbell, 13th and Sansom St.
PITTSBURGH, PA.
McCreery Co.
Kaufman Bair
McGinnis Vanity Shop
Joseph Horne Co.
May Drug Co.
POUGHKEEPSIE, N. Y.
E. Moody, Main St.
PROVIDENCE, R. I.
The Sheppard Company
RICHMOND, VA.
Hughes Hair Shop, North 3rd St.
SAN DIEGO, CALIF.
Dr. C. C. Benden
SAN FRANCISCO, CALIF.
The Emporium
SOUTH NORWALK, CONN.
Liggett's, 70 East Washington St.
TERRE HAUTE, IND.
Kintz Hat Shop
UTICA, N. Y.
England & McCaffry
WASHINGTON, D. C.
Liggett's, 1006 F Street, N.W.
Mrs. B. Gaddis, 67 Randolph Place, N.W.
WILLIAMSPORT, PA.
The Charlotte Shop, 243 Pine St.

For sale at Owl Drug Stores from Chicago to the Pacific Coast

CORA M. DAVIS,
Dept. X60, 507 Fifth Ave., New York City.

Send me the articles checked. I will pay the postman price plus few cents postage on delivery. I am to get my money back if not satisfied.

- ☐ Davis Chin Strap..... $2.00
- ☐ Davis Chin Reducing Cream..... 1.00
- ☐ Davis Special Astringent..... 1.25

$4.25

- ☐ Combination Special Offer of all three above..... $4.00

Name.....

Street.....

City.....

State.....

Some day a debutante

The same mild daily cleansing that has retained mother's schoolgirl complexion will give baby, when she grows up, an attractive, wholesome skin for which she will always thank you.

A debutante! That little bundle of fluff—baby. Mother remembers her own début, not so many years ago. The thrill of parties, attentions, popularity. Some day baby, too, will make her bow. Will she be lovely, attractive—popular? Or will she be handicapped by a poor complexion—a wallflower?

Mother's duty to baby is obvious. The tender rose-petal skin needs the same simple care that mother's does. Constant attention, the thorough cleansing that dermatologists recommend, will give baby, when she grows up, the complexion that others envy—men admire.

For by this simple method, superior to costly beauty treatments, the complexion is built, wholesomely protected, with a result which renders cosmetics, powders unnecessary or of secondary importance. For if the skin itself is right, artificial aids are little needed.

A simple, wholesome "beauty treatment"—do this just one week—then note results

Use powder and rouge if you wish. But *never leave them on* over night. If you do, they clog the pores, often enlarge them. Blackheads and disfigurements often follow. They must be washed away.

Wash your face with soothing Palmolive. Then massage it gently into the skin. Rinse thoroughly. *Then repeat both* the washing and rinsing. If your skin is inclined to dryness, apply a touch of good cold cream—that is all.

Do this regularly, and particularly before retiring.

Sallow, unattractive skin no longer excusable

Thus in a simple manner, millions since the days of Cleopatra have found beauty and charm.

No medicaments are necessary. Just remove the day's accumulations of dirt, oil and perspiration, cleanse the pores, and nature will be kind to you. Your skin will be of fine texture. Your color will be good. Wrinkles will not be the problem as the years advance.

Avoid this mistake

Do not use ordinary soaps in the treatment given above. Do not think any green soap, or represented as of palm and olive oils, is the same as Palmolive. The Palmolive habit will keep that schoolgirl complexion.

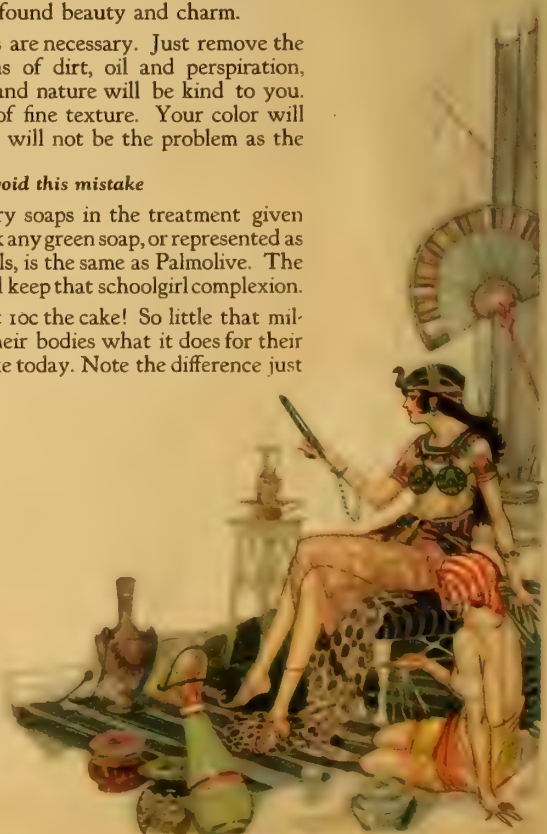
And it costs but 10c the cake! So little that millions let it do for their bodies what it does for their faces. Obtain a cake today. Note the difference just one week makes.

Palm and olive oils—nothing else—give nature's green color to Palmolive Soap

Volume and efficiency produce 25c quality for only

10c

The Palmolive Company (Del. Corp.), Chicago



2531

MOTION PICTURE

MARCH - 25 CTS

A BREWSTER PUBLICATION

JAN 31 '25

On pages 28-29

READ HOW PARIS COPIES STYLES SET BY HOLLYWOOD

"You would never guess they are married"

It is only of a clever wife that this is ever said. Why let youth slip away, youthful radiance fade, when to keep them you need but practice a few simple rules of daily care?

PEOPLE have changed, and ideals have changed. The "middle-aged" woman is conspicuously absent in the modern scheme of things.

In her place, we have the woman who values the social importance of youth—*and keeps it.* Glowing youth well into the thirties, even the forbidden forties, we see it today wherever our eyes turn!

Yet the secret is simple; and the means within the reach of everyone—first, last and foremost, *correct skin care.* The common-sense care that starts with keeping the pores open and healthy; just the regular use of palm and olive oils as scientifically saponified in Palmolive.

See the difference one week will bring

Use powder and rouge if you wish. But never leave them on overnight. They clog the pores, often enlarge them. Blackheads and disfigurements often follow. They must be washed away.

Wash your face gently with soothing Palmolive. Then massage it softly into the skin. Rinse thoroughly. Then repeat both washing and rinsing. If your skin is inclined to dryness, apply a touch of good cold cream—that is all. Do this regularly, and particularly in the evening.

The world's most simple beauty treatment

Thus, in a simple manner, millions since the days of Cleopatra have found beauty, charm and Youth Prolonged.

No medicaments are necessary. Just remove the day's accumulations of dirt and oil and perspiration, cleanse the pores, and Nature will be kind to you. Your skin will be of fine texture. Your color will be good. Wrinkles will not be your problem as the years advance.

Avoid this mistake

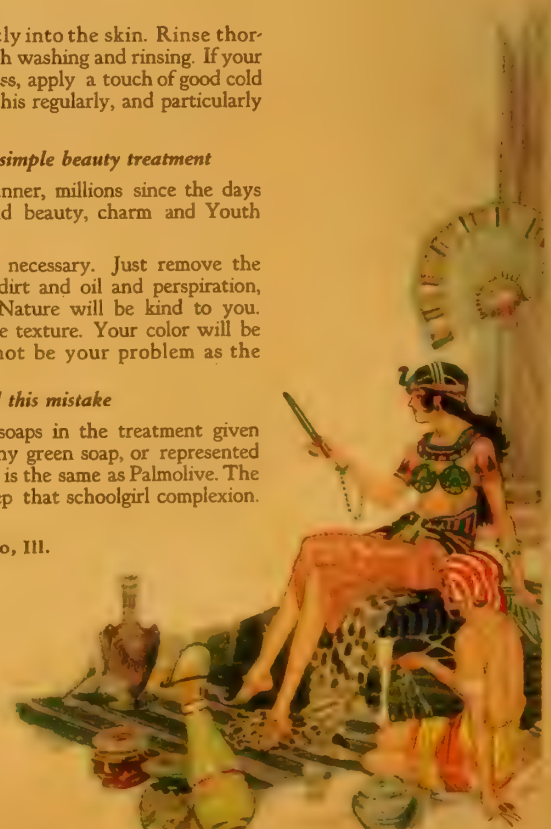
Do not use ordinary soaps in the treatment given above. Do not think any green soap, or represented as of palm and olive oils, is the same as Palmolive. The Palmolive habit will keep that schoolgirl complexion.

Volume and efficiency produce 25c quality for only

10c

THE PALMOLIVE COMPANY (Del. Corp.), Chicago, Ill.

Palm and olive oils—nothing else — give nature's green color to Palmolive Soap.



2649

Why experiment if your skin is beginning to age—if there are tired lines and wrinkles—if the complexion is sallow, blemished? You can be sure! You can start your complexion on the road to new youth and beauty at once.

See what happens when you follow the famous Susanna Cocroft home treatment. Sleep in the astonishing silken mask—and wake up with a new complexion! You will be delighted when you see the remarkable change after just one night.

New Rejuvenating Silk Mask *Worn While You Sleep*— Brings New Beauty Overnight

Amazing! A simple, inexpensive treatment—yet you wake up with practically a new complexion. Just wear this sheer, specially-treated mask one night and see what happens. See how the tired lines and wrinkles begin to vanish, the blemishes clear away, the complexion becomes smooth, fresh, radiant.

NO matter what methods you may have tried before, no matter how badly blemished, how sallow, how wrinkled your complexion may be—this astonishing new method will achieve a transformation overnight.

Here is a scientifically correct silken mask, so treated that it actually rejuvenates the complexion while you sleep a mask that is at work every instant during the night, purifying the pores, reviving the starved skin cells, lifting and toning the sagging muscles, making the skin soft, clear, smooth. A simple, silken mask that you scarcely know you have on, yet in one night it acts to give you a new complexion for the old!

Nothing quite like this marvelous mask has ever been known before. It is based on an entirely new principle of beauty culture. Anatomically designed and perfected by Susanna Cocroft, famous health specialist—based upon her years of experience, and upon her unusual knowledge of anatomy of the structure of the skin and the face.

The Skintone Mask Treatment for

—clearing the complexion
—giving color to the cheeks
—firming sagging muscles
—filling out scrawny hollows
—lifting double chin
—building graceful neck
—removing tired lines and wrinkles
—closing enlarged pores
—resting tired eyes
—correcting excessive dryness
—correcting excessive oiliness
—whitening the skin
—AND—
The dainty mask is washable and can always be kept fresh and effective.

Now you can quickly acquire a lovely, flawless complexion at little cost and with little trouble—acquire it—and keep it so.

What It Is and How It Works

The Susanna Cocroft Rejuvenating Skintone Face Mask does for your complexion what gloves worn over cold-cream do for your hands overnight. You know how soft and white your hands are in the morning after you have creamed them and slept with the gloves on. The new mask works on the same principle, except that the stimulating tonic cleans the face pores, and the special nourishing cream tones the skin and tissues. The silk of the mask is so sheer and porous that the tiny cells breathe through it.

Combined with this remarkable mask is the Susanna Cocroft treatment for beauty and youth. The secret complete is yours. You just follow the simple directions, slip on the mask—and fall asleep. Let your mirror tell the story in the morning!

Here's what happens: The soft, sheer silken mask, which has unusual medicated properties, not only stimulates natural circulation, but acts to smooth away tired lines and to make the skin soft, glowing, elastic. The nourishing cream and tonic with which the mask is treated stimulates the natural functioning of the skin, helping to throw off all waste, all poisons and impurities in a natural way.

All night, as you sleep, the tiny cells breathe through the porous mask, and are nursed back to blooming health. Muscles are rejuvenated. The face is restored to youthful contour. The tiny eye muscles and with them the eyes are rested and thereby strengthened. Minute by minute through the night the skin is cleansed, purified, stimulated—and in the morning your skin is velvet-like in its smoothness, clear, fresh, radiant!

SUSANNA COCROFT
Famous Health Authority

For years Susanna Cocroft has been in the forefront of the great movement for the physical and mental betterment of women. She has been recognized by the U. S. Government as an authority on women's health problems. She has written two bulletins for the U. S. Bureau of Education, and her helpful writings have many times appeared in magazines. Through her books, courses and treatments she has personally helped over 110,000 women. Often asked by her health pupils for advice on improving their appearance, she made a thorough study of this subject, and has brought out many successful scientific treatments for the skin. Her crowning achievement is this wonderful new home method—as effective as a $100 course of beauty treatments—which you give yourself at home at a cost of only a few cents a treatment.

Send for Interesting Book and Special Offer

Discover what you really can do with your complexion! Find out about this new method that gives youth and beauty to the skin quickly, inexpensively, overnight. Learn all about the extraordinary Susanna Cocroft Face Mask. Let us send you today, entirely without obligation to you, our interesting illustrated booklet that tells you everything about the mask—how it works with the special tonic and nourishing cream, how it acts to cleanse the pores, lift sagging muscles, smooth away tired lines, restore youthful contour to cheeks, chin, throat.

This information is yours for the asking. May we send it? Mail the coupon NOW, before you forget. Remember, there's no obligation of any sort. We'll be glad to send it.

THOMPSON-BARLOW CO., Inc.
Dept. F-153
136 W. 31st Street New York City

THOMPSON-BARLOW CO., Inc., Dept. F-153, 136 W. 31st Street, New York City.

I am interested. You may send me your interesting illustrated booklet concerning the Susanna Cocroft Skintone Face Mask and how it works, and also details of your special Package Offer. It is thoroughly understood that this is a request for free information only, and that it does not obligate me in any way whatever.

Name.....

Address.....

City.....State.....

Personalities of Paramount

Cecil B. De Mille ~

Director General of Paramount Pictures

The name of Cecil B. De Mille is written in letters of fire and gold across the entire history of motion pictures.

In the uncharted land of Filming Life he has pioneered from picture to picture, devising and improvising point after point of technique that has since become axiomatic with the industry.

In the wake of his progress he has left more than a score of world-encircling productions, all Paramount Pictures, and all so successful that nothing short of his own "Ten Commandments" could out-shine them.

The glory of his example set such a torch to the ambition of others that he may be truthfully called director-maker and star-maker.

His philosophy is that the motion picture can be made the greatest instrument of human entertainment and stimulus to perfection ever dreamt of, and every Paramount Picture he makes is practical precept and proof of it.

If you saw "Male and Female", "Manslaughter", "Feet of Clay", "The Golden Bed", or "The Ten Commandments", you know the art of this super-director.

Cecil De Mille is now making "Sorrows of Satan"

Jeanie Macpherson's screen play of Marie Corelli's story

Paramount Pictures

SETTING THE GENIUS OF THE SCREEN

MANY kinds of talent go to the making of great photoplays.

Like a precious stone, motion picture genius requires setting, and to do this, guarantees and money and organization must be forthcoming from somewhere *in advance of the creation of any real values whatsoever.*

In the past the Great Aristocrat was the patron of art and within the portals of his palace a place was made for the Artist.

Today, Business Organization is the Patron, holding the sacred trust in fee for all the millions of people who seek the spirit of that intenser life called Art at the motion picture theatre.

And Famous Players-Lasky Corporation is proud to realize that there are millions who demand to know nothing more about a picture before they go than that its name is Paramount.

TRADE MARK
Paramount Pictures
PRODUCED BY
FAMOUS PLAYERS-LASKY CORP
ADOLPH ZUKOR - PRESIDENT
NEW YORK CITY

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

©C1B649763

A BREWSTER PUBLICATION

Motion Picture Magazine

Founded by J. Stuart Blackton in 1910—Trademark Registered

MARCH, 1925

Vol. XXIX Number 2

(A Complete Table of Contents will be found on page 9)

HOKUM? WELL, WHY NOT?

A WELL-KNOWN motion-picture producer has lifted up his voice in anguish. He says he has tried to give the public good pictures; but they will have none of them. Therefore, he is prepared ruthlessly to forsake quality and wallow in hokum forever more.

It would seem to be time that someone rushed to the rescue of the much-belabored public.

There is something to be said in defense of the abused hokum. There are, in fact, certain sound and fundamental facts upon which the public's supposed appetite for hokum is based.

In the first place, hokum, when analyzed, discloses some surprising ingredients which go into the mixture.

What, indeed, is hokum but dramatic situations so sound in their basic elements that they have become trite and overfamiliar?

When the chemically pure young lady snaps her fingers in the face of the cruel villains and says: "Rags are royal raiment when worn for Virtue's sake," she is not depending upon bad drama. On the other hand, it is exceedingly good drama. It is drama so tried and so fundamentally correct that it is flourished with the deadly assurance of the family revolver. It is literally sure fire. So sure that the crudest hand can—and does—use it with success.

There can be no just criticism of hokum because of the nature of the beast. The criticism rests upon the producers for employing these fine old weapons with such crudity and such a lack of finesse that you can hear them creak before they strike.

The real reason that the public seems to prefer hokum to "good pictures" is due to the character of the good pictures. Too frequently they fall overboard into the morasses of "literature."

The truth is, very few producers or directors fully realize that they are dealing with a new medium. In their appealing and earnest effort to give the public better pictures they frequently stray off into fields that more properly belong to the spoken drama or written books.

So, in chagrin and with chastened spirit, they hurry back to the good old hokum which is "picture stuff."

The real remedy would seem to lie in doing hokum better, with more subtlety, and more beautifully.

F. M. Osborne, *Editor*

Harry Carr, *Western Editorial Representative* A. M. Hopfmuller, *Art Director*

PUBLISHED MONTHLY BY THE BREWSTER PUBLICATIONS, INC., AT 18410 JAMAICA AVE., JAMAICA, N. Y.

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. Printed in the U. S. A.

EXECUTIVE and EDITORIAL OFFICES, 175 Duffield Street, Brooklyn, N. Y.

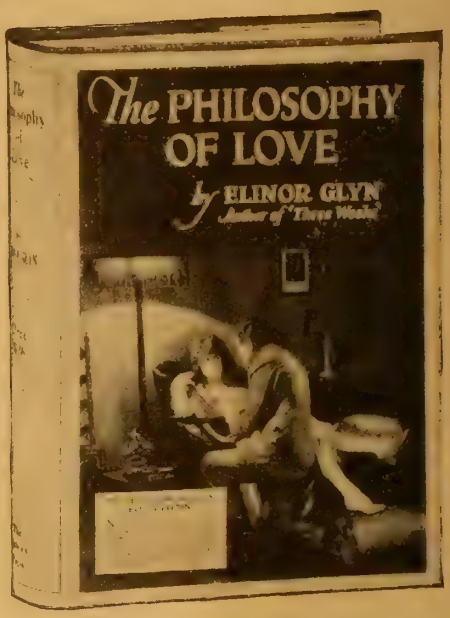
Eugene V. Brewster, *President and Editor-in-Chief;* Duncan A. Dobie, Jr., *Vice-President and Business Manager;* George J. Tresham, *Circulation Director;* E. M. Heinemann, *Secretary;* L. G. Conlon, *Treasurer.* Also publishers of BEAUTY, out on the fifteenth of each month; the CLASSIC, out on the twelfth; MOVIE THRILLERS, out on the fifteenth. MOTION PICTURE MAGAZINE is issued on the first of the month preceding its date.

Subscription $2.50 a year in advance, including postage in the United States, Cuba, Mexico and Philippines; in Canada, $3.00. Foreign countries, $3.50. Single copies, 25 cents, postage prepaid. U. S. Government stamps accepted. Subscribers must notify us at once of any change of address, giving both old and new address.

Copyright, 1925, in United States and Great Britain by Brewster Publications, Inc.

The Most Daring Book Ever Written!

Elinor Glyn, famous author of "Three Weeks," has written an amazing book that should be read by every man and woman —married or single. "The Philosophy of Love" is not a novel —it is a penetrating searchlight fearlessly turned on the most intimate relations of men and women. Read below how you can get this daring book at our risk—without advancing a penny.



WILL you marry the man you love, or will you take the one you can get?

If a husband stops loving his wife, or becomes infatuated with another woman, who is to blame—the husband, the wife, or the "other woman"?

Will you win the girl you want, or will Fate select your Mate?

Should a bride tell her husband what happened at seventeen?

Will you be able to hold the love of the one you cherish—or will your marriage end in divorce?

Do you know how to make people like you?

ELINOR GLYN
"The Oracle of Love"

IF you can answer the above questions—if you know all there is to know about winning a woman's heart or holding a man's affections—you don't need "The Philosophy of Love." But if you are in doubt—if you don't know just how to handle your husband, or satisfy your wife, or win the devotion of the one you care for—then you must get this wonderful book. You can't afford to take chances with your happiness.

What Do *YOU* Know About Love?

DO you know how to win the one you love? Do you know why husbands, with devoted, virtuous wives, often become secret slaves to creatures of another "world"—and how to prevent it? Why do some men antagonize women, finding themselves beating against a stone wall in affairs of love? When is it dangerous to disregard convention? Do you know how to curb a headstrong man, or are you the victim of men's whims?

Do you know how to retain a man's affection always? How to attract men? Do you know the things that most irritate a man? Or disgust a woman? Can you tell when a man really loves you—or must you take his word for it? Do you know what you *MUST NOT DO* unless you want to be a "wall flower" or an "old maid"? Do you know the little things that make women like you? Why do "wonderful lovers" often become thoughtless husbands soon after marriage—and how can the wife prevent it? Do you know how to make marriage a perpetual honeymoon?

In "The Philosophy of Love," Elinor Glyn courageously solves the most vital problems of love and marriage. She places a magnifying glass unflinchingly on the most intimate relations of men and women. No detail, no matter how avoided by others, is spared. She warns you gravely, she suggests wisely, she explains fully.

"The Philosophy of Love" is one of the most daring books ever written. It had to be. A book of this type, to be of real value, could not mince words. Every problem had to be faced with utter honesty, deep sincerity, and resolute courage. But while Madame Glyn calls a spade a spade—while she deals with strong emotions and passions in her frank, fearless manner—she nevertheless handles her subject so tenderly and sacredly that the book can safely be read by any man or woman. In fact, anyone over eighteen should be *compelled* to read "The Philosophy of Love"; for, while ignorance may sometimes be bliss, it is folly of the most dangerous sort to be ignorant of the problems of love and marriage. As one mother wrote us: "I wish I had read this book when I was a young girl—it would have saved me a lot of misery and suffering."

Certain shallow-minded persons may condemn "The Philosophy of Love." Anything of such unusual character generally is. But Madame Glyn is content to rest her world wide reputation on this book—the greatest masterpiece of love ever attempted.

What Every Man and Woman Should Know

—how to win the man you love.
—how to win the girl you want.
—how to hold your husband's love.
—how to make people admire you.
—why "petting parties" destroy the capacity for true love.
—why many marriages end in despair.
—how to hold a woman's affection.
—how to keep a husband home nights.
—things that turn men against you.
—how to make marriage a perpetual honeymoon.
—the "danger year" of married life.
—how to ignite love—how to keep it flaming—how to rekindle it if burnt out.
—how to cope with the "hunting instinct" in men.
—how to attract people you like.
—why some men and women are always lovable, regardless of age.
—are there any real grounds for divorce?
—how to increase your desirability in a man's eye.
—how to tell if someone really loves you.
—things that make a woman "cheap" or "common."

SEND NO MONEY

YOU need not advance a single penny for "The Philosophy of Love." Simply fill out the coupon below—or write a letter—and the book will be sent to you on approval. When the postman delivers the book to your door—when it is actually in your hands—pay him only $1.98, plus a few pennies postage, and the book is yours. Go over it to your heart's content—read it from cover to cover—and if you are not more than pleased, simply send the book back in good condition within five days and your money will be refunded instantly.

Over 75,000,000 people have read Elinor Glyn's stories or have seen them in the movies. Her books sell like magic. "The Philosophy of Love" is the supreme culmination of her brilliant career. It is destined to sell in huge quantities. Everybody will talk about it everywhere. So it will be exceedingly difficult to keep the book in print. It is possible that the present edition may be exhausted, and you may be compelled to wait for your copy, unless you mail the coupon below AT ONCE. We do not say this to hurry you—it is the truth.

Get your pencil—fill out the coupon NOW. Mail it to The Authors' Press, Auburn, N. Y., before it is too late. Then be prepared to read the most daring book ever written!

The Authors' Press, Dept. 258, Auburn, N. Y.

Please send me on approval Elinor Glyn's masterpiece, "The Philosophy of Love." When the postman delivers the book to my door, I will pay him only $1.98, plus a few pennies postage. It is understood, however, that this is not to be considered a purchase. If the book does not in every way come up to expectations, I reserve the right to return it any time within five days after it is received, and you agree to refund my money.

De Luxe Leather Edition--We have prepared a Limited Edition, handsomely bound in Royal Blue Genuine Leather and lettered in Gold with Gold Tops and Blue Silk Markers. No expense spared--makes a gorgeous gift. If you prefer this leather edition--as most people do--simply sign below, place a cross in the little square at the right, and pay the postman only $2.98 plus postage. ☐

Name.....

Address.....

City and State.....

IMPORTANT—If it is possible that you may not be at home when the postman calls, send cash in advance. Also if you reside outside the U. S. A., payment must be made in advance. Regular Edition $2.12. Leather Edition $3.12. Cash with coupon.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

FREE!

Both 10-Piece White Enamel Kitchen Set and 9-Piece Enameled Canister Set

Wonderful 32-Piece Aluminum Set consists of 2 Bread Pans; Doughnut Cutter; 2 Loose Bottom Jelly Cake Pans; Combination Teakettle and Rice Boiler with lid; Saucepan Set with lid; Dipper; Colander; Measuring Cup; Percolator; 2 Pie Pans; Castor Set (4 pieces); Tea or Coffee Strainer; Fry Pan; also Cooker Set of 5 pieces, making 11 separate utensil combinations, as follows: Preserving Kettle; Convex Kettle; Combination Cooker; Casserole; Pudding Pan; Tubed Cake Pan; Colander; Roaster; Corn Popper; Steamer Set; Double Boiler.

Only $1 Brings Complete 32-Piece Aluminum Set

Just mail the coupon with $1 and **Hartman, the Largest Home Furnishing Concern in the World,** will send you this splendid complete 32-Piece Aluminum Cooking Set, and with it absolutely **FREE** the **10-Piece Combination Kitchen Set and handy 9-Piece Canister Set** described at right. Use all three sets *30 days on Free Trial,* and if not more than satisfied, send them back and we will refund your $1 and pay transportation charges both ways. If you keep them, pay only for Aluminum Set, a little each month. Keep both the Kitchen Set and Canister Set as gifts from Hartman.

FREE 10-Piece Kitchen Set and 9-Pc. Canister Set

Both sets free with Aluminum Set. **Kitchen Set includes: Potato Masher, Mixing Spoon, Measuring Spoon, Ice Pick, Egg and Cream Beater, Can Opener, Vegetable and Pan Brush, Fork, Egg and Cake Turner, Wall Rack.** All have white enameled handles and hang on wall rack. **Canister Set includes: Large containers for Tea, Coffee and Sugar, small containers for Pepper, Cinnamon, Allspice, Nutmeg, Cloves and Ginger,** all enameled in colors with black lettering designating contents. **Offer limited.**

A Complete Cooking Outfit—Guaranteed for Life

This is Hartman's famous, special, selected set of heavy gauge Aluminum Ware—a complete cooking outfit, light to handle, easy to clean, always bright as silver. Will never chip, crack or rust. So durable that **we guarantee it for life.** 32 utensils—everything you need for baking, boiling, roasting, frying. And, think of it—

Send Post Card Today For Your FREE Copy

FREE Bargain Catalog

Hundreds of pages, many in actual colors, of the world's greatest bargains in furniture, rugs, carpets, draperies, sewing machines, silverware, watches, etc.—all sold on easy monthly payment terms and *30 days' free trial.*

FREE GIFTS

Book explains how you get Glassware, Silverware, Jewelry, Table Linens, etc., Free with purchases.

"Let Hartman Feather YOUR Nest"

Nearly a Year to Pay

This offer proves that Hartman gives the world's most liberal terms and the world's greatest values in dependable merchandise. Send only $1 now and that will be your first payment on the Aluminum Set. Then, if after 30 days' trial you decide to keep it, take nearly a year to pay for the Aluminum Set only—a little every month. Pay nothing for the Kitchen Set or Canister Set at any time. Offer is limited. Mail the coupon NOW, while you can get these wonderful **Free Gifts.**

Order by No. 417GMA14.
Price for Aluminum Set, $18.95.
Send $1 with order.
Balance $2 monthly.
10-Piece Kitchen Set and 9-Piece Canister Set are FREE.

HARTMAN FURNITURE & CARPET CO.
Dept. 7209 Copyright, 1925, by Hartman's, Chicago **CHICAGO**
Largest Home Furnishing Concern in the World

Just Pin a Dollar Bill to Coupon —Mail Today

HARTMAN FURNITURE & CARPET CO.
Dept. 7209 Chicago, Ill.

I enclose $1. Send the

32-Piece Complete Aluminum Cooking Set No. 417GMA14, Price $18.95,

and with it the 10-Piece Kitchen Set and 9-Piece Canister Set absolutely FREE. I am to pay nothing further for goods on arrival—only the small freight charges. I am to have 30 days' free trial. If satisfied, I will send you $2.00 monthly until full price of Cooking Set, $18.95, is paid. Will pay nothing at any time for the 10-Piece Kitchen Set and 9-Piece Canister Set. Title remains with you until paid in full. If not satisfied after 30 days' free trial, I will ship all goods back and you will refund my $1 and pay transportation charges both ways.

Name.....

R. F. D., Box No.
or Street and No.....

Town..... State.....

Give us Telephones

Following the war, when business and social life surged again into normal channels, there came the cry from homes, hospitals, schools, mills, offices—"Give us telephones." No one in the telephone company will ever forget those days.

Doctors, nurses and those who were sick had to be given telephones first. New buildings, delayed by war emergency, had to be constructed, switchboards built and installed, cables made and laid, lines run and telephones attached.

The telephone shortage is never far away. If for a few years the telephone company was unable to build ahead, if it neglected to push into the markets for capital and materials for the future's need, there would be a recurrence of the dearth of telephones. No one could dread that eventuality so much as the 350,000 telephone workers.

Bell System engineers measure and forecast the growth of communities; cables, conduits, switchboards and buildings are planned and developed years ahead of the need, that facilities may be provided in advance of telephone want. Population or business requirements added to a community must find the telephone ready, waiting.

AMERICAN TELEPHONE AND TELEGRAPH COMPANY
AND ASSOCIATED COMPANIES
BELL SYSTEM
One Policy, One System, Universal Service

YOUR CHOICE OF ANY TWO $5.98

Get This Wonderful RING COMBINATION!

Wedding Ring with choice of other, only $5.98—Think of it! Most beautiful 1926 Basket Designs in genuine Sterling. Set with famous Elite Diamonds known for their lasting fiery brilliance. Compare them with the genuine. If you can tell the difference, send them back.

Money Back Guaranteed Order Quick, One Ring or the Combination—**DON'T SEND PENNY!** Just name, address, Number of Rings wanted with finger size. Pay postman price shown or if combination $5.98 on arrival. If not delighted, Money Refunded.

Elite Jewelry House, Dept. 1416, 25 E. Jackson Blvd., Chicago

SWITCHES—BOBS—CORNET BRAIDS

made the new way from your own combings or cut hair. Write for FREE style booklet. Prices Reasonable.
MRS. E. VANDERVOORT, Dept. B, DAVENPORT, IA.

$20 Profit daily selling Needlebooks. Cost 3c.-5c. each, sells 25c.; value 50c. 3 Samples 25c. Self-Threading $2.75 per 100 packs (1000 Needles). Catalog Free.

NEEDLEBOOK SPECIALTY CO., 661 Broadway, New York

DRAW CARTOONS

TURN YOUR TALENT INTO MONEY

Cartoonists earn from $50 to $300 per week—some even more. Our new *Circle System of Drawing*, quickly prepares you to become a cartoonist. Send 6c in stamps for *free booklet* and complete information. *Write today.*

THE NATIONAL SCHOOL OF CARTOONING
419 Park Building Cleveland, Ohio

Are You Anxious to Increase Your Present Income? If So, Why Not Let Us Help You?

If you are ambitious, trustworthy and conscientious, if you are one who can persevere and one who can be relied upon to carry out instructions, we want your services and we are very willing to pay you a liberal compensation for such services as you render.

We Have Helped Hundreds of Good People to Increase Their Income Within the Past Year

and we are willing to help you, provided you are willing to cooperate with us. The work we would ask you to do for us is easy and pleasant and should not interfere with your present duties, whatever they may be, as it will only be necessary for you to give your spare time to our proposition in order to increase your present income materially.

Our work consists of collecting renewals and soliciting new subscriptions for *Motion Picture Magazine, Motion Picture Classic, Beauty* and *Movie Thrillers.*

This proposition certainly should interest you if you are ambitious and in need of more money. We will give you full information about our plan if you will fill in your name and address on the attached coupon and mail immediately.

Subscription Dept.
BREWSTER PUBLICATIONS, Inc.
175 Duffield St., Brooklyn, N. Y.

I am interested in having more money. Please tell me how I can get it thru your plan.

Name.....
St. and No.....
City.....
State.....

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

New York's famous Hester Street, as duplicated in the Famous Players-Lasky studio for *Salome of the Tenements*

THIS NUMBER CONTAINS:

Our Portrait Gallery——Studies of *Alla Nazimova, James Kirkwood, Lila Lee, Dorothy Mackaill, Jack Mulhall, Willard Louis, Corinne Griffith, Laura La Plante* and *Viola Dana* 11–19
Where the Atmosphere Is At——Recounting the problems of the location director.....by *Harry Carr* 20–21
Just a Little Family Affair——Portraits of stars with their mothers and fathers..... 22–23
What the Fans Write to the Stars——All about the letters the stars really get and those they'd like to get..... 24–25
The Doctor——Reproduction of a screen painting made from a famous painting..... 26
The Boy on the Cover——An interview with the popular *Ben Lyon*.....by *Dorothy Day* 27
Styles Are Dictated in Hollywood, and Paris Designers Follow Them.....by *Dorothy Donnell Calhoun* 28–29
Snap Judgments——Pictures of well-known stars photographing other stars..... 30–31
The Story of My Life——The autobiography of a "different" screen hero.....by *Ronald Colman* 32–34
For the Picture Fans of 2025——*Lillian Gish* and *Colleen Moore* preserved in marble and bronze..... 35
Confidences Off-Screen——Chats with *Norma Shearer, Wallace Beery*, the *Talmadges*, and others.....by *W. Adolphe Roberts* 36–37
How Our Readers See the Stars——A second page of cartoons in our Artists' Contest..... 38
Learning to Love——*Constance Talmadge's* new picture told in short-story form.....by *Gordon Malherbe Hillman* 39–41
"This Business of Being a Vampire"——Two well-known vamps debate the matter.....by *Nita Naldi* and *Barbara La Marr* 42–43
Pieces of Hate——Circulated against the Handsome Men and the Beautiful Women of Hollywood.....by *Saxon Cone* 44–45
The Winners of the Month——Constructive reviews of *Isn't Life Wonderful, Greed, Romola*, and *The Tornado*..by *Laurence Reid* 46–47
Have You a Pet Superstition?——Pictures of five stars who believe in Lady Luck..... 48
Whose Hand?——The third instalment of our serial of romance, mystery, and intrigue.....by *W. Adolphe Roberts* 49–51
Reeling With Laughter——A number of scenes from comedies that will soon be released..... 52–53
What I Can Read in the Faces of the Film Stars——
Analyses of *Bessie Love, Anna Q. Nilsson, Adolphe Menjou, Milton Sills*.....by *F. Vance de Revere* 54–55
Critical Paragraphs About New Pictures——Recent releases reviewed in brief.....by the *Editorial Staff* 56–57
That's Out——Keen comment about the people and the affairs of Movieland.....by *Tamar Lane* 58
Question: Can a Bishop Cheat at Chess?——*Claude Gillingwater* and *Alec B. Francis* answer this question pictorially..... 59
Clara Bow and Dagmar Godowsky——In poses specially made for the readers of this magazine..... 60–61
Picking Actors for Parts——Revelations as to the importance of certain types.....by *Harry Carr* 62–63
Turning the Tables——Scenes on and off stage with *Conway Tearle* and *Madge Kennedy*..... 64
"In Days of Old When Knights Were Bold"——Introducing *Marc Gonzales*, a new screen hero..... 65
Aileen Pringle——A study of this popular star made for you in her own home..... 66
Along the Atlantic Way——News and gossips of stars and studios in the East.....by *Hal Howe* 67–68
They're Getting Each Other's Number——An amusing snapshot of *Richard Dix* and his Director..... 69
On the Camera Coast——News and gossip of stars and studios in the West.....by *Harry Carr* 70–71
A Page of Promising Newcomers——Five new players which our readers recommend for Stardom..... 72
We're Asking You——A Question-Box conducted by the *Editorial Staff* for the benefit of the readers..... 73
The Answer Man——Brief replies to the fans who have asked for information about stars and pictures..... 74–75
Letters to the Editor——A department containing prize-winning letters from readers, and excerpts from letters..... *76*
Fables in Celluloid——Written and sketched with apologies to *Æsop* and his illustrator...by *Margaret Norris* and *Helen Hokinson* 78
What the Stars Are Doing——Brief information about screen players.....Conducted by *Gertrude Driscoll* 80

"WITH a rough washcloth, work up a heavy lather of Woodbury's Facial Soap and rub it into the pores thoroughly, always with an upward and outward motion"—The rest of this treatment is given in the second column below

Blackheads *can be overcome by the right cleansing method*

TWO BOYS, just out of college, were riding down Fifth Avenue on a bus top. They were watching the stream of women—women of every age, every type of costume and appearance, who fill that brilliant thoroughfare at four o'clock in the afternoon—the fashionable hour.

"They look all right from up here," remarked one of the boys, "but get down on the sidewalk, and just about one woman in ten really has a good complexion. With the rest it's a matter of make-up."

These were real boys—and a real conversation.

THERE is no way of successfully disguising a poor complexion.

But by using the right hygienic methods, you can overcome its faults!

Each day your skin is changing; old skin dies and new takes its place. If you give this new skin the right treatment, you can gain a complexion so fresh, clear, radiant, that there will be nothing you *need* to conceal.

To free your skin from blackheads

Blackheads are a confession that you are not using the right cleansing method for your skin. Use this treatment, and see how quickly blackheads will disappear—

EVERY night before retiring apply hot cloths to your face until the skin is reddened. Then with a rough washcloth work up a heavy lather of Woodbury's Facial Soap and rub it into the pores thoroughly, always with an upward and outward motion. Rinse with clear hot water, then with cold. If possible, rub your face for thirty seconds with a piece of ice.

To remove blackheads already formed, substitute a flesh brush for the washcloth in this treatment. Then protect the fingers with a handkerchief and press out the blackheads.

This is only one of the famous skin treatments given in the booklet, *"A Skin You Love to Touch,"* which is wrapped around every cake of Woodbury's Facial Soap.

Get a cake of Woodbury's today and find, in this booklet, the right treatment for *your* skin. See what a difference even a week or ten days of this special care will make.

A 25-cent cake of Woodbury's Facial Soap lasts a month or six weeks. Woodbury's also comes in convenient 3-cake boxes.

FREE! **A guest-size set of three Woodbury skin preparations, with *new, large-size* trial cake of Woodbury's Facial Soap.**

The Andrew Jergens Co.
1303 Spring Grove Ave., Cincinnati, Ohio

Please send me *free*

The new, large-size trial cake of Woodbury's Facial Soap, samples of Woodbury's Facial Cream and Facial Powder, and the treatment booklet *"A Skin You Love to Touch."*

If you live in Canada, address The Andrew Jergens Co., Limited, 1303 Sherbrooke St., Perth, Ontario. *English Agents:* H. C. Quelch & Co., 4 Ludgate Square, London, E. C. 4.

Name .....

Street .....

City ..... State .....

Cut out this coupon and send it to us today

Copyright, 1924, by The Andrew Jergens Co.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Our Portrait Gallery

Maurice Goldberg

ALLA NAZIMOVA

Not since she played *Salome* have we seen Nazimova on the screen. Now she is staging her comeback in *The Redeeming Sin*. Her next picture will be *My Son*, from the stage play of that name

Edwin Bower Hesser

JAMES KIRKWOOD

Such a versatile star is James Kirkwood that he is in demand both on stage and on screen, so he vacillates between the two, playing stage rôles fall and winter, making pictures spring and summer. Now he's speaking for himself on Broadway in *Ladies of the Evening*. In the left-hand corner you see him in *Top of the World* with young Philip de Lacey. If Mr. Kirkwood looks unusually proud, you'll find the answer on the opposite page

JACK MULHALL

Once Jack Mulhall was merely "that good-looking young man" who played opposite Bebe Daniels. Now he is a star with a following all his own. You'll see him soon in *The Three Keys*

Henry Waxman

WILLARD
LOUIS

Henry Waxman

You will remember Willard Louis first for his remarkable impersonation of the Prince of Wales in *Beau Brummel*, the picture John Barrymore made famous. From this he leaped to fame in one jump as the imperturbable *Babbitt*. Now Warner Brothers are featuring him as *The Man Without a Conscience*. But you need only glance at the right, where you see him with his little daughter, to know that he could never be given such a title in real life

VIOLA
DANA

Edwin Bower Hesser

Altho Viola Dana is in demand everywhere, she refuses to sign a contract, but chooses her pictures and whom she will work for with enviable independence. Because she will not be pigeon-holed as Viola Dana, comédienne, she has gone in for things dramatic, as witness *As Man Desires*, made for First National with Milton Sills. These two have played together before, as you will see by the picture at left

A corner of Inyo County which, tho it really isn't at all wild, seems to be the only part of California that still looks like the Wild West

Where the Atmosphere Is At

Harry Carr tells you about the troubles of the much-maligned location director, who has to make things look like what they ain't

"I GOTTA find Egypt and the River Nile and a lot of pyramids," said the director looking in at the front door, "and it's got to be somewhere around Hollywood because I'm behind the schedule."

And the next director who pokes his head in at the door wants Scotland; another one demands the Canadian Northwest; and still another one insists that they've got to find for him a Massachusetts country town, and it's got to look exactly like New England and it's got to be in California.

These are among the reasons why the location director acquires gray hair and nervous dyspepsia.

Nevertheless he finds them. He finds a Scotland that looks more like Scotland—than Scotland, and a place that looks the way the South Seas ought to look, even if they dont.

IN all probability, when you see the Canadian Northwest in the movies, you are in reality looking at Big Bear Lake in the San Bernardino Mountains, about sixty miles from Los Angeles.

One of the champion locations of California is another lake resort very near Big Bear. On its shores is a summer hotel, built in the manner of a French Norman village. Often you will see two companies working there at the same time. Probably the cameras will be standing near together. One will be pointed north by north-northeast at a village in France, where the actors are talking with their shrugging shoulders and saying *La-la-la*, and the other camera is pointed two points off to starboard at a Maine lake where the gallant, sad-eyed hero, with an honest heart and an empty pocketbook, is getting ready to rescue the millionaire's daughter from a canoe accident.

When you see a picture laid in rural New England, the chances are ten to one it was made in Pleasanton, California. When the director tells the location man to find him that Massachusetts town—oh, that's almost too easy. Pleasanton was made to order for him.

This is a curious old town near San Francisco. It was settled by Massachusetts and Connecticut folks back in the fifties. They brought their familiar architecture with them—even to the old country hotel with the piazza and the country church with the belfry. It looks more like the traditional New England towns than the real ones do now.

For the New England farm country, they often use a town in Northern California, called Jamestown. There is one solitary strip of road about twenty miles out from Los Angeles, near Glendora, that looks exactly like Rhode Island—stone walls and all. No doubt it happened to be settled by someone from that section.

PERHAPS the champion location town in the whole world, however, is Sonora, in central California. It is the scene of most of the pictures supposed to be laid in the days of '49—the Bret Harte stuff. Griffith's *Scarlet Days* and dozens of other big pictures were made there. It is a curious old place, hoary with tradition. Mark Twain used to live there in his younger newspaper days. The old-timers snort with scorn, however, when you try to get Mark Twain stories out of them. They cant see why anybody would bother to read any of the writings of that lazy Sam Clemens. He just wrote a lot of foolishness. Now there was a feller who lived there oncst and edited the local paper who could write grand pieces. Now *he* was a real writer! Sam Clemens! Huh!

There's an old graveyard in Sonora which stands as a monument to piety and idealism. In the days of the gold excitement, they discovered that the bodies of the dead were laid in gold ore; that the whole graveyard was a

mine. The pioneers had a meeting and talked it over. They decided that they would let "God's Acre" alone. If it was gold—well, it was gold. To this day they have never allowed anyone to dig into it.

The last location director who went to Sonora came home with a bleeding heart. He found that someone had put up a garage. Spoiled the whole thing. Took away the flavor. They will still continue to use Sonora; but they will have to disguise that garage with a false front which they will have to build for every picture.

The fact is, a "hick town" is the most difficult thing in the world to find—especially in a new, progressive country like California. Garages and paved roads are the two flies in the ointment of the location director's happiness. They take all the hickness out of the hick towns.

Two of the best Western frontier towns are Tehachepi, which is quite close to Los Angeles, and Independence, in Inyo County—in the Owens River country, which is the distant source of the Los Angeles city water. Owing to the fact that Los Angeles has bought up huge tracts of land in that country in order to control the water rights, the towns thereabout have not gone ahead so rapidly as in other parts of the State. Independence also has the motion picture advantage of being the most American town on the map. As a matter of actual census fact, it probably has fewer foreign-born residents than any other town in America. It was settled in the fifties during the gold excitement. It was the early home of Mary Austin, the novelist. It looks very much as it did in the old days.

There are several other old gold towns in that part of the country — like Bodie —which remain very much as they were. Victorville, on the edge of the desert, is also much used in pictures. Not very far from Victorville is an old town called Ehrenberg which was a big, prosperous town once; but is now deserted. This is simply duck soup for the movies. They can do with it what they will.

For cattle pictures, the location directors have several "outs." One of the best cattle locations is Prescott, Arizona, where *When a Man's a Man* and most of the Tom Mix pictures were made. The location men also find good "cattle stuff" at Bishop, California, in the high Sierras, and on the famous old O'Neill Ranch between Los Angeles and San Diego.

In 1915, San Diego gave a World's Fair—a sort of twin of the Panama-Pacific Exposition in San Francisco. It wasn't such a very large fair; but it had the most marvelously beautiful buildings ever constructed. They were all old Spanish, the pre-Mission style of architecture. As these buildings are still standing, you can well imagine what the casting directors do to them. They figure in nearly all the South American pictures and the Spanish pictures and the Portuguese pictures and goodness knows what else. *The Dictator* was made almost entirely on the Exposition grounds.

When you think you are looking at the Mississippi, they've got you fooled; it's the Sacramento River in California. Luckily, it looks just like the Mississippi in the old Mark Twain days. The river steamers pull up to the grassy banks and load and unload just any old place—as on the Mississippi.

It has the additional advantage of being far more beautiful than the real Mississippi. *Huck Finn* and hundreds of other pictures have been made there. Oddly enough, for one of the first times in the history of pictures, it is just now being used by the Lasky company as its own self. They are taking a picture of the rough river days of '49, and for once the Sacramento River is the Sacramento River in a picture.

The Russian River and several other rapid streams in Northern California are used in various pictures for Canada and the Rocky Mountains.

"Snow stuff" is usually made in Truckee, California, near Lake Tahoe in the high Sierras. Of late years, the companies have got in the way of going to Banff, in Canada, but the best snow stuff ever made has been in Truckee.

That director who was looking for the River Nile found it at Balboa Beach, fifty miles south of Los Angeles. This was one of the funny tricks of the movies. Balboa is a gay summer resort, populated in July and August largely by flappers from boarding-schools. They have canoe parties and launch parties and so on. But down the middle of the bay is a long sandy island. Most of this island is settled with summer cottages, but one end is forlorn and deserted. This is where they found the Nile. They faked in some pyramids and it looked so much like the Nile that you expected to see Cleopatra bob out at any moment. If the camera had as much as looked out of the

This church has appeared in hundreds of motion pictures with a rural New England background. It was erected in Pleasonton, California, years ago by Massachusetts and Connecticut folks who brought their architecture with them

(*Continued on page* 108)

Just a Little Family Affair

MR. AND MRS. RAY AND CHARLIE

Even if Charles Ray didn't appear in this picture, we'd know to whom this mother and father belong. And isn't Charlie exactly "a chip off the old block," as they say in rural New England, when they mean "isn't he the exact image of his dad"?

MR. AND MRS. MILLER AND PATSY RUTH

Here's a jolly tea-party for three, served by Patsy Ruth Miller, who is rightly boastful about her beautiful, aristocratic mother and her jolly father, who wants three lumps of sugar in his tea—and gets four!

ARE the fathers and mothers of screen stars proud of their children? But, of course, that's a foolish question to ask, and deserves some such foolish answer as "Does the sun rise in the East?" or "Does a cat love cream?" And if you dont believe that screen stars are proud of their mothers and fathers, study these pages and watch for others that will appear in subsequent numbers

MARIE PREVOST
AND
HER MOTHER

Below, is a triangle situation that always has a happy ending. There are no finer family pals in Screendom than Lois and her mother and her dad. Daughter has just finished *Contraband,* in which she has the only feminine rôle, and now she's starting *The Thundering Herd*

Kenneth Harlan, to whom Marie Prevost was married recently, says he has the grandest mother-in-law in the world. As she stands by her daughter in the picture above, she could easily be mistaken for Marie's big sister

LOIS WILSON
WITH
HER MOTHER
AND
HER DADDY

Sketches by Eldon Kelley

Pity the poor movie man whose wife goes thru his pockets and discovers friendly little notes signed in a girlish hand

What the Fans

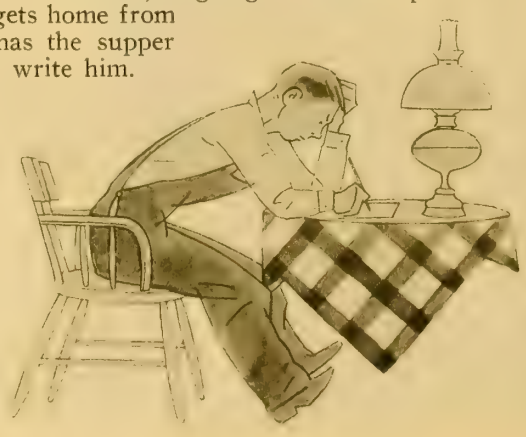
THIS article holds a profitable lesson for the fans who scrawl off hasty notes to the movie stars, gushing over them; wheedling them for something, or offering something; asking their advice, or insulting them. Such letters are not read by the stars

THIS is an article about *You*.

You, who cover millions of sheets of note-paper a month with incendiary words of adoration for the picture stars; you who spend a fortune in stamps yearly to tell Corinne Griffith, Valentino and Ben Turpin how beautiful they are; you who write from Main Street, from battleships, from Brazilian heat and Alaskan snows, from lonely ranches and just as lonely city offices, from Europe, Asia, Africa, Australia and points west, to pour out your hearts before these glorious beings of the screen—you will all find yourselves here.

You search the dictionaries and synonym books more ardently than the crossest cross-word puzzle addict, for adjectives with which to tell what you think of the stars. But did you ever wonder what they think of you—their unseen admirers, their unknown friends, their unintroduced lovers?

I have just finished reading hundreds of fan letters—which leave me, an outsider, with sensations similar to those experienced in crossing the English Channel in a heavy sea and I am convinced that Harold Hayseed, who sits down in the Kansas farmhouse after supper to tell Gloria Swanson (or Mae Murray or Lois Wilson) all about himself and his emotions, winding up a seven-page epistle with the words "Now, do write me a nice long letter. I will be expecting it, remember," actually believes that Gloria (or Mae or Lois) is going to take her pen in hand, when she gets home from the studio and has the supper dishes done, and write him.



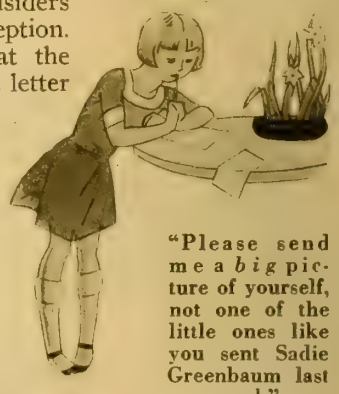
Harold Hayseed sits down in the Kansas farmhouse after supper and tells Gloria Swanson or Mae Murray or Lois Wilson all about himself and his emotions

And Hilda Highschool, who fills six sheets of tinted note-paper with exclamations, capital letters and underlined words to Richard Dix (or Jack Gilbert or Milton Sills), and concludes by begging him not to disappoint her—usually with two s's and one p—as she has told all the other girls she has written, and wont they be mad when she gets a real letter from a live movie star to show them—honestly thinks that Richard or Jack or Milt is going to break all engagements to sit down and write her!

Such naïveté is incredible, but no more incredible than the other things one finds in fan letters. A woman of thirty-four writes Cecil De Mille, offering herself for adoption, as she has heard he has several other adopted children. A university professor begs Estelle Taylor to allow him to be her handmaid, and promises to bring a whip for her to beat him if he does not obey her lightest wish. A spiritualist mails in a claim to all the picture plots of a certain director "because her Astral Self whispered them in his ear." A lady signing herself "grandmother," encloses a stamp asking Novarro to state his preference in color, size and weight for the bed socks she is going to knit him. And a ranchman begs Pola Negri to marry him and promises he will hire a woman to do the heavy work if she will!

Then, too, every fan considers himself or herself an exception. The star, will tell you that the most familiar beginning to a letter is: "I dont want you to think I am one of those movie-struck people, but——"

And then they go on to prove that they *are* "one of those movie-struck people."



"Please send me a *big* picture of yourself, not one of the little ones like you sent Sadie Greenbaum last week"

POLA NEGRI receives an average of a thousand fan letters a week. If she gave up her screen work, went without meals and answered them all, she would have to write about a hundred and fifty a day. Yet every other fan note pleads the sender's right to personal consideration. "I am a soldier in an army hospital. My lungs are gone with gas and they say I wont live a year. Please, Miss Negri, wont you write a nice, long, sweet letter, and cheer me up?" Or: "I love you better than anybody else could, so I want a dear, little letter from you, telling me if there's any hope for me."

An Italian soldier has been writing to Pola for a year, ardent missives until the Italian office-boy, who is called in to translate them, blushes and quite evidently censors them. He sent her his war medals, and, recently, a bundle of clippings from Neapolitan newspapers, describing how he had fought a duel with some base wretch who had dared not to admire her as Bella

Write to the Stars

THE letters the motion picture players are really interested in are those which contain honest criticism, or offer suggestions, or praise some special bit of work in a picture. These notes are the only ones read personally by the stars. It was the volume of letters of this sort from the fans that decided Mary Pickford not to make *Cinderella*

Donna! An old man of eighty-five has been writing charming, whimsical notes to "The Dear Little Madame" for two years.

Pola's fan mail varies from the little girl "named Martha, aged ten," who writes in painful, childish letters that, "When my chum, Jennie and me play movie star, Jennie is Norma Talmadge but I am always Pola Negri"—to love letters that come under the fire law and are hot to the touch, proposals, mostly from men in the lonely spots of the earth, South American diamond merchants, trappers, millionaire ranchmen (enclosing snap-shots of lean, bronzed men with wistful eyes), sailors and, above all, foreigners, exiles in a strange land, couched in quaint terms.

Benny Alexander and others of the younger generation of actors are not exempt from love letters

"You send me your picture! You do me that honor! Think of it, Madame Negri—me so *maigre,* you so great!"

The Japanese are ardent movie fans, but few of them can express their honorable sentiments of sincerest devotion in English. So in Japanese city squares there are booths where a professional fan letter-writer sits all day and covers rice paper with polite compliments for Sun-Hair Mary Pickford and Hon. Chaplin, who walks in different directions. In India they go still further and sell printed fan letter-forms with the name to be filled in according to the writer's preferences. Even our own country seems to have professional letter-writers. A man advertised lately in a New York paper that he would guarantee to write a note to any movie star, put in such terms that he or she would send a personal reply!

Tho there are still many fans who believe that Santa Claus brings presents, the stork brings babies, and a two-cent stamp invested in a letter to a screen hero or heroine will bring a reply from one whose time is worth two hundred dollars a day, some of the more sophisticated movie fans invent all sorts of artful schemes to acquire their idol's actual autograph. They send presents of jewelry, candy, home-made cake, fancy-work and money, which are returned if valuable, and given to charity if not. They send their letters marked *Personal* or *Important* or *Serious Matter,* by air mail, registered mail or special delivery, and some of them enclose checks made out to the stars and needing their own signature before they can be cashed.

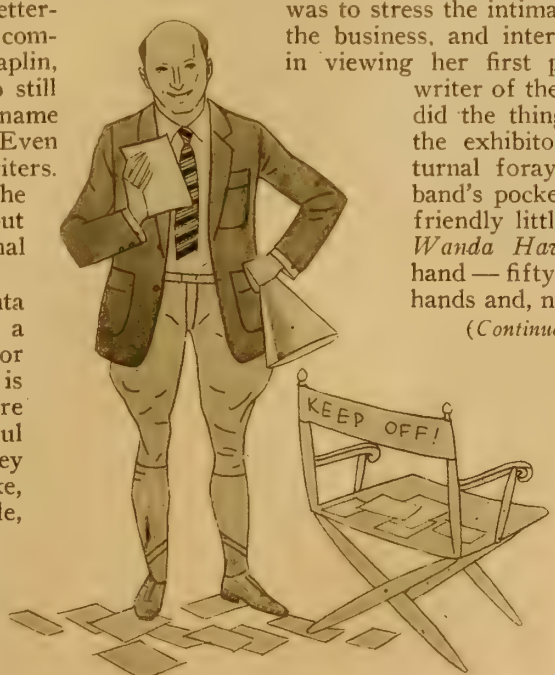
FAN letters are of several very definite classes: First in numbers are the letters from those, mostly children, who want something for nothing. They usually enclose (or *in*close or even *an*close) a two-cent stamp and "Will you please send me a *big* picture of yourself, not one of the little ones like you sent Sadie Greenbaum in the next block, last week." Sometimes they forget to *en, in* or *an*close the stamp.

Hilda Highschool fills six sheets of tinted note-paper with exclamations, capital letters, and underlined words to Richard Dix or Jack Gilbert or Milton Sills

When a child who collects movie stars' pictures grows up, he becomes an autograph fiend. One of the greatest nuisances of the fan-mail reader is the writer who sends in an autograph book to be signed, or a sofa-pillow top with Roosevelt's signature embroidered in green silk and Jack Johnson's in red. It is not betraying any state secrets to say that very few autographs of movie stars which find their way on pictures or paper into the homes of strangers, were written by the stars themselves. There is one man at the biggest studio in Hollywood who can imitate the handwriting of every player on the lot. A rubber-stamp signs the photographs, and a secretary or publicity man signs the letters.

When Wanda Hawley was a new Lasky star, some enterprising person conceived the notion of having monogrammed note-paper made with W and H entwined in gilt, and of hiring fifty girls to write personal letters to all the exhibitors purporting to be from Wanda, urging them, in the friendliest terms, to come to see her. The idea was to stress the intimate, human side of the business, and interest the exhibitors in viewing her first picture. But the writer of the form letter overdid the thing. The wives of the exhibitors, on their nocturnal forays thru their husband's pockets, discovered the friendly little notes all signed *Wanda Hawley* in a girlish hand — fifty different girlish hands and, never having heard

(*Continued on page* 84)



A woman of thirty-four wrote to Cecil B. De Mille offering herself for adoption, as she had heard that he has several other adopted children

THE DOCTOR

Here is the second in the series of famous paintings which Arthur Maude is transferring to the screen for Universal Pictures. There will be twelve pictures in all and Margaret Morris will be featured in every one of them. The first in the series was a story woven about Millet's famous canvas, *The Angelus*. The painting reproduced here, *The Doctor*, doubtless is familiar to all of you, and it will be interesting to compare this motion picture study with a print of the original picture, and observe how faithfully it has been copied for the screen

And Paris Designers Follow Them

By

DOROTHY DONNELL CALHOUN

seen in a raffia petticoat, she discovers a trunk of evening gowns and négligées washed up on the beach, dresses in them, wins the heart of the young aviator whose aeroplane has been wrecked and turns out to be white and the daughter of a missionary.

Beautiful gowns are as essential to the success of a motion picture as a beautiful heroine.

American women never had the opportunity of seeing the creations of the great French modistes with their own eyes. In the old days before the movies, their nearest contact with the fashions was the spring opening of the Bon Ton, or the Bee Hive. Now at their neighborhood movie house they can sit and watch incredible gowns, improbable hats, and even the latest thing in négligées and lingerie displayed upon the screen.

Listen in at the conversation of the outgoing matinée audience after a Norma Talmadge picture. Eleven women out of every dozen are discussing the clothes, not the acting or the story. The other woman is so busy mentally ripping up her old brown satin and combining it with a yard and a half of metallic lace and some gold buttons, that she isn't talking at all.

"Did you like that dress she wore in the scene where the villain was attacking her—the white with the lace panniers?"

"What I wonder is, why couldn't I have a black velvet like the one she wore when she was eloping to escape from her cruel husband?"

"——gold net over black. Of course I'm a *little* stouter than Norma——"

Still, you argue skeptically, women after all dont have much to say about what they wear. The styles are dictated to them by the commercial market. Well then, what about this? Twenty-two of the Paris dressmakers who are quoted as style authorities, send a staff of designers regularly to the picture houses where American photoplays are being shown, *to get new ideas for gowns!* And the Garment Capitol Center in New York, where for five years manufacturers have been designing styles for American women without consulting Paris, has a board of sketchers who attend the movies and copy the creations of Hollywood!

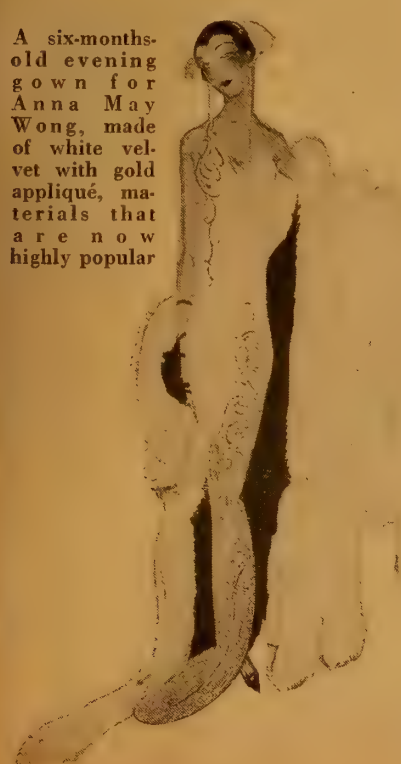
The movies may be in their infancy, but out of the mouths of babes and sucklings cometh dress wisdom!

American women have been dictated to in the past, but the films are teaching them to study types and to discover their own type, in size, coloring and age. Perhaps they are tall and dark like Betty Blythe, or tiny and dark like Marion Nixon. Perhaps they are blonde and statuesque like Claire Windsor, vivacious like Viola Dana, wistful like Corinne Griffith, plump like Betty Compson, thin like Eleanor Boardman. It takes an artiste, not a dressmaker or mail-order catalog, to discover a woman's type and bring out her possibilities by the right clothes.

Gloria Swanson, when she first came to Lasky's from bathing comedies, protested against evening gowns. "I cant wear them!" she wailed, "they're not becoming to me!" (*Continued on page* 110)

Designed and Sketched by Howard Greer

Betty Compson wore this gown in *Locked Doors*. It was designed months before the Paris modistes began their campaign for Directoire styles



A six-months-old evening gown for Anna May Wong, made of white velvet with gold appliqué, materials that are now highly popular

Here is a prophecy for 1926, made by Howard Greer. This costume will be worn by Pola Negri in a picture she will make during the summer months, and which will be released early next winter

Snap Judgments

We give you an opportunity to observe the stars snapping at one another

When Rudy's best pal and severest critic snaps him, she doesn't have to say, "Look pleasant, please!" For Rudy just cant help smiling from ear to ear when Mrs. Rudy is around

Rosemary Theby (left), known to the world as a vamp, chooses for her subject Mary Philbin, the ingénue. But caught off screen, they both look very disarming and altogether charming, dont you think?

"One more look like that and you'll break the lens," Glenn Hunter warns Tommy Meighan. Glenn wants the world to know his camera set him back one full day's pay

Max, the versatile monkey from Fox Comedies, can play any part from actor to cameraman. And even the baby doesn't seem to realize he isn't a human being

No one will believe this stalwart lad on her arm can be Myrtle Stedman's own son. But then, Sonny was raised in a healthy country. "May your shadow never grow more!" cries George Hackathorne in despair from behind his camera, as he tries to get them both on one plate and sees Mother being crowded right out of the picture

WHO ever heard of making one's work also one's hobby? But that's exactly what many of the movie stars do. Not only do they work daily with a camera, but they play with one in their leisure hours

Lon Chaney and Ford Sterling were clowns together in *He Who Gets Slapped*. Above, they're posing in costume in a little comedy all their own called *He Who Gets Snapped*

The picture at the left might be titled *Who Shoots First?* It is a friendly duel, in which cameras have been chosen instead of pistols, and John Gilbert and Aileen Pringle are the amicable enemies

The back's the best part of the goose—even on the plate of a camera! Especially when the goose is Arthur Stone, the Hal Roach comedian who can set the whole world laughing. Marie Mosquini is the snappy flapper

Here's a problem for you: Will Peter the Great exercise his dog's prerogative and snap at young Edwin Hubbell when the little cameraman snaps him?

The picture above, in which May McAvoy is posing for Ronald Colman, is number one of a pair labeled "Before and After Taking"—meaning taking a trip to Italy to play Esther to Ramon Novarro's Ben Hur. Ronald bet that May would come back at least ten pounds heavier; May swears she wont add one ounce to her ninety-six pounds. George Fitzmaurice, the director, has agreed to hold the stakes for the winner

The Story of My Life

We give you herewith the true story of an Englishman and a scholar, a veteran of the World War, and a man of a thousand adventures, who hopes for another thousand of them

By

Ronald Colman

Henry Waxman

THERE are so many cross-roads in the average person's existence without any sign-posts to point the right direction, it's a wonder we dont lose our way oftener. If I had taken a different turning at half a dozen points, I might now be a London cabby (probably with a red nose; cabbies always have red noses!); an office man in Cheapside (in a pepper-and-salt suit); an army officer billeted in a flea-bitten mud town in the Sudan, or a civil service employee in China, wearing an embroidered satin robe and sitting at a teakwood desk (if I hadn't already been killed in a revolution).

My cabby complex dates back to the age of five, when my mother used to take me up to London and would allow me to crook a finger at one of those proud beings perched up so gloriously high above the common run of mankind behind his cab. They were usually stout, and looked so top-heavy that I always expected to see the horse leave the ground at any moment and dangle in the air. Once inside the cab, my mother would allow me to poke up the trap-door in the top (with the umbrella that all Britishers carry) and discuss our destination with a beery voice rumbling out of sight above our heads. And it seemed to me then that no career could possibly equal that of driver of a hansom.

Here is a queer thing. From the first I can remember I seem to have been traveling toward California. Even in those days it was the best advertised spot in the world and, from the glowing adjectives describing it in articles and travel-folders, the word "golden" stuck in my childish mind. Then "the Pacific"! How different that would look from the cold, gray Atlantic I knew! In imagination I saw California as a fabled land with towers shining in some strange sun by the shores of a fairy-tale sea. I made up my mind then that some day I would come to golden California. And here I am!

MY childhood home was a big, brick, suburban villa on the banks of the river, at Richmond-on-Thames (printer, dont omit the hyphens!). Father was an importer in the city and comfortably well-to-do—we had dogs, riding horses and a trap.

My recollections of the house are very vague—houses to a child are simply places to eat and sleep in—tho I have a scar just above one eyebrow to prove that this particular house had a long, steep flight of stairs to fall down. The thing I associate with being a child is the river—the deep, slow-moving Thames. English people enjoy their rivers more than Americans, or perhaps American rivers are not leisurely and deep and placid like ours, but in a hurry to get somewhere in the world. On Sundays and bank holidays the Thames is always covered all the way from London to Oxford with canoes, sculls, flat-bottomed boats of excursionists, gay with striped blazers and parasols.

I used to punt fourteen miles up the river and never found a spot where the water was not deeper than my twelve-feet pole.

Tho I was born in England, my people are Scottish

Wide World

Those of us who have seen Lillian Gish as the exquisite Romola will never forget her. And we count the fans of 2025 fortunate to glimpse her in marble

For the Picture Fans of 2025

Colleen Moore, as Selina Peake, the young school-teacher, in *So Big*

Colleen, as Selina De Jong, the bright-eyed, wonderful old mother

The marble study of Lillian Gish at the top of the page was made by the well-known sculptor, Elob Dereyinsky, in his New York Studio, and was on exhibition in a metropolitan gallery during the winter

At the left you see Douglas Tilden immortalizing, in bronze, Colleen Moore as the heroine-grown-old in *So Big*. This young star's portrayal of youth and old age has not been surpassed on the screen

Confidences Off-Screen

By

W. Adolphe Roberts

Tea for Two, and Tea for a Crowd

THERE is a special charm in meeting a star, like lovely Norma Shearer, shortly after she has arrived in a big way. The first glamour of success has not worn off, for her. She glitters with enthusiasm for everything connected with stardom—even for being interviewed. I dont mean to imply that publicity is scorned by older luminaries. But the latter—— Oh, well, they've done it so often before, you know! I dont blame them for finding it hard sometimes to think up something new to say.

Miss Shearer is fresh from her triumphs in *He Who Gets Slapped, The Snob,* and one or two other corking pictures. I've been teaing with her in quest of confidences for this page, and she's given me the nice, flattering feeling that she had as good a time talking to me as I did in the rôle of interviewer.

In writing about Miss Shearer, I discover that I simply must begin by telling what she looks like. The black-and-white of the screen does justice to her features and her fine aristocratic presence. But in the flesh she makes one long for the perfecting of color photography. Her golden hair is burnished with tints of red, and her skin has that brilliancy of pink and white which can only be acquired by a childhood spent in the far North. She is a Montreal snowbird of British descent, which is explanation enough.

Sibbald

Fame is smiling now for lovely, aristocratic Norma Shearer

"I can never forget how I broke into pictures in the first place," she told me, her eyes dancing. "I'd come to New York with my sister, and both of us were vowed to the program of the movies or nothing. We lived thru some black days, for there was jolly little money in the war chest. We had no pull. We were green. No aspirants on record knew less about what to do, or how to do it. Then, in a cheap agency, I was chosen as a type, and my sister was engaged, too, because I wouldn't go without her.

"We were to report at a studio in Mount Vernon, N. Y., a town I haven't been able to think of since without extremely mixed feelings. Up till then, we had never been in a studio and had only the vaguest notion of what one looked like. The uncivilized hour of seven A. M. had been mentioned as the time when work would start the next day, so we planned to take a six-thirty train, and in our anxiety we made Grand Central Station with half an hour to spare.

"The 'studio' turned out to be some sort of barn, thru the chinks in which the wind and snow careered at will. Nothing was ready, and for twelve mortal hours we sat in a corner, two shivering creatures who were beneath the attention of the director. Our spirits sank to the point where we confessed to each other that if we were being treated to a fair sample of movie life, we'd rather die quickly and be done with it. However, we returned the next day, and the picture was really started, and we really had parts in it."

"What was the name of it?" I asked.

"Hush!" whispered Miss Shearer. "That's a secret I've always kept. I've been told the picture was never shown, but it may have been somewhere, and I know I was terrible in it."

Our chat brought out so many fascinating things about Norma Shearer that I could easily fill the whole Department with her. She is musical, plays and sings well, yet thanks her good fairy that she failed to study dancing. This last because a famous Broadway producer once tempted her when she was broke to abandon pictures and join his *Follies,* and had her dancing been adequate she would have lacked the courage to say No. As it was, she knew she could not get very far in revue work, so stuck it out at the art she loved best. Her sister, however, let marriage and babies lure her from the screen.

What Does a Villain Like?

My friend, Walter Haviland, calls Wallace Beery "the king of villains" on the screen. Well, he's that, all right. There is no heavy who seriously rivals him. But I want to give you a glimpse at his personality off-screen. I had a chat with him not long ago at Famous Players' studio, and we rode back to New York in a taxi just as the winter evening was setting in and the sky-scrapers from across the river were like the massed towers of a stupendous castle, a light in every window.

What do you suppose a "villain" burly enough to fill

two-thirds of the taxi would be moved to say?

Beery told me about the people and the things he liked. He revealed an unexpected streak of poetry, and an attitude toward motion pictures and his place in them that was altogether modest.

"I'm a real Westerner," he said, "and I've been sightseeing in my spare time here. I got a big kick out of the Woolworth Building. It's beautiful, and what a view of the city you get from the top floor—my Lord, what a view! It struck me all of a heap that I didn't know the name of the architect who'd done such a wonderful thing. So I asked other people, and I couldn't find a soul who knew. It seemed that my own name was better known than that of the man who built the Woolworth, and let me tell you that's a shame!"

He went on to speak of his love for mountains and forests. He is stirred by Nature in her larger aspects, and nothing delights him so much as to break away for a holiday in the Sierras of California after a picture has been completed. He is gone weeks at a time, hunting and fishing, and sleeping under the stars.

He carries this passion with him into the theater. His favorite numbers on a program are the travelog and the "news of the day." He has voyaged a good bit himself, but never tires of the panorama of strange lands—those he has seen as well as those he has not—unfolded in the shadowland of films.

Discussing his dramatic colleagues, however, he paid a most glowing tribute to Charlie Chaplin, whom he called the supreme genius of the cinema—perhaps the greatest comedian that either the speaking or the silent stage has ever known. He insisted generously, also, that his brother, Noah, was a better actor than he was. With this last judgment I do not agree. But if Wallace Beery says so, it's only fair to quote him.

There's a streak of poetry in Beery. He likes wild flowers—and the Woolworth Building

The Denaturing of *Greed*

Eric von Stroheim, one of the few really gifted directors, spent years on his film version of Frank Norris's *McTeague*. The novel was a rare masterpiece of realism in American literature. It might have been written to order for von Stroheim, and from the start it was known that he intended to make a grim, a brutal, picture. The country was effectively flooded with publicity to this effect. The fans were prepared to see "something different," to have cold shivers run down their spines.

Under the title of *Greed*, the picture has at last reached the screen. It proves to be excellent melodrama—what there is left of it. To reduce it to program length, it had to be cut, you know, from forty-four reels to eleven reels.

The province of this department is not to review new productions. But writing as a spectator, I want to go on record as being disappointed at finding that so much that was original and strong has been left out, in favor of milder stuff. I have looked over hundreds of von Stroheim's stills. One of the latter, from an episode no longer in *Greed*, I offer my readers as an exhibit. It shows the Russian junk dealer, and Maria Macapa, the strange, half-crazy woman, who did odd jobs for McTeague. These two shared some of the best scenes, and their fate marched relentlessly to a climax that would have ranked high among the artistic performances of the screen. Why should the cutters have butchered it?

On the other hand, the long, sentimental prolog is retained. Many feet of film are given to the grief of McTeague's mother at parting from him when he was a youngster. Hundreds more are taken up by symbolistic interludes, in which ghostly arms toy with treasure under the sea and burrow into piles of bills and coin.

The business men who owned the picture were probably scared at the length to which von Stroheim had gone, and decided to have it denatured—volsteaded—what you will. I think they made a mistake. For the public expected a gruesome show, and *Greed* is no longer that. That it remains a splendid thriller in spite of all is due to the talents of its director, who is incapable of shooting a single reel that is not interesting.

The Russian and Maria Macapa plan their hunt for treasure. A suppressed scene from *Greed*

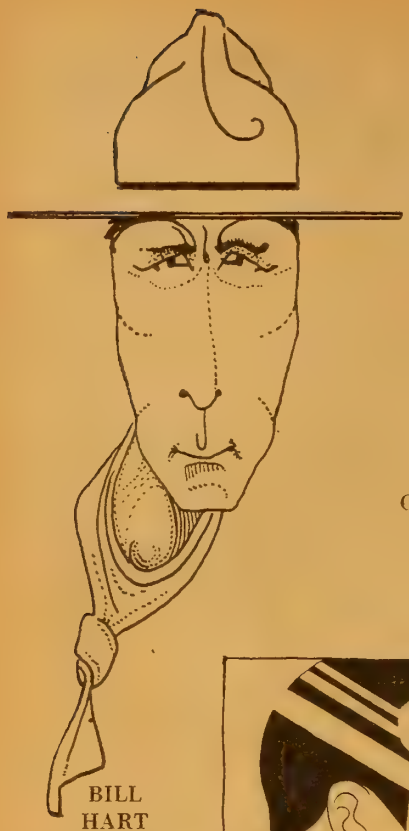
When Constance Gives a Tea

As readers must have gathered, many of my most illuminating chats take place over the tea-cups. From four to six P. M.

(*Continued on page* 98)

How Our Readers See the Stars

Here is another page of the best sketches received from readers in response to our Artists' Contest



BILL HART

Sketched by
Roger E. Westerman
Paris, France

COLLEEN MOORE

Sketched by
Katharine Easton, Berkeley, California

LILLIAN GISH

Here is Lillian Gish as Flora Smith, of Los Angeles, sees her. This sketch was awarded the ten-dollar prize

RUDOLPH VALENTINO

Sketched by
Howard Kakudo
South Seattle, Wash.

GLORIA SWANSON

Sketched by
Donald McCurdy
Halifax, Nova Scotia

MAE MURRAY

Sketched by
Marjorie Zander
Los Angeles, California

BERT LYTELL

Sketched by
M. Friedlander
San Francisco, California

JACK DEMPSEY

Sketched by
Louis Jepeway
Dublin, Ga.

RICHARD BARTHELMESS

Sketched by
Richard A. Larson
New York City

Aren't you going to give me something else before I go, Professor? A kiss, for instance?

Learning To Love

This picture was made from an original story by John Emerson and Anita Loos, and was directed by Sidney A. Franklin. It is copyrighted by First National Pictures, Inc., who also authorized this short novelization

By GORDON MALHERBE HILLMAN

THE young history teacher was embarrassed. This was strange, for he usually regarded the bobbed hair and rolled stockings of his pupils in Miss Benchley's School for Girls with a cold and clammy eye. Somehow, when he looked at Pat Stanhope's long lashes and mischievous mouth, all his coldness vanished.

"I—er—er, Miss Stanhope, as it is the last day of school, allow me to present you with this little token of my er—er regard."

Pat dimpled and put the bulky volume of *Plutarch's Lives* under her arm. "But, Professor, aren't you going to give me anything else before I go away?"

Professor Bonnard started back in surprise. "Why—er—I——"

"A kiss, for instance," whispered Pat saucily, her eyes shining, her lips deliciously close. "Just for good-by, you know."

The Professor's technique left something to be desired. By mistake, he kissed her nose.

"Pat! Pat!" called her chum, Sylvia, from the hall "Aren't you ever coming?"

Pat came running. She knew by the tone of her chum's voice that something special was in the wind.

"Pat," said Sylvia, "this is Billy Carmichael. He's come up for the prom and he's wild to meet you."

Pat turned approving eyes on the dark boy with rebellious hair. "Oh, Mr. Carmichael, isn't it splendid?" she cooed. "I've heard *so* much about you."

Billy was lost in an instant. In ten minutes he was telling Pat that altho he usually hated prep-school girls, she was different. That night an accommodating, roly-poly moon looked down to see Billy putting the finishing touches on what the Professor had begun. By long experience Billy was something of an expert.

But in some things he was still an amateur. As, for instance, his sending Pat's aunts, Penelope and Virginia, a note announcing that, as he was now engaged to their niece, he would save them the trouble of coming to get her by bringing her back in his car.

Which, of course, brought Aunt Penelope to Miss Benchley's in high agitation. The love-smitten Billy was overwhelmed by the idea of separation from his best-beloved, but Pat solemnly promised to see him in New York, so there was some joy in life after all.

But no sooner had Pat got settled in the train than she beheld a most enchanting sight. This was a splendid youth, something of a baby elephant as to size, but handsome none the less, who was sitting directly across from her, speaking in words of one syllable to Ethel, one of her schoolmates.

Ethel signalled unmistakably. "Pat, take this big dumb-bell off my hands," and Pat, who was beginning to be bored, crossed over to them at once.

"Miss Stanhope, Mr. Tom Morton."

Mr. Tom Morton lifted a pair of cowlike eyes to appraise Miss Stanhope. Once fixed, his eyes remained riveted. What he lacked in brains he made up in adoration. By the time the train slid into Grand Central, he was willing to be Pat's personal doormat for life.

Pat's look sent Billy's blood-pressure sky-rocketing

"Now, remember," said he, "I'm taking you to Sherry's tomorrow."

"Yes, Tom," said Pat, giving him a sidelong look that sent his blood-pressure skyrocketing, "but you must go with me to see Mr. Warner first."

Tom was suspicious. "Who's this Warner egg, anyway?" he demanded.

"Oh, now, Little Boy's jealous of Old Man!" she mocked. "Scott Warner's my guardian, silly. He looks after all my money—and he's an old, dried-up Babbitt of a business man."

But the next day when Pat entered Scott Warner's office, leaving a disconsolate Tom outside, she received a first-class surprise. Scott was not so old as she had remembered him; he was not only distinctly young—but actually handsome.

As she waited for him to finish his dictation, she carefully moved her chair nearer and nearer his desk, so that the astounded Scott, suddenly looking up, found her eyes sparkling into his.

But this time, Pat had met her match. Scott merely leaned back in his chair and asked, "What's all this about your engagement to this Carmichael kid?"

Pat dimpled in her most entrancing manner. "Oh, I suppose we're sort of engaged, but that doesn't really mean anything."

Scott brought his eyes back from a dreamy contemplation of the ceiling to say "No?" in a bored voice.

"Oh, my, no! It's always happening to me. Being engaged, I mean."

Scott suddenly became less amiable. "Look here, if you're going to marry, why dont you pick a real man instead of these college kids?" He raised his eyebrows quizzically. "Provided, of course, that any real man would look at you twice. I doubt if he would."

"Why," spluttered the open-mouthed Pat, "I think you're terrible!"

"I dare say," said Scott calmly. "I've told you the truth, anyway. Run along now and dont bother your aunts with any more 'engagements.'"

Whereupon the enraged Pat fell upon her adoring admirer. "Stupid!" she accused. "Why do you have to be so dumb?"

Mr. Tom Morton opened his mouth three times and then shut it. Things were getting too deep for him. They rapidly became worse. When they arrived at the Stanhope house, he was not at all pleased to find, waiting for Pat and glaring at each other, Billy Carmichael and Prince Victor de Amalfi.

"Hello, Billy. Hello, Coo-Coo," sang out Pat, tripping up-stairs. "You'll have to wait in the drawing-room, boys. My hair-dresser's here, and he's the nicest man!"

So when Scott, coming on important and unexpected business, arrived, he found three gloomy youths full of murderous thoughts.

"Miss Patricia will see you in half an hour," announced the maid who had taken his card. "She's with her hair-dresser."

But the maid bore back word to Pat that Mr. Warner refused to wait on any account. "Tell him to go——" ordered Pat angrily. "No. Tell him I'll be right down!"

Sure enough, down she came, alluring enough to attract anyone. But Scott seemed made of stone.

"You'll have to sign this paper," he said brusquely. "It means that, hereafter, your income will be in your own hands, but I'll have to O. K. all your expenditures."

"I wont sign any such thing!" Pat declared angrily.

Scott shrugged his shoulders. "All right. There'll be no money then."

Pat's eyes snapped. "Give me your old paper! There!"

As she signed her name in a savage scowl, Scott peered into the next room where the assembled swains were more or less patiently waiting.

"Nice lot of men you have," he commented sarcastically.

Pat slapped the paper down in front of him. "If you dont like them, suppose you introduce me to

CAST OF CHARACTERS

Patricia Stanhope	*Constance Talmadge*
Scott Warner	*Antonio Moreno*
Aunt Virginia	*Emily Fitzroy*
Aunt Penelope	*Edythe Chapman*
Billy Carmichael	*Johnny Harron*
Tom Morton	*Ray Hallor*
Professor Bonnard	*Wallace MacDonald*
John, the Barber	*Alf. Goulding*
Count Coo-Coo	*Byron Munson*
The Butler	*Edgar Morton*

some others," she said venomously. "I dare you to!"

"Delighted," said Scott in an aggravating drawl. "Dine with me next Thursday night."

True to his word, Scott gave his dinner. It was a brilliant affair, and he had been at pains to invite many men of social prominence. He put Pat next to Mr. Moore, a typical frequenter of the more fashionable Broadway cabafets. As Scott occupied his time in conversation with the lady on his left, Pat turned her batteries loose upon Mr. Moore. So well did she succeed in enslaving him that immediately after dinner he guided her to the conservatory. As a mere matter of course, Pat let him kiss her, and then things began to happen. For once she found she had caught a Tartar.

"No—no!" she cried, trying to escape from his passionate embrace.

Opportunely, Scott stepped in the door. "Hot in here, isn't it?" he said drily. "So sorry you have to leave us, Moore."

Slightly ruffled, Mr. Moore rose, bowed and made his departure.

"Oh, Scott," said Pat, clinging to her guardian, "it was awful! Drive me thru the park for some air."

Once in the park, Pat rapidly recovered from her fright. "I'm cold," she said prettily, and cuddled closer to Scott.

He leaned forward to the speaking tube. "Oh, Jenkins, turn on the heat. The lady is cold."

Then, adding insult to injury, he wrapped her in a rug and settled himself in the opposite corner.

"Beast!" thought Pat, but she said as she stepped out at her house: "Aren't you going to kiss me good-night, Scott?"

"Certainly not!" he said, and slammed the door. He slammed it unnecessarily hard. It would have seemed to an unprejudiced observer that Scott Warner wanted that kiss badly.

Then came the night of Pat's debut. All her suitors were present. Even Scott came. With the first dance, her troubles began.

"I've been planning a honeymoon for you and me on the Mediterranean," whispered the Prince as the jazz-band moaned out a fox-trot.

"Oh!" gasped Pat, and just then Tom Morton cut in and swung her away, leaving the Prince standing in the middle of the floor with a slightly acid smile on his face.

"Here!" whispered Morton, thrusting a ring on her finger. "I'm afraid someone will steal you away from me. No, dont take it off."

Pat hesitated.

"Keep it on!" ordered Morton fiercely. "It means we're engaged."

But the worst had not yet happened. At the end of the dance, the Prince again claimed Pat and led her into the conservatory. With an air of great triumph he laid an evening paper on her lap. One hasty glance convinced her of the awful truth. There in black type was the announcement of her engagement to the Prince.

"Fast work, eh, as you Americans would say," smirked the Prince, twisting his little mustache. "Dont you like it?"

"Of course, I dont!" Pat blazed.

Just then the Prince saw Morton's ill-fated ring on her finger. "What man gave you that?" he demanded. "Whoever he is, I'll kill him!"

Pat's brain reeled. It didn't seem possible for so many unpleasant things to happen at once.

So, of course, another batch of trouble came tapping on the door. "Telephone, Miss Patricia," said the maid, disapprovingly. "It's Mr. Carmichael, and he's so mad he's shouting his lungs off."

Billy was not merely angry; he was also slightly the worse for drink and he sounded like a fog-horn. "What's this about your marrying the Prince?" he roared.

"It isn't true. You know it isn't!" pleaded Patricia.

"I dont believe you. You're double-crossing me. I'm up at Warner's apartment, and I'm going to shoot myself."

The receiver went down with a crash.

In two minutes she was in Scott's racing car. Traffic rules went into the discard as they whirled about the deserted streets. But when they reached Scott's apartment, Billy was alive and more sober.

"Who gave you that ring, then?" he demanded, breaking in on Patricia's denials.

"Tom Morton."

"Well, you're going home, and you're going to give Tom Morton his old ring back."

"All right," broke in Scott, whose temper was becoming ruffled. "You kids clear out and settle it for yourselves. I'm staying here. Pat can run her own private mad-house."

As Billy and Pat bowled along in a taxi, he announced,

(*Continued on page* 86)

"Who gave you that ring?" demanded Billy, still alive and slightly more sober

George Edward Dewey

"This Business of

"I like being a vampire. A vamp is an asset to society and not a liability; she is society's negative lesson. 'Dont do as I do,' she says, 'do as I dont'"

By

NITA NALDI

"DO you enjoy being a vamp in pictures, Miss Naldi?" . . . or, "Would you rather be an ingénue, and swing on the gate in an organdie frock?" "Dont you get fed up with vamping?" . . .

These are just a few of the questions fired at me from time to time. The answer to the first is, "Yes." To the other two, "No." A picture vamp is often painted in mighty black colors on the screen, but there has to be someone darkly wicked to make the ingénue seem sweet and pure. I dont mind. I never considered before why not, but when the question was asked, various reasons sprung to the rescue.

Consider what goes to make a screen vamp. You never heard of a blonde vamp, did you? No, the screen vamp is a brunette, preferably with Latin blood flowing in her veins. The Latin type is a flaming contrast to any other. It is her inheritance—the warm-eyed woman, with her passionate response to moods, her sophistication, her sparkling, yet subtle, appeal to the opposite sex. That is her inheritance from the climate in which she and her ancestors were reared.

The women of Egypt and Asia Minor are fundamentally vamps. One of the earliest vamps recorded in history is Esther, of Biblical fame. Her burning influence over the king raised the Jews from abject misery into power again. A poor girl, unnoticed among thousands of others, she was espied by the king one day. He ordered her brought to his palace. What happened? Esther's ravishing appeal raised him from the commonplace to such dizzy heights that he said to her: "Ask and ye shall receive, even unto the half of my kingdom."

Look at Sappho, a Greek lyric poetess of Lesbos, whose immortal love poems have come down to us from the seventh century B. C.—poems in which she sings of her amours. There is Cleopatra, whose vamping ways nearly put a crimp in the Roman Empire when she threw the glamour of her dazzling personality and beauty over Mark Antony.

A vamp is an asset to society and not a liability. She personifies the greatest romantic and moral lesson that can be taught. There has been much written about why some players do not like being vampires on the screen. Well, frankly, I like being one.

ONE of my happiest rôles was that of the vamp in Valentino's picture, *Blood and Sand*. There was a woman for you! Cruel, yes, in her utter love of self and disdain for others. But she was honest in her own way and honesty, even when it isn't to be emulated, can be admired.

As the vamp in Valentino's other picture, *A Sainted Devil*, I was very happy. It was a splendid part, yes, and I played with Rudy again who, in my opinion, is one of the great actors in pictures. The woman I portrayed in this production is as devoid of scruples as a fence is of speech. She deliberately sets out to win the man to whom she has taken a fancy, regardless of the fact that she may ruin his life.

To get him, I vamp the desperado leader of a bandit crew. He is so infatuated that he promises to do anything I ask. I order him to kidnap the girl Valentino is to marry. He does, capturing her after her wedding. Valentino gives chase. In the meantime, I adorn myself in the bride's clothes, and he arrives to see her who he believes his wife in the bandit's arms.

Disillusioned by what he thinks he has seen, he rides away, vowing he is thru with all women. Having got everything I could from the bandit chief, I leave him, and devote myself to infatuating Valentino. In the end, of course, he learns of my perfidy and returns to the girl, leaving me a woman scorned. You know. . . .

Now, if there isn't a lesson in this, I dont know where there could be a lesson, especially as I suffer the consequences of my love-lawless deeds. The law of compensation plods to the certain ruin of the vamp, provided she doesn't reform, which, in a picture, she most assuredly cannot do. So again I say, a vampire is an asset and not a liability to society.

EVERY woman is potentially a vampire. In an impulsive moment, weary of the monotony of her life, she may decide to take a fling at something different, and this fling may ruin her life.

Now suppose such a reckless woman dropped in to see a movie, in which there was a character in just her

(*Continued on page* 100)

Being a Vampire"

"I hate the term 'vampire'—it is contemptuous. And I do not like to play vampire roles; I do not believe that there is such a woman, or that there ever has been"

By

BARBARA LA MARR

"DO you like to play vampire rôles?"

This question has been asked me at least fifty times a day for the last two years and a half—ever since I have been in pictures.

It is a queer question to be asked to dwell upon, yet repetition eventually brings concentration. And I have decided to give the world my answer to this question, once and for all.

Do I like to play vampire rôles?

No! Most emphatically I do not.

Personally, I do not believe there is such a woman as a "vamp" . . . or that there ever has been.

In the final analysis, what is a vampire?

Cleopatra is pointed to as the perfect vampire. And yet, was she? She was a woman who combined sex appeal with a masculine mind and an independent spirit.

Sex appeal is that indefinable, magnetic something that attracts the opposite sex. A masculine mind is one that thinks clearly, decisively, and acts accordingly. An independent spirit rounds out this triumvirate of qualities.

Cleopatra had all three. But why has she flamed thru history as the perfect vamp? Because historians have glossed over her executive reign of Egypt to tell of her love affairs, and with each rewriting of these affairs, embroidered them a little more. So eventually she has come to be visualized as a woman who played with men, gloried in her power over them, and died a death in keeping with her scruples, or lack of them.

Is it not so?

EVERY woman is at heart a Cleopatra. Every woman has sex appeal, to a greater or lesser extent. Every woman, consciously or subconsciously, believes herself the cynosure of masculine eyes; the pursued, rather than the pursuer.

This is as natural as the dawn of a day. It is as instinctive as hunger. During the early days of civilization, woman's social position was precarious to the extreme. She feared being captured by an unfriendly, wandering tribe. There are even many instances of her actually being compelled to live in a cage for years, until her people were ready to sell or exchange her in marriage.

Traditionally, therefore, woman's instincts include that of being pursued. Imagination and reason are kindred. Hence, women not pursued—or, in other words, not popular—still cherish the thought that they are.

On the other hand, there are women who, thru no effort of their own, have that elusive something called sex appeal. If such women go into motion pictures, they are cast for the rôle of vampire. The ingenue's sweetheart becomes enamored of her thruout three-fourths of the picture—in love with her, a woman with calloused heart and selfish desires. She's a vampire, you see!

Again the flashback to Cleopatra. Why, that woman in the picture is something of a modern edition of the Egyptian queen. Pshaw, she is just a vampire! And so the very word vampire has been standardized.

To me she is not a vampire. The term is contemptuous. In the animal world, a vampire is a treacherous creature that destroys other creatures at night. Does it not seem mentally incompetent to characterize a woman like Cleopatra, or any woman with sex appeal, a masculine mind and an independent spirit, in such a way?

Personally, I am interested in this type only in so far as she represents life. In motion pictures, however, she has come to stand for not only the "other woman" but also for a sort of fashionable "clothes-horse."

She adorns herself in bizarre gowns. She narrows her eyes at the sight of a man. (That is calculation!) She bends forward slightly after this. (That indicates approval.) Finally, thru a mutual friend, she meets the man. She gazes at him slumberously as he holds her hand, and smiles slowly, with a display of white teeth. (He capitulates to her charm!)

That is the vampire in motion pictures!

Isn't she a fearful bore, this "clothes-horse" woman, this denatured conception of a Cleopatra?

THERE is such a thing as a happy medium. Clothes should color personality, not subdue it. If the time ever comes when clothes rather than her own histrionic merits make an actress popular, then her day is short-lived. There are models to be procured for "clothes-horsing."

In my last picture, *Sandra*, Miss Claire West, one of

(*Continued on page* 100)

Pieces of Hate

I HATE good-looking men
Almost as much
As I detest
Good-looking women.

I am quite fed up
On pulchritude.

EVERY shop-girl
In Hollywood
Looks like
A Ziegfeld graduate.
The postman has
A classic profile.
You pay your bus fare
To
A handsome conductor.
A Sheik with curly hair
Collects
Your garbage.
The waitress
At Ptomaine Tommy's
Won
A Beauty Contest
In Oskaloosa, Iowa.
The Blonde behind the cash register
Was
Miss Kansas
In a Bathing Girl Parade.

Circulated

Against

the

Handsome Men

and the

Beautiful Women

of

Hollywood

by

SAXON CONE

I AM tired of
Greek Model noses
And slicked pompadours,
Cupid's bow mouths
And long eyelashes,
Men that look like
Novarro
(Or try to),
Girls that imitate
Corinne Griffith,
Swanson bobs,
Valentino eyes,
Pickford blondes,
Negri brunettes.

THERE are ten thousand
Extras
In Hollywood,
All of them good-looking

They were earning
An honest living
Massaging typewriter keys,
Weighing out prunes,
Keeping house,
Farming—
Until somebody noticed that
They looked *exactly* like
Barbara La Marr

Or Ronald Colman—
After that there was nothing left
But to hunt up trains
To Hollywood
Except perhaps
The matter of raising the fare
To Hollywood.

Ten thousand extras
In Hollywood,
All of them beautiful!
I am *awfully* tired
Of good-looking people!

THEY talk about
Girls having to
Pay the Price:
The only price most of them
Are asked to pay is
To the Landlady
And the Laundryman.

The studios all say the same thing
"We aren't casting any stars today,"
So the budding Blanche Sweets
And the near-Naldis
And the Boy-Wonders
Who can wiggle their eyebrows
Like Menjou
Answer the ads
"Wanted Waitresses" or
"Gentlemanly Young Men
To Sell Lots in Cactus Crest."

Girls who came out
To be Bathing Beauties
Find the nearest they
Can get to water
Is a job washing dishes—
Boys who longed
To play Leading Man
Have to be satisfied
Leading a lawn-mower around.

That's how it happens that
Hollywood
Is simply infested with beauty.

IN Milwaukee
Or Kalamazoo
Or Liverpool, England,
Passers-by will turn to stare after

On the
Opposite Page
ELDON KELLEY
Gives You
An Opportunity
To Observe
Hollywood's
Comely Clerks
and
Grand Gardeners
and
Winsome Waitresses
and
Darling Dishwashers
and
Pulchritudinous Postmen
and
Gorgeous Garbage
Collectors
and
Simply Stunning
Stenographers

A good-looking person
But not in Hollywood—

Apollo couldn't get past
Any studio gateman—
Venus would be unnoticed
Among the crowds on the boulevard.

Every other shop
Is a Beauty Parlor
Or the office of a Facial Wizard
Who will bob your nose,
Make your eyes bigger,
Put a dimple into your chin
And a crimp into your pocketbook.

I've got the Beauty Contest Blues.

IF I ever met a girl
With freckles and a pug nose
On the Boulevard
I would utter a cry of joy!

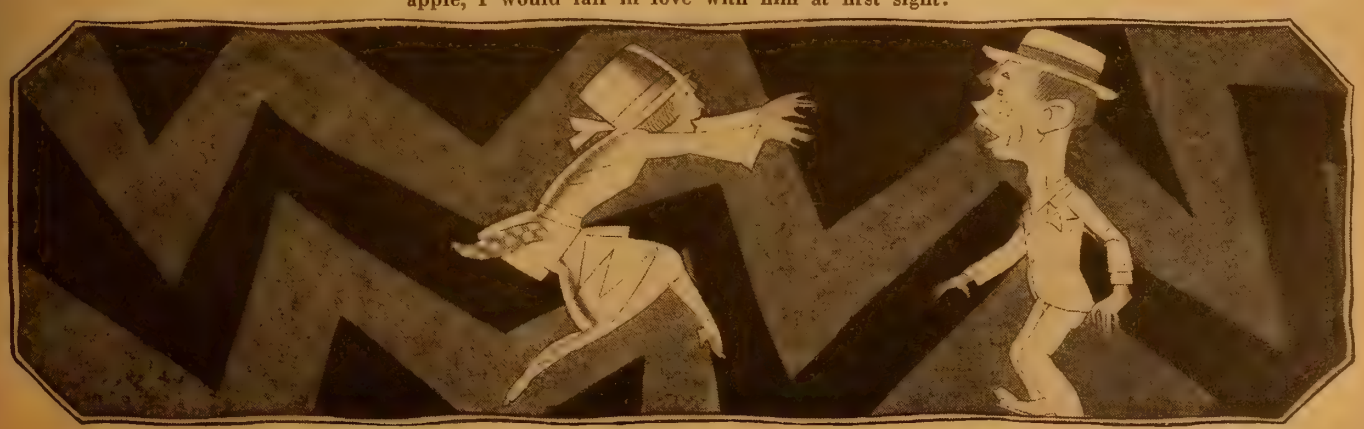
If I ever met a man
With buck teeth
And an Adam's-apple,
I would fall in love with him
At first sight!

But I never shall

Anyway not in Hollywood
Where we have Sheiks
For milkmen
And Vamps
For schoolma'ams
And you cant tell a movie star
From an honest citizen—
Gosh! I hate
Good-looking women
Almost as much as I detest
Good-looking men!

I COULD write more
Only
I've got an appointment
At Madame Helen's
Beauty Emporium—
My dear, it's simply
Wonderful
What she can do
For you!

If I ever met a man with buck teeth and an Adam's apple, I would fall in love with him at first sight!



The Winners

Selected and Reviewed

Helen Lowell and Carol Dempster as Polish War refugees

ISN'T LIFE WONDERFUL

The Best Drama

HERE we have D. W. Griffith in a mellow mood, relating with all his eloquence for sentiment and his resourcefulness for emotional effect, the tale of two young lovers who plight their troth and work out their happiness in a pathetic welter of poverty and hunger. For this is the story of Inga and Hans, Polish refugees in a little German village where famine and death performed their grim ritual in the days following the war. Against this moving panorama of distress, these two play their lover rôles in an aura of sunshine and beauty.

If we think of Griffith speaking instead of picturizing the play, we hear a sonorous, deliberate reading of the lines in a voice which grows vibrant in the recital of the love passages, rich and impressive in describing the plight of these starving people, and consciously unctuous in his little asides for the sake of comedy relief. At times he prates. But always he is effective in exciting the tender emotions. He does not keep the lump in your throat all the time, but it never gets far back, and when he does command it, the response is so ready that you are actually grateful and really enjoy his patronizing comedy relief.

The element which will decide the question *Will Hans marry Inga?* is a crop of potatoes. If successfully harvested, the lovers win. The climax, therefore, shows them trying to wheel home their potatoes whilst a mob of hunger-mad

(*Continued on page* 106)

GREED

The Best Melodrama

NOTHING that was grim or gruesome has been lost in the transition of *McTeague* from the graphic pages of the Frank Norris novel to the motion-picture screen, which this brutally candid story reaches under the title of *Greed*. Eric von Stroheim has been assiduously at the task of making the play as uncompromising as the novel, and the fruit of his labor is a grimacing, ugly spectacle, which pounds home its story with sledge blows.

Greed depicts the courtship, marriage and ultimate débâcle of a great, slow-thinking brute, coarse, gross and uncouth, and a pallid, scrawny cinder-wench. Both are in every particular the product of a strata which is made up of the groundlings of humanity. She wins money in a lottery and develops an unbridled avarice for gold. McTeague, thrown out of employment when the authorities stop his charlatan practice of dentistry, becomes the victim of drink. Then they slowly sink in the mire of the river-bottom of humanity on which they existed. He beats her to death with his hands and, taking her hoarding of money, escapes into Death Valley. The jealous Marcus follows, and when he comes up with McTeague, struggles for the money. The latter beats him over the head with a pistol, but just before the death-blow, Marcus snaps a handcuff over their wrists, so that in the end the big dullard sits manacled to a dead man, facing a death from anguish under the blistering sun of the desert.

Lest the spectator confuse this environment and these characters with other societies and other men, there is a constant parade of the vulgarisms in which they wallow. Their swinish appetites and bestial habits are insisted upon with raw and repelling detail. Grime and squalor, coarseness and rowdyism are elaborately presented. It is all very true, but we dont think it belongs in the theater.

(*Continued on page* 106)

Zazu Pitts, Jean Hersholt, Gibson Gowland—three great actors

of the Month

by LAURENCE REID

NORTH OF 36

The Best Western

THERE is an extraordinary breadth to the scenes which Irvin Willat has contrived for this screen version of the Emerson Hough story, about a great cattle drive across the plains from Texas to Abilene, Kansas—railroad terminus and one of the first cow-towns in the country. Dimension alone is sufficient to make the picture notable among the more pretentious Western melodramas done in the films. Indeed, the director has attempted nothing more than bigness and ruggedness of setting.

But that is enough, as we have said. The scope of the camera is tested in the reproduction of the huge cattle drive described in the novel. To one who knows only that cattle herds consist of "many" animals, the herd which Taisie, Jim and Dan command, is such a one as might have been the pride of all Texas. They huddle, mill and mull about in such a fashion as to make the whole landscape heave and writhe. Onward they go, with the inexorable movement and measured tread of Time itself. It becomes an enthralling spectacle, this sea of movement. It is so expansive that at times it seems as tho Mr. Willat must have pushed back the horizon to give such compass to his scenes.

Running parallel with this seething, physical activity, is the romance which was written as a foreground piece for the atmosphere of the cattle country. Judged on its own, this romance is no "great shakes" and, without the setting, it seems that its brittle and fragile structure would shatter under the weight of its own pretensions. The story tells about the determination of Taisie Lockhart to drive her herd to Abilene and there dispose of it at a favorable price. There is another consideration. The villainous Sim Judabough aims to gain possession of the property. Jim Nabours and Dan McMasters accompany

(*Continued on page* 106)

Jack Holt, Noah Beery, Lois Wilson and Ernest Torrence

Lillian and Dorothy Gish, in one of the most poignant scenes

ROMOLA

The Best Costume Drama

AS everyone knows, this adaptation of George Eliot's greatest novel was made in Italy. In order to establish a historically correct background, Henry King, the director, journeyed to Florence and other Italian cities, taking Lillian and Dorothy Gish and several other American players with him. The result is a gorgeous picture—which is impressive with its reproduction of Florence of the fifteenth century.

We have come to expect great things of Henry King. He has triumphed in bringing forth the historical significance in his fidelity to detail—in his handling of the mobs, and the manner in which its central figures, Savonarola and Tito, dominate the story. It's a picture of grandeur and atmosphere—with the historical side dwarfing the heart interest.

Despite the title of the picture and the character who is supposed to be the central figure, Romola herself is relegated to the background in order to stress the political conflict. It takes some time to get started, due to its collection of scenes, detail, and characters. And it often seems dull because it lacks movement. The attempt to show the plottings and counter-plottings of the Florentines by building up the atmosphere and setting, tends to slacken one's interest. Yet at the same time, the eye is caught and held by the exquisite photography, the massive reproductions, the color and sweep of the picture.

(*Continued on page* 106)

Have You a Pet Superstition?

Here Are Some Stars Who Believe in "Lady Luck"

In a pocket, over his heart, Walter Hiers carries a rabbit's foot which was given to him by a Spanish gypsy, and he touches it when he's afraid things may go wrong. On the rare days when the thirteenth of the month falls on Friday, he makes a wish for good luck, with the rabbit's foot in one hand and a horseshoe in the other. And he's never had a stroke of bad luck on that day

K. O. Rahmn

Bert Lytell has a queer notion about "lady luck." He says he can ward off bad luck best by doing the very things that many people believe will bring disaster. For instance, he always passes under a ladder, and even stands beneath it as long as he pleases

Zazu Pitts has a collection of wishbones that would amaze and delight you. Whenever in doubt about a project, she names one end of the wishbone "Yes" and one "No," then breaks it herself and acts accordingly

Mary Pickford and the new director, Josef von Sternberg, both believe in the horseshoe as a bringer of good luck. The other day they found a rusty old shoe on the studio lot, and picked it up together. We leave it to you to decide whether Mary took it home to nail over a door, or whether her director pocketed it

How many of you knock on wood for good luck after you have made a statement of which you're a bit doubtful? Norman Kerry always does this, and he says that if you turn your head away while you make three knocks, no harm will ever befall you

Whose Hand?

In which the owner of the missing hand stalks unwelcome and by night

By W. ADOLPHE ROBERTS

Illustrations by Edward Ryan

PART III

(*A synopsis of Parts I and II will be found on page* 120)

IT was a night for the balance of which Margot did not even contemplate returning to bed. An atmosphere of the supernatural had settled down upon the house, and against this her clear brain was resolved to strive. Eugene followed her lead with an unquestioning loyalty that showed she would always have to do the thinking for both of them; yet this in him pleased her subtly, aroused a special tenderness for the boyish, brave lover and husband he would be.

She knew if she were in costume by eleven it would be all right, and that the cast would probably eat lunch before settling down to work. It is like that in the movies

Margot believed as steadfastly as she had at the beginning that the amazing hand was part of the body of a living—a sinister—human criminal. But the landlady, Cora Bellew, was doing her best to shake her nerve by indulging in hysterical vows that the house was haunted. And the two Irish policemen were far from taking the mystery in a normal spirit.

Quinlan and Boyle had reported to the station-house by telephone. They had been told to stay where they were and try to get at the bottom of the matter. Their notion of how this order should be obeyed was to prowl heavily about Margot's room and wrangle ceaselessly as to whether any one had seen anything come out from under the bed.

"That movie girl may have been dreaming," insisted Boyle. "But I seen it with me mortal eyes—a white, thin hand, the hand of a ghost, God help us!"

"Ghosts!" argued Quinlan, unconvincingly scornful. "Ghosts! Ain't ye ashamed to have such a heathen thought?"

There remained a point on which no one had a theory to offer. What flame on the carpet had Patrolman Boyle seen the hand extinguish? Margot's light was that of a match she had herself thrown down. His was inexplicable. A frozen horror prevented the company from voicing what was in the minds of all: Would it appear again? But the night passed without further happenings.

Dawn found Margot sitting up with Eugene in Mrs. Bellew's basement room. She felt suddenly stricken with weariness, but fought against it. A day of work lay ahead of her, her first day in the rôle of Conchita in *A Torcador's Love*. She was due at the studio at nine o'clock. There were repairs which even her youthful beauty would need, if she were to appear fresh before the camera, and any physical surrender would neutralize them hopelessly.

She started to her feet and got the still shuddering landlady's permission to make coffee. The three had breakfast together, then Margot overruled Gene's protests and packed him home.

"See you at the shop, old dear," she declared lightly. "If you get there first, keep mum. The story's *my* story. Leave the fun of telling it to me."

Returning upstairs, she expelled the dubious policemen from her room. They could stay on the landing, she said, but she simply had to bathe and primp generally

"I'm not a society bud or a sister of mercy," said Margot. "I'm a picture actress, and if publicity ever harmed anyone in that profession, it's news to me"

in some sort of privacy. With daylight streaming thru the windows, the room no longer frightened her. It would be absurd to believe that the lurker was still there. Somehow, adroitly, he had escaped. Whether he might return was a problem that did not immediately concern her.

Cold cream, mascara and rouge have magical properties in the hands of a clever woman. By half past eight Margot, looking her exquisite best, was on her way to Astoria. She changed in the subway at Queensboro Plaza, got off at Washington Avenue, and walked for several blocks thru a ragged suburban district. The Superfilm Company's vast studio loomed ahead of her like a hangar for Zeppelins. As one approached it, however, one discovered an ornate entrance, with columns and insets of green stone and a sheltered curb for the automobiles of directors and stars.

Margot hurried in, took several turns thru bare passageways and found herself on the main production floor. It suggested all that mysterious region behind the curtain, stage and back-stage, of many opera houses brought together, thrown into one and fantastically jumbled. Tall scenic creations—the sides of buildings, garden walls embowered in greenery, the prows of ships—stood about, or leaned against one another in stacks. Carpenters and other mechanics hammered and hauled industriously at the material for new structures. And here and there, in the midst of the confusion, showed completed sets where work was going on; rooms furnished to the last detail, but without walls on at least one side, sometimes on two and three sides; rooms where actors strolled and mimed, and upon which the batteries of assembled Kleig lights blazed.

The filming of scenes that had been prepared the day before started at nine o'clock sharp, tho following this concession to the boring doctrine of efficiency, the amount of time wasted thru the day, on one pretext or another, was truly remarkable. The movies are like that. Margot knew that her set was not ready, that the instructions she had received to be on time were little more than an official gesture. If she were in costume by eleven o'clock, it would be all right, and then the cast would probably have lunch before it settled down to work.

Yet she changed before she picked her way thru a tangle of props to the far end of the floor, where *A Toreador's Love* had been in process of birth for the past fortnight. May Cheshire, Lulu Leinster and June Moore, in their street clothes, stood in a group with other minor members of the cast. Electric lights shining thru the slats of a cabin on wheels, her dressing-room, indicated that the star, Miss Corinne Delamar, was making-up. Frederick Stoner, for once, lounged silently, while the stage hands adjusted a Spanish balcony. He was a director of the old school whose regular habit it was to cut grotesque capers, launch orders and criticisms at the top of his voice, and behave generally like an escaped lunatic. A signal to the cameraman did not suffice for Stoner. He yelled, "Shoot!" as if that word possessed some magical quality. When a close-up was being registered, he squatted down, cupped his hands about his eyes and peered. If the results were good, he dramatically implored the actor to "Hold it!" and if displeased, he indulged in anguished cursing. A simple call for the lights to be switched on or off came uproariously from him.

Margot could tell by the incurious faces of her friends that Eugene had been discreet. He was standing apart from the crowd, tinkering with a camera, his back toward her.

"Hello, Margot!" Stoner greeted her. "Top of the morning! Sleep well, after that grand little party of yours?"

"Not a wink," she answered. "I was rehearsing the first scene of New York's greatest detective mystery."

"Aw, come on! You look fresh as a daisy. It would take a real mystery to keep you awake all night. You cant convince us that Stella Ball and Old Man Murchison meant that much to your young imagination."

As he spoke, it struck Margot as a remarkable thing

that not once, since she had seen the hand of the lurker under her bed, had the case of Stella and Murchison crossed her mind. She had worked up quite a thrill in telling her guests about those two, but their odd disappearance from the same house had been outdone by the experience that had come to her. Wildly outdone—yes, that was it, she told herself. Yet she wondered now whether there might not be a connection between their drama and hers.

"This was something brand new, Mr. Stoner," she cried excitedly, her plan of building up the suspense thrown to the winds. "A creature without a body or a face. It was in my room for hours. A policeman saw it, too."

"A policeman!" repeated Stoner. Profound surprise and a certain apprehension were in his voice. "You were scared badly enough to call in the police, Margot?"

"Oh, I was scared, all right! I called in Gene Valery first. Stand close, people, if you dont want to miss any of the grisly details."

Her gesture in the direction of the girls was scarcely needed. They were crowding toward her, buzzing like bees, and followed by Valery, calm in his superior rôle of the confidant in a great adventure. She was forced to return half a dozen times to the high spots of her story before the exclamatory emotionalism of the May Cheshire type of mind was sated. But Stoner, from whom she had expected a racy skepticism, listened to her merely with gloom.

"It's a rotten thing to have happened—rotten!" he declared, sourly.

"Why so?" she snapped back, irritated, tho an hour earlier she would have agreed with his comment. "I'll wait a long time for another such break in the monotony of life."

"A low-down burglar sneaking in and out of your room. Nothing very charming in that," he mumbled.

"But, Mr. Stoner—you're absurd. It's an extraordinary mystery that hasn't begun to be cleared up yet. I'm going to solve it."

"Want to be a woman *Sherlock Holmes*, eh? There's a danger in meddling with that sort of thing. It might break into the newspapers."

Margot stared at him, frowning. "I dont understand," she said. "I'm not a society bud or a sister of mercy. I'm a motion picture actress. If publicity ever harmed one in this profession, it's news to me."

"Dont get me wrong, Margot," he blustered. "You know I've done all I could to shove you ahead. When I advise you to lay off of freakish publicity, it's for your own good."

"But I'm not planning to do anything just for the sake of being written up. My investigation will be serious. If the reporters hear about it and come to me, I'll give them a straight story. What is there wrong about that?"

Stoner had become lugubrious again. "I see I've got to say it. You're not a star yet, and you cant afford to pull front page stuff that would make the leading lady sore."

"Oh—Miss Delamar!" said Margot, taken aback.

"Yes, Miss Delamar! Think she'd like to see you in the papers when she hasn't been able to make them in a big way since we started this picture? Not so's you'd notice it!"

"She might become interested herself, if she knew how queer it's all been. Suppose I tell her what happened."

"No. Drop the whole business—please." Stoner's face flushed and his voice sharpened. An angry light burned in his eyes. Margot turned bruskly, walked off the floor and up-stairs to the dressing-room she shared with several other girls. She was furious at the reception she had had from Stoner. It struck her as being unsympathetic, unjust. If his attitude toward publicity for her was sincere, why had he vacillated between one argument and another? First it had been the bogy of freakishness, then the possible hostility of Corinne Delamar. It was too silly! And suddenly Margot began to laugh. She saw beneath the surface now. Stoner had been moved by petty jealousy. He had not been able to endure the thought that Eugene had been associated with her in an adventure, instead of himself. She recalled how especially glum he had seemed, listening to her tell of the help Gene had been. Of course, he didn't want a sequel, which might become a sensation and bracket her name with that of the man he looked upon as an impudent rival.

Margot resolved that nothing should induce her to discuss the matter in the studio again that day. She did not weaken under the avid questioning of the girls of the cast. But it proved difficult to evade Stoner. The director had more approaches than one. He led her aside about an hour after she had reappeared on the set.

"You dont credit me with being in love for the first time in my life, do you?" he asked, in his blunt way.

"Really!" stalled Margot. "I'm not in the habit of considering such things in working hours."

"We're both in a game where love and work are often mixed up, kid."

She loathed him for the implication of favoritism at a price—for calling her "kid." But she controlled herself, and smiled bleakly. "I've told you several times that I cant marry you. Why insist on talking about it?"

"Just so you'll recognize that I do love you. That's all I ask for the present. Now, take that story you told

(*Continued on page 92*)

Dawn found Eugene and Margot still huddled in Mrs. Bellew's basement room. They were weary with fatigue, but none dared voice the question that was torturing the minds of all three—would it appear again?

Reeling With Laughter

Glenn Tryon, of Hal Roach comedies, learned to drive his car by mail. Now Glenn wants his money back on his correspondence course

Even the pigs and the geese grow cocky *Up on the Farm* after they've seen themselves on the screen. You'll all want to go down to the farm after you've watched this Fox Sunshine comedy

Beauty and Olive Borden go hand in hand. After one sparkle from her glowing eyes, Arthur Stone's heart caught on fire, and he's willing to smash all records

First down—five to kill! But Ralph Graves is sure he wont weaken. You'll see this tackle in *Parlor, Bedroom and Plumbers*, played by the Sennett All-American team

It's a good joke, but you'll never guess it till you see it on the screen. But *Our Gang* is always up to tricks, with little Farina in the lead, of course

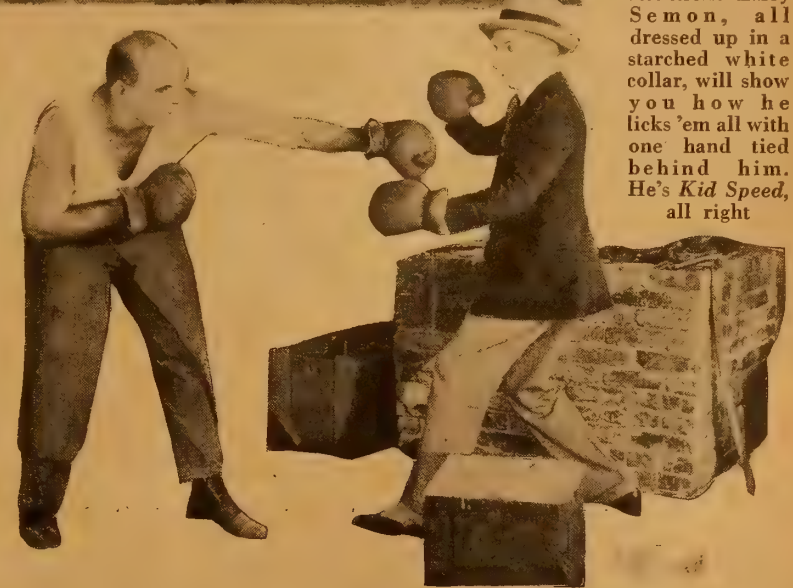
A department devoted solely to tickling the funny-bone. Here we offer an advance showing of laughs from comedies soon to be released

One day among the girls made Billy Bevan a Mormon for life. You'll learn the latest vamping tactics in *Giddap*

In vain Ben Turpin pleads that *Monsieur Dont Care,* but it's no use to try to argue with a lady who does her arguing behind a screen. The shy bride is Madeline Hurlock

It takes more than this to ruin the wedding-day for Harry Langdon and Natalie Kingston. A bad beginning makes a good ending, is the motto for *His Marriage Vow*

There are times and positions in which danger counts for naught. But in this Fox Sunshine comedy, it's "All for love and the world well lost"—even if the bough does break



Jack Dempsey, attention! Larry Semon, all dressed up in a starched white collar, will show you how he licks 'em all with one hand tied behind him. He's *Kid Speed,* all right

What I Can Read in the

A Complete Analysis

ADOLPHE MENJOU

W. F. Seely

ANNA Q. NILSSON

ON the screen one is always impressed with the finished manners and gentlemanly bearing of Mr. Menjou. In every-day life he is the same courteous, well-mannered person.

In reading his character, I find in the forehead excellent mentality. He is a logical thinker, has well-developed perceptives and reflective faculties. Here, too, are shown splendid powers of visualization, an inclination to dream and to picture life as he wants it to be.

The cheeks show a reserved, cautious nature, with well-developed secrecy.

The chin and jaw show a love of the beautiful and artistic; strong likes and dislikes, and combativeness. Here, too, there is shown much endurance. In the long line from the metus of the ear to the point of the chin there is shown executive and business ability.

By his nose I know he is an observing person, quick to notice even minute details; a man with quick judgment, foresight, and splendid ability to concentrate; one who thinks ahead and puts aside for the future. He has an inventive turn of mind and a good sense of values.

His mouth shows kindness, enthusiasm, and interest in human nature. It shows, also, much poise, dignity, self-control, and the ability to be firm. The lower lip shows patriotism and a love of animals.

His hands prove he is a tactful, sensitive, artistic, inspirational nature, one who is interested in the unusual.

The lobe of the ear shows longevity.

In making a summary of his character, I find that Adolphe Menjou is a man of high intellect, quick of action both physically and mentally, an athlete and a good sportsman.

He is orderly, neat, and particular about his personal

ONE of the most natural, unaffected people I have ever met is Anna Q. Nilsson. She makes no effort to impress one with her appearance or her importance. It is a rare treat to meet so real a person.

The outstanding thing about her is the strength of character in her face. Her success has not come thru luck or good fortune but thru ability, hard work, and her strength and force of character.

Most prominent is her splendid development of the will faculties. These are found in the chin and jaw. The long line from the metus of the ear to the point of the chin shows much determination; the firmness of this line indicates that she has put forth every effort in all she has attempted. Her chin shows much persistence, great nervous energy and force rather than physical strength; a great love of all that is beautiful and modesty of her own ability. Here, too, is shown affection. She not only likes affection but she also calls it forth.

In the upper lip there is shown a charitable, enthusiastic, sympathetic nature, with much poise and self-control. The upper lip shows a highly emotional nature with a well-developed maternal instinct, strong likes and dislikes, and great loyalty to those she loves.

The breadth of forehead shows high mentality. She is interested in intellectual and serious things. Above the eyes, tune and rhythm are well developed; she has a good ear for sounds. Back of the hair-line the language sign is well developed, indicating a natural aptitude for languages. She has great susceptibility to color, high individuality, and splendid powers of visualization.

Her cheeks show a reserved, cautious nature. She can keep a secret. Her cheeks show, also, a great sense of

(Continued on page 115)

Faces of the Film Stars

By F. Vance de Revere

Edwin Bower Hesser

BESSIE LOVE

THIS analysis was made under difficulties, for Bessie Love was working in a picture, and between sets was being interviewed by several people.

Miss Love is very girlish, with a pleasing, friendly attitude toward everyone.

In reading her character, I noticed first her chin and jaw. Here are shown persistency, determination, fortitude and endurance, an ability to rebound quickly from defeat or disappointment, and to surmount difficulties. The independence and liberty sign seems to be developing in her jaw line. Such people think independently, have their own ideas on subjects. Her chin shows affection, devotion to family ties and friendships; ability to call forth affection in others.

In the mouth (upper lip) we find love of display and of pretty clothes, sympathy, kindliness, charity, and much enthusiasm and interest in people. In the lower lip we find the maternal instinct well developed. The parentheses about the mouth show pride, dignity, and a desire to lead and excel.

The cheeks indicate that she has the courage of her convictions, industry, earnestness, sincerity of purpose, daring, lack of caution, and good powers of recuperation.

In the nose we find observance, a lack of aggression, quick judgment, a good imagination, and a dislike for details. She learns quickly from everything she sees and hears.

Her forehead shows a good mentality but not the student mind. Tune and rhythm are well developed, showing a love for dancing and music. The music sign is also well developed, proving her musical ability. In the forehead we find also mathematical ability.

Donald Biddle Keyes

MILTON SILLS

WHEN meeting Mr. Sills, one is immediately impressed with his forceful, dominant personality.

In reading his character, one notices first his forehead. It has unusually good breadth and height, indicating well-developed mentality and good powers of visualization, with ability to plan and organize. He is a highly individual person. The lines in the forehead show logical thinking and seriousness. Back of the hair-line there is a development indicating a large vocabulary and a fluent use of words.

The shape of his nose shows that he does not like to work at things in opposition to his tastes. It shows also quick judgment, a good imagination and constructive ability. He is an observing young man and very analytical.

The mouth (upper lip) shows poise, self-control, an interest in human nature, and the ability to be firm. The lower lip shows a love of pets, and strong desires. The parentheses about the mouth denote leadership, pride, and dignity.

The cheeks show daring and the courage of his convictions.

The lobe of the ear shows longevity.

In the chin there is found a love of beauty, and persistence. He is not easily swayed; has endurance and combativeness, and great ability to debate and argue. His chin indicates, also, well-developed business ability. The line from the metus of the ear to the point of the chin is unusually long and shows determination. It has not yet been used to its fullest extent and so it is not so firm as it should be. No one could have the mentality and the business and executive faculties Mr. Sills has without

(*Continued on page* 115)

Critical Paragraphs

Dick Barthelmess has a romantic as well as highly dramatic rôle to play as the hero of *Classmates*. Some of the scenes were actually shot at West Point

Classmates

IT'S an ideal romance that Richard Barthelmess has in *Classmates*. He steps right into the character of the West Pointer and humanizes the rôle with such fine feeling that he appears thoroly lifelike. The picture was made several years ago but there is no comparison with the modern version. John Robertson has actually "shot" West Point and every bit of color and reality of the Academy is caught with marvelous detail. The central character who wins his appointment from a small Southern town and who learns how to become a gentleman and an officer is finely established. It is a most sympathetic study. And Barthelmess brings out the pathos in admirable style when he is dismissed. It is inspiring—this touch.

What follows is a melodramatic chapter of adventure, as the youth is determined to bring back the cad who brought about his dismissal and thus restore himself in the good graces of his sweetheart. There is sincerity back of this picture—and drama and romance. It is saturated with atmosphere. The supporting company is excellent.

If you like stories of African jungle life, you must not miss *White Man*, with Alice Joyce and Kenneth Harlan as the central figures

White Man

A STORY of exile and romance in the reaches of darkest Africa comes forward here—one telling a plot of a highborn lady running away from the altar to avoid a mercenary marriage—and who learns to love the fearless aviator who pilots her to the jungle. There it is in a nutshell. The h. b. lady using all her feminine wiles brings out the chivalry of the youth. But in playing the gentleman, the plot has nothing to offer aside from the effort of an exiled scoundrel to ruin her. The aviator rescues her and eventually turns out to be an old friend of the heroine's brother. And so there is a happy wedding.

Old stuff? Most assuredly. Nothing is revealed that is out of the ordinary—and the director, sensing the plot shortcomings, has tried to hide it with atmosphere. The backgrounds are suggestive. Alice Joyce is appealing as the harassed heroine. Walter Long has the acting moments as the villain, as Kenneth Harlan has nothing to do except wear his uniform becomingly.

Barbara La Marr plays a woman with a dual nature, in *Sandra*; Bert Lytell plays a neglected husband

One of the mellowest of melodramas is *The Midnight Express*. Elaine Hammerstein is the innocent heroine of a dozen terrific adventures

About New Pictures

Sandra

THIS one looks artificial all the way, particularly in its climax when the dream situation, so strongly suggested as a possibility for the director to make it somewhat real, is not taken advantage of—and it reaches its end with considerable straining of the intelligence. It is all about a woman's dual nature. Her passionate side dominates her. So she leaves the domestic hearth to worship at lavish shrines set up for her by European philanderers. The woman is in constant conflict with herself—and Barbara La Marr is called upon for some exacting work which eludes her. So emphasis is placed upon her voluptuous figure.

The action becomes wandering and takes its character with it. The plot is relegated to the background to exploit the lavish settings of the heroine's triumphal jaunt thru Europe. The scenes as a result become repetitious and meaningless. The poor husband is totally neglected. The director has sacrificed every reasonable premise to exploit the picture's expenditures. The players strive to be real, but they fail because of artificial plot and characters. Too much effort is spent in having them stare into the camera.

The Midnight Express

THE business of making good by the dissolute and cowardly son of a railroad president furnishes the plot of this picture. It is an idea that has performed yeoman service on the screen, but dressing it up with fast and exciting action sort of compensates for the hoary material back of it. Indeed, everything happens in the film that should happen in the mellowest of melodramas. It makes no pretense to being anything else. At least, what it reveals is sincere.

As may be expected, the story deals with the rattlers—of how the regenerated hero saves the life of the president of the road—and the latter's daughter when he flags the train. For good measure, it is packed with wild jazz parties, auto smash-ups, escaped murderers who make themselves *de trop* with the innocent heroine—and various other tried and true ingredients. Elaine Hammerstein is

(*Continued on page* 82)

A scene from *The Mine With the Iron Door*, a Western which is a scenic gem, featuring Dorothy Mackaill and Pat O'Malley

***Idle Tongues*, which exploits the evil consequences of gossip, has a notable cast, including Doris Kenyon, Percy Marmont and Lucille Ricksen**

Alma Rubens plays *Gerald Cranston's Lady*, and James Kirkwood her husband, in this interesting domestic drama based on a marriage of convenience

Ian Keith plays the part of the villain in *Love's Wilderness*, with Corinne Griffith and Holmes Herbert as the exemplary characters

That's Out

Keen Comment by TAMAR LANE

Illustrated by Harry L. Taskey

They Do It in the Movies

THE Governor grants a pardon just in time to stay the execution.

The dashing young American always succeeds in quelling the revolution in the South American republic and marries the President's daughter.

The kind and forgiving wife gladly takes the erring husband back after his wild affair with the other woman.

The dashing American always quells the revolution and marries the President's daughter

The husband gladly goes back to his wife after his affair with the gay and beautiful other woman.

But in real life it's different!

The "Discovery" of the Month

GREGORY KELLY, who plays the rôle of the weakling in *Manhattan*. He is a new and pleasing personality to the screen. He will go far if given the right kind of rôles. But will the producers make use of him?

Will von Sternberg Sell Out to the Box-Office?

THE most-talked-of film of the year is *The Salvation Hunters*, made by the young man named von Sternberg. Charlie Chaplin and Doug Fairbanks say that it is a great picture. In truth, *The Salvation Hunters* is not a great picture, but von Sternberg is to be highly commended for the subject he has selected and for the manner in which he has handled the story as a whole. As a director, this newcomer shows promise.

Now, it remains to be seen whether von Sternberg will persist in his energies and announced ambitions to do fine things on the screen, or whether he will, like all the rest who have gone before him, answer the call of "big money" and give himself over to the business of making films for the box-office.

In this will lie the answer to whether *The Salvation Hunters* was a sincere effort, or merely an accident.

Rudy the Great Must Watch His Step

WHEN this column, several months ago, suggested that Valentino had made a mistake in absenting himself from the screen, thus allowing other players easily to steal their way into the hearts of many movie fans, we were bombarded by a score of film followers who ridiculed the idea that anyone could usurp Rudy's popularity.

Time has proved these admirers to be wrong. Not only has Novarro risen to a popularity approaching Valentino, but Rod La Rocque has also stolen his way into millions of hearts, while Jack Gilbert is rapidly becoming one of the most popular players of the day.

Public favor is a fickle thing.

Thank You, Jack

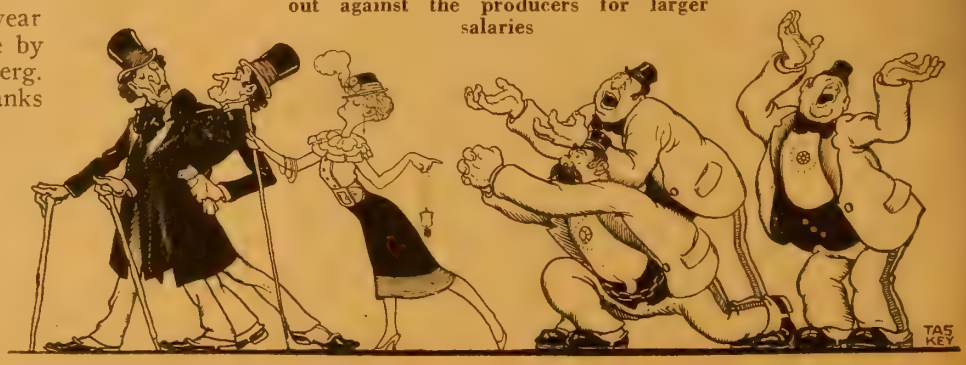
JACK GILBERT is making good the predictions of this column published over two years ago when it placed him among the twelve best actors on the screen and forecast a brilliant future for him as a screen favorite.

Gilbert's work in *His Hour* was sufficient to place him up among the most popular stars of the day, and now *The Snob* proves him to be an actor of rare power and subtlety.

Frivolous Sal, which is a clever combination of heart interest and melodrama, is something radically different in the way of a Western, and proves that McDonald is one of the most versatile producers now engaged in the business of supplying the film public with entertainment.

(*Continued on page* 124)

The actor boom is on again in Hollywood; even the inferior ones are holding out against the producers for larger salaries



On this page we present two of the finest character actors on the screen: Claude Gillingwater and Alec B. Francis. They're both playing in *A Thief in Paradise*—Mr. Gillingwater is Noel Jardine, a crusty old Englishman, and Mr. Francis is Bishop Saville

Mr. Jardine and the Bishop are old cronies, who spend many an evening over the chess board. The Bishop adores rousing his friend's fiery temper by trying to help himself to an extra move (above), but he never gets away with it, as you can see if you glance at the left

Question: Can a Bishop Cheat at Chess?

(You'll find the answer above)

CLARA
BOW

Moen

Since Clara made her little bow
Upon the screen, fans have asked how
To say her name: She'll have you know
That it's pronounced not "bough" but "bow"

P. S.—Above, she's imitating Mae Murray; at the right, she's showing you how Gloria Swanson looked in *The Humming Bird*

Wide World

DAGMAR GODOWSKY

Did you see her trying to vamp Rudolph Valentino in *A Sainted Devil*? She has a subtle and mysterious method all her own. Watch for her in *Playthings of Desire*, and after that, in *The Lost Chord*

Picking Actors for Parts

By HARRY CARR

Keyes

Walter Long can put the most villainous look into his lustful close-ups of any man on the screen

"WHO is the most useful actress in the world?" I asked the casting director.

"What do y' mean—the most useful?"

"Well, if you had to send a company away on a long trip and they were going to make a lot of pictures and you could only send one actress whom would you choose."

I knew what his answer would be before I asked him—Bessie Love! Any casting director in Hollywood would give the same answer. For versatility, little Miss Love is without rivals.

She can be fifteen—or fifty. She is convincing and winsome as a screen sweetheart, yet she can be almost sexless. She is one of the few women of the screen who can make you believe in pure virginal innocence and unsophistication; yet one of her best parts was that of the ruined girl in Neilan's *The Eternal Three*. In Charlie Ray's *Dynamite Smith*, she gave an astonishingly vivid and accurate picture of a prostitute in a tough dive on the Barbary Coast.

Zazu Pitts has no rival for wistfulness, pity and dull despair—the deceived servant girl

THE casting directors tell me that one of the hardest parts to cast in any picture is a mother. Most of them are too sweet and sticky. They are inhumanly loving in their tenderness. One of the best bets in Hollywood for mothers is Mary Carr, because she always preserves a little note of detachment and humor. She can be motherly without being mushy. When it is to be a mother of a duke or a climbing, newly rich heiress—where the mother love has to be a little hard-boiled—the casting directors' thoughts are apt to turn to Emily Fitzroy. She is tall and commanding, with an aquiline face and a haughty carriage. As a villain mother, Josephine Crowell stands alone. She is the one who yanks the crippled children around by their frail, thin arms. Off the screen, she is one of the most charming women imaginable, but she has more mean screen menace than any other character woman.

© Lumiere

Anders Randolph always looks as if he has a lot of brutal, ruthless force underneath his gleaming shirt-front

VILLAINS are the most interesting actors to cast in a picture—and the most important. A really good heroine and a capable villain can carry along a very commonplace hero.

The casting directors like Wally Beery best for a villain if he is going to be rough with men; he is the champion hero beater of the screen. They tell me that when they want a villain to chase the pure, unsullied gell around the room, knocking over the tables, there is no one like Walter Long. He can put the most villainous look into his lustful close-ups of any man on the screen. Noah Beery is a great "heavy" for parts like the brutal and suspicious old husband of the unhappy girl-wife. He has the slow deliberation of a cat torturing a mouse; but he is at his best when he has the mouse actually and admittedly in his claws. Lew Cody is regarded as the best of society villains—the caressing and wily betrayer of young wives. Charlie Gerard is nearly always used when they want a crook in high society—the outcast son of a great family gone wrong.

Alice Terry gives you the idea that if the heroine weren't a missionary's daughter or something, she'd just naturally tear up the scenery

George Seigmann is a great villain, and a great actor in parts where his villainy has the weight of authority behind it, such as brutal army officers, or bestial political bosses.

The funny part of all this is that none of these villains is in the least like this in private life.

I dont know a single villain who isn't charming off the screen. Most of them, by a coincidence, are witty and brilliant talkers. They are, on the whole, the most kindly and unselfish actors in Hollywood. Which almost goes without saying, because no actor with very much selfish vanity would consent so to sacrifice himself.

There is one actor in Hollywood who occasionally does villain parts that stand by themselves. That is Hallam Cooley. His villainy is tossed off with gay, debonair indifference; you never can help having a sneaking liking for him.

WHY the different stars stick to their own particular rôles—the girl whom you adore as a sweet young thing would be a failure as a disappointed wife, and the man you adore as a lover you would hate as an army officer

THERE are two actors with a singular ability to portray stern authority. No one in Hollywood, available to the casting directors, can so convincingly paint a picture of a banker, an editor or a sea captain in a big way as Hobart Bosworth. He has the unmistakable air of a man who has "arrived" by his own efforts, and who has a lot of brutal, ruthless force underneath a gleaming shirt-front. Anders Randolph has a power something akin to this, only he runs more to directness. As a bucko mate or a ruthless man-hunter, he is wonderful. Strangely enough, both Mr. Randolph and Mr. Bosworth are painters; they would be at the easel now if they could choose the career that appeals most strongly to them.

Bessie Love is one of the few screen actresses who can really make you believe in pure virginal innocence and unsophistication

HENRY WALTHALL does a line of parts which are exclusively his by right of conquest. No one on the screen ever has approached him. They are a little hard to describe. He is at his best as a quiet, self-contained man of aristocratic blood, relentlessly consecrated to his own ideals. Stern elegance, so to speak.

ALICE TERRY has a quality that is unique to herself; that makes her one of the most interesting of the "free-lance" actresses available to casting directors. She has an air best described by quoting Stephen Phillips' *Ulysses* . . . "in her wildest abandonment a something withheld." She has a great power of suggestion; she gives you always the idea that, if the heroine were not a missionary's daughter, or the daughter of an aristocrat or something, she would just naturally tear up the scenery. Also, she has humor.

MALCOLM MCGREGOR, the casting directors tell me, is a boy who also has a unique quality. The average screen lover is a lover. McGregor is a young business man in love. He always gives the impression that he has a number of interests and purposes in life; and one of them is getting married to the girl he has found.

HELENE CHADWICK is something like this. When she is wooed and won on the screen, you always have the feeling that she is entering into a marriage that will have its share of love and kisses; but will also have regard for gas bills and country club dues.

There is a practical reality, a down-to-earth quality, to both these actors that is of great value in getting over certain dramatic effects and certain kinds of stories. When you see McGregor win a girl on the screen, you know she has surrendered to a "good provider." And this without losing romance.

Leonard

Lewis Stone is about the only star who can act like a professional army officer of the American type

VIOLA DANA is perhaps the most famous of the free-lancers available to casting directors. She has the unusual combination of high humor with big emotional fire. Viola also has the advantage of a beautiful flapper figure and a whale of a box-office appeal. But, of course, she demands—and gets—a very high salary.

LEWIS STONE also has a line of parts absolutely sewed up. For one thing, he is one of the few actors in Hollywood not to the manner born, who can act like a professional army officer — of the American type, that is. I have seen no actor except von Stroheim who makes a German officer convincing. Even so clever and adroit a young fellow as Ben Lyon put in hours upon hours under the tutorage of an ex-Prussian dragoon captain trying to learn the German formal bow. In the end they had to give it up in despair. Eric von Stroheim has an educated back-bone that knows how.

C. Heighton Monroe

Helene Chadwick looks the kind of wife that keeps count of the bills as well as the kisses

Lew Cody is the very best of the society villains—the caressing and wily betrayer of young wives

BOBBIE AGNEW is another actor who has the inside track on a peculiar line of parts. He almost stands alone as the kid brother of the heroine — to be kissed and cuffed and confided in.

Hulking, slow, loutish awkwardness goes

(*Continued on page* 113)

If you pointed a snub-nosed revolver at a young lady, and ordered "Hands Up!" what would you do if she only waved her hands impishly at you, and then brazenly winked one eye at the revolver?

Turning the Tables

There is one adjective in the English language that suits Madge Kennedy to a T. It is "glorious." Whether she is dancing and dimpling, or whether she is solemn and sorrowful, or whether she is petulant and prankish, or whether she is tempestuous and terrifying, she is ever glorious. Motion picture-goers may well celebrate her return to the screen, for she long ago proved that she was one of its most versatile actresses, just as she has long been considered one of the cleverest stars on the legitimate stage. Her last screen appearance was over a year ago, when she played Molly Townsend in *Three Miles Out*. She has been starring in *Poppy*, a highly successful musical comedy, for more than two years now, which proves to perfection that she can sing and dance as well as act and look the glorious person she really is

"Put up your hands!" barks Madge Kennedy to Conway Tearle, in a breathless scene from *Bad Company*. Conway obeys with one hand, but how about the other? It looks very much as if he were preparing to box the fair bandit smartly on the ear. Do not miss this picture, for the *dénouement* of this particular scene is well worth seeing

"In Days of Old, When Knights Were Bold"

At the top of the page we give you a stirring scene from *Dangerous Money*. Wouldn't the modern flapper just "eat up" excitement like this? Bebe Daniels told us she had the most thrilling time of her life. And doesn't she look as if she really were a lady heart-breaker of "ye good olde days"? We never have seen her in a modern hat half so becoming as this medieval head-dress

Do you recognize the two gallant young gentlemen who are crossing swords so wickedly, to prove which is the braver and, consequently, the more deserving of the beautiful Bebe's favor? Yes, you're correct, the one at the right is William Powell, who played with Lillian Gish in *Romola*. But the one at the left is an almost-new screen hero—Marc Gonzalez, a young Spaniard

Here you meet young Mr. Gonzalez again, in a scene from his second picture, *Argentine Love*. And here is a real puzzle for you: Which is the handsomer, Marc Gonzalez or Ricardo Cortez, who is pictured with him?

AILEEN PRINGLE

This striking study of Miss Pringle was made especially for this magazine. She is posing on the stairway of her beautiful home in Hollywood which she has just closed for several months. She is now in the East, playing opposite Adolphe Menjou in *A Kiss in the Dark*

Henry Waxman

Along the Atlantic Way

Eastern News and Gossip from
HAL HOWE

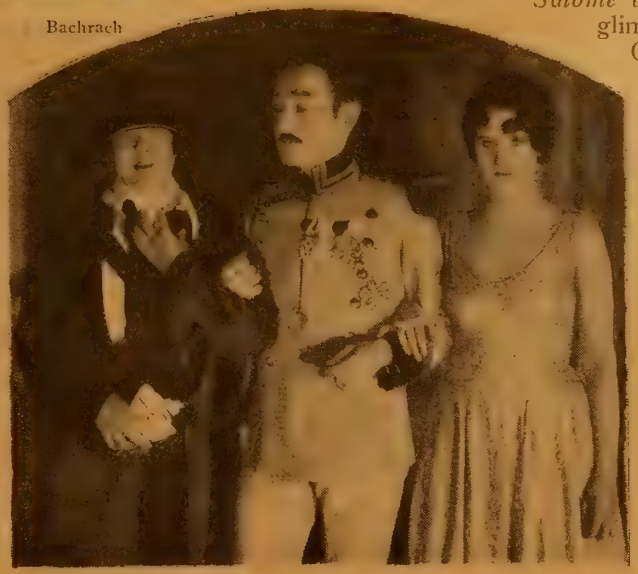
A famous quartet, snapped in Italy. Reading from left to right: Ramon Novarro, Lina Cavalieri, Kathleen Key, and Lucien Muratore

WHEN I dropped in one day last week to see Jack Dillon, who is producing *One Way Street* at the Biograph Studios, I heard a great piece of news. Arriving on the set, I noticed an atmosphere of something different. On the faces of the electricians, property men, cameraman and the balance of the staff, was a broad, appreciative grin. And their eyes were focused on a group familiar to all of you. There was lovely Anna Q. Nilsson, adorably ingénue-ish Marjorie Daw, and the screen's new Adonis, Ben Lyon. They were gathered about the director, Jack Dillon, and all three were patting him on the back and shaking his hands. As I watched, Anna Q. and Marjorie Daw clapped their hands ecstatically and simply gushed—that is the word, simply gushed! Then I got the news. Mrs. Jack Dillon had that day presented a son to her husband, John Francis Dillon, Jr., and the whole producing unit were joining Jack, Sr., in a pæan of joy. In professional circles, Mrs. Dillon is known as Edith Hallor and was the star of *Leave It to Jane* and other Broadway successes. As soon as Richard Rowland, President of First National, returns from Europe, and Colleen Moore returns from the Coast, these two will officiate as godfather and godmother at the christening.

No, no, this isn't a little make-up party, staged in the Barthelmess apartment, it's a domestic scene from *New Toys*, in which both Mary and Dick are playing

Adolphe Menjou, the Prince, and Frances Howard, the Princess, in *The Swan*, pose with Mme. Ferenc Molnar, wife of the author of the play

Bachrach



ON another set I bumped into Milton Sills, Doris Kenyon and May Allison, all bringing their pulchritude (with apologies to Milton Sills) and their dramatic caliber to *The Interpreter's House*, which Lambert Hillyer is directing. May Allison told me that she wanted to get away from the golden-haired ingénue rôles she has been playing, and show the great American screen public what a "reel bad" woman she can be.

OVER at the Famous Players Studios in Astoria, Sidney Olcott was finishing *Salome of the Tenements*, and I got a glimpse of the exotic face of Jetta Goudal, looking the camera out of countenance. Only a few weeks back, I dined with Jetta at the Ritz. She told me then that she felt this rôle would give her a real opportunity to show her wares. She has been waiting a long time for such an opportunity, and, to judge by the general chatter, she *will arrive* in this.

Sidney Olcott was busy directing five hundred people in the Ghetto scenes, when one of the Jewish extras tapped him on the shoulder and pointed out a glaring anachronism.

"You see those lace cur-

World Wide

The Gishes and their mother wave good-bye to their New York friends

tains over J. Cohn's store?" the extra said. Mr. Olcott nodded. "Well, that ain't right at all, 'cause down in Hester Street they never had any lace curtains in those windows."

The setting, which was erected on the huge upper stage of the Paramount Long Island studio, was the largest ever built for a picture made in the East by Famous Players. It showed Hester and Ludlow Streets of New York's East Side.

TOMMY MEIGHAN has returned from Birmingham, Alabama, where he made his exteriors for *Coming Through*. If you want to know what a motion picture star is supposed to do in a social way, just read the list of social and civic organizations which invited Tommy to be present: the Dixie Automobile Show wanted him to drop in as guest of honor for a special gala night, the Better Films Committee desired his presence at dinner, the local theater managers all begged him to make personal appearances, a dozen civic organizations made a bid for his services, and a country club wanted him for University Night!

Tommy had to turn a deaf ear to most of these requests, but when he heard that the Community Chest was having a hard time to raise its budget, he pitched in with a contribution of his own and gave his time also.

WILLIAM DE MILLE has come East with Jack Holt and is ready to shoot *Men and Women*, an intriguing title which I hope will stand. However, dont be surprised if it is released under *Trousers and Skirts*, for what we want nowadays is sex appeal, and *Men and Women* isn't sexy enough. It sounds rather technical. Read the daily newspapers for the balance of the cast. As our forms close, it is not yet announced. When I was in Astoria, E. Mason Hopper had arrived and was busy preparing for the production of *The Crowded Hour*. Bebe Daniels, by the time this goes to press, will have arrived and be busy at work on her fourth starring vehicle. One who should know tells me that Bebe, in *Argentine Love* is lovelier than ever

Ben Lyon congratulates Director Dillon on the birth of John Francis, Jr.

before. How this can be, I cannot imagine, for in *Dangerous Money* I figured she had scaled the peak of pulchritude—couldn't be any lovelier and still be human. *Argentine Love* also marks the début of another Latin great lover, Marc Gonzalez, a Cuban, who deserted *materia medica* for the screen. He did so well in a duel scene with William Powell in *Dangerous Money* that he was given this opportunity in *Argentine Love*. By the way, before I forget it, William Powell is playing "heavy" opposite Dix in *Too Many Kisses*.

(*Continued on page* 102)

Two of the fiercest cross-word puzzle fans in Filmdom are Frank Tuttle and Bebe Daniels

They're Getting Each Other's Number

Above, Director Paul Sloan has put in a short-distance call for Richard Dix. They're great friends, these two. Both are blessed with an amazing fund of energy, and a rare sense of humor—a combination that is bound to win success for anyone. Since starring in *Manhattan*, Richard's fan mail has more than doubled and, as you all know, that means he is twice as popular—and so that means he is just about the most popular of all the film stars

Richard Dix wears a fandango costume—whatever that is—in his new picture, *Too Many Kisses*, and it's the first time he's ever been "all dressed up" for the screen. Frances Howard is his leading lady. Just for fear the few of you, who have not seen Dick on the screen, may think of him as a handsome hero who is always suave and smiling, we give you proof that he's a "regular guy" in this picture from the wonderful scrap staged in *A Man Must Live*

On the Camera Coast

Marion Davies in cute pigtails instead of curls in a scene from the first part of *Zander the Great*

THE return of the Gish girls for the opening of *Romola* was one of the most picturesque and appealing incidents I have ever seen in Hollywood.

It has been five years since they have been in California. When she left here, Lillian was still struggling for recognition. She came back the acknowledged queen of tragedy.

The crowd that met them at the station was almost an index to the Gish girls. There was a group of millionaire producers and famous authors who never succeeded in getting within a mile of them. There was another group that were gathered to the Gish hearts: old stage carpenters with toil-worn hands all slicked up in their store clothes; girl cutters married and bringing down their new babies; seamstresses who had sewed the clothes for the Gish girls in their earlier pictures. Any one who could have witnessed that home-coming without being affected would have to have had a heart made out of re-enforced concrete.

By way of contrast, the actual opening of the picture was the most gorgeous event I have seen in Hollywood. The Gish girls came out on the stage together when the picture was over; and Lillian made a frightened but sincere little speech. They were dressed in quaint, lovely gowns that somehow gave the impression that they were not quite of this world. Out there behind the footlights, they looked like two fragile and beautiful little flowers.

They only stayed from Saturday afternoon until Tuesday morning, when they left again for New York.

Mary Pickford was so anxious not to lose one minute of Lillian that she and her mother took rooms at the Ambassador Hotel during their stay.

After their departure, one of the Los Angeles newspapers commented on the fact that the only three girls who had been seen on the streets of Los Angeles for five years without one bit of make-up—no lip-sticks, no mascara, no powder and no eye-brow smooch—were Mary and Lillian and Dorothy.

"Bobby," the newest member of Buster Keaton's family

Below, the La Plante sisters, Laura and Violet, were snapped before they left Los Angeles for Honolulu

Colleen's favorite Sunday occupation is reading a magazine in a cozy outdoor swing with just her own self for company

IT has been announced that Mary is to do a picture under the direction of the newly discovered

Viola Dana is a little savage in her new picture. *As a Man Desires*

Harry Carr's department of news and gossip of the Hollywood picture folk

genius, Josef von Sternberg; and that it is to be laid, as to scenery, in the steel mills of Pittsburgh. Mary seems, however, to be a little uncertain about it. The truth is, the whole direction and trend of her future screen career seems to be a little uncertain. She doesn't know whether to grow up or remain a little girl on the screen.

Douglas Fairbanks is going back to the scene of one of his early triumphs for his next picture. He is going to make a sequel to *The Mark of Zorro*. The hero is to be a son of Zorro and the great thrill of the drama is to come when the young Zorro is fighting against hopeless odds. A figure comes riding up over the hill to the rescue. It is the old Zorro with his trusty sword.

No, this isn't a tea-garden in China, it's a little open air restaurant near Hollywood, frequented by Carmel Myers, Aileen Pringle and other stars

THE Warner Brothers have made a sensational announcement about Ernst Lubitsch. He is to make another satirical comedy somewhat in the manner of *The Marriage Circle*. This is to be the last short picture he will ever make. Thereafter, he will make nothing but big historical costume spectacles. As an assurance that this plan will be carried out, the Warners have made a permanent budget of $900,000 for each of his future pictures.

MONTE BLUE has struck on stiff shirts and high social atmosphere. Monte wants to do Western outdoor pictures where he can bestride the bucking bronc. In his boyhood days, Monte was a real cowboy; also a locomotive fireman, a hobo, and many other he-man things. And now he has the agony of watching dressed-up actors trying to play cowboy parts while he strides thru drama in the odor of an effete culture. Monte was married not long ago to a lovely little Danish girl who was the model for many of the Howard Chandler Christy magazine covers. They have gone to live in a beautiful bungalow home in Beverly Hills. Of all the actors in Hollywood I imagine that Monte is the most sincere student of the theory and technique of acting.

One of the reasons why Monte is so anxious to do Western stories is they

(*Continued on page 90*)

A sketch of Rex by Mr. Ingram

Dont miss seeing Mae Busch in *Frivolous Sal*; she's a wonder

Mary Astor learned the difficult art of walking with snow-shoes, before she left for Canada, where her next picture is being filmed

Charlie Murphy, the screen's youngest actor, has lion cubs for playmates

A Page of Promising Newcomers

Presenting five players whom our readers feel will be among the Stars of the Future

Alexander

MARY ARTHUR

This child's first screen appearance was in the rôle of Florence, the small sister of "Gentle Julia," in Booth Tarkington's story. Watch for her

Hoover

NINA ROMANO

Much success in motion pictures has been prophesied for this well-known stage star since her first appearance opposite Lou Tellegen in *Blind Youth*

Schellenberg

OLIVE ANN ALCORN

You saw Miss Alcorn as the dancer in *Up the Ladder;* her work won for her a real part in the Universal feature *Phantom of the Opera*

If you liked this young man in *Mrs. Paramor*, you'll be pleased to know he's to appear in other Metro-Goldwyn productions

IRVING HARTLEY

Ball

The handsome hero pictured below gained the attention of all flappers in *Excuse Me*, and afterward in *So This is Marriage*

JOHN BOLES

Bull

We're Asking You:

Are You a Pola Negri Fan?

IF so, you will enjoy her picture on the cover of our April magazine—Pola, in all her dark, barbarian beauty, pictured on a background of flaming red. Inside is *The Mystery of Pola,* by Harry Carr, who knows her well. What sort of woman is she to you? Do you feel you understand her—Pola, the untamed barbarian of the screen, who might kiss a cook or kick a king, if the spirit so moved her? To you does she seem cruel or kind? Condescending or overbearing? Gracious or disagreeable? What do you prophesy for her future? She is capable of almost anything. Will she follow her ambitions and become the greatest actress the world has ever known? Or will she "elope with a hermit and spend the rest of her life hunting wolves or diving for pearls"? Give us your opinion.

Are You a Vamp?

READ what Nita Naldi and Barbara La Marr have to say on the subject. The two greatest vamps of the screen disagree. Nita admits she is a vamp—says she is proud of it. Barbara insists there's no such thing as a vamp—to be called one is an insult. Which one of the two is right? Turn to pages 42 and 43 and decide.

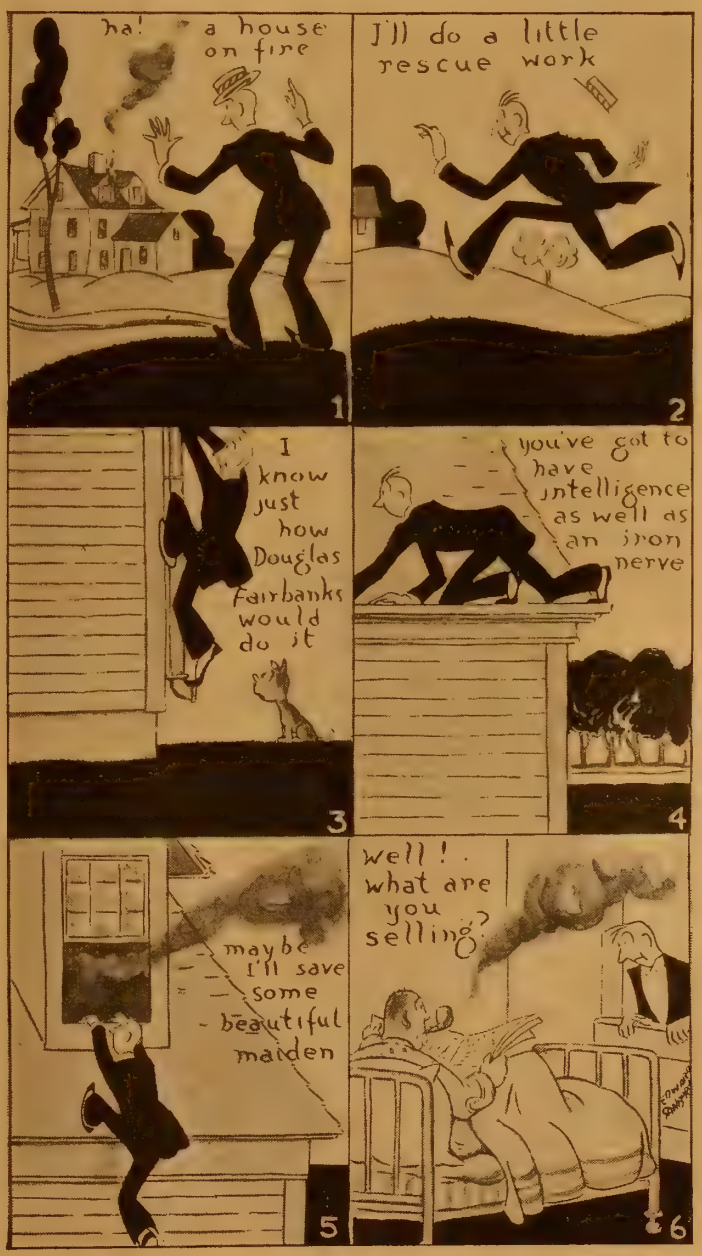
Write Fan Letters?

AND do the stars answer them? If they dont, read *What the Fans Write the Stars,* on page 24. Perhaps you'll find there the explanation of the ominous silence to your letters.

Did you rave? Did you gush? Did you tell them how much you loved them? Or did you offer constructive criticism?

Have You Ever Put a Plot into Practice?

See what happened to Peter the Playgoer when he tried to do a movie rescue


ha! a house on fire
I'll do a little rescue work
1
2
I know just how Douglas Fairbanks would do it
you've got to have intelligence as well as an iron nerve
3
4
maybe I'll save some beautiful maiden
well! what are you selling?
5
6

Are You Superstitious?

WOULD you go around the block rather than walk under a ladder? Would you rather starve than be the thirteenth at a table? Are you disillusioned to know that all movie stars believe in signs and are frightfully superstitious? The men as well as the women! Walter Hiers always carries a rabbit's foot. Mary Pickford would rather die than not pick up a horseshoe. Her new director, Josef M. Sternberg, wont start a picture without one hanging over the set. You'll find *Their Pet Superstitions,* on page 48 of this number, amusing and interesting. Do you know the pet superstitions of any other stars? Or have you some interesting ones of your own?

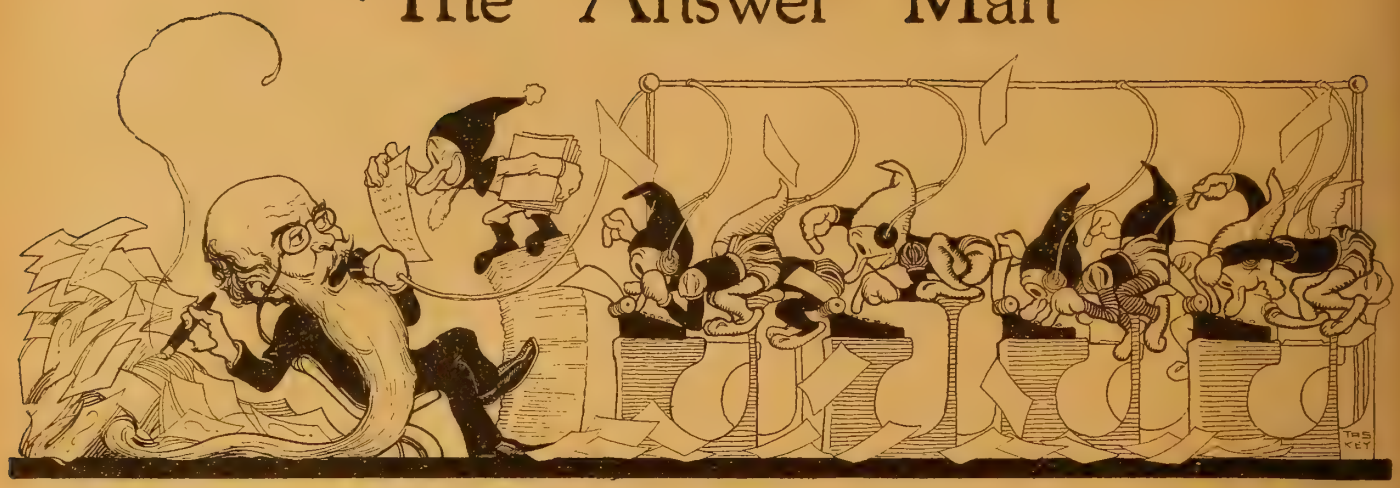
Can You Pick a Winner?

FROM out a thousand shadows who flit across the silver screen in parts obscure and small, can you pick the one that will live and be great from the nine-hundred - ninety - nine who will die? Look on the page at your left. Is the girl or the man whom you picked for a star, pictured here on our page of Promising Newcomers? What is that indefinable quality which makes for greatness on the screen? Who has it whom we have omitted? Whose face would you add to this page? Send us your Promising Newcomer. We will be glad to hear from you.

New Faces?

WHOSE would you like to see in our Portrait Gallery? If you have a favorite whom we have omitted, suggest his or her name to us. Perhaps we can feature that special one in our next issue. We want to hear from you.

The Answer Man



This department is for information of general interest only. Those who desire answers by mail, a list of film manufacturers, etc., must enclose a stamped, addressed envelope. All letters should contain the name and address of the writer, but a fictitious name will be used in answering inquiries if it is written in the upper left-hand corner of the letter. Address: The Answer Man, 175 Duffield Street, Brooklyn, N. Y.

FRANCES K.—So you think I am too snappy for an old man of over eighty. Yes, I liked Norma Shearer very much in *He Who Gets Slapped*. She was born in Montreal, Canada, and is twenty-two years old. Dark hair and blue eyes. Dorothy Mackaill has brown hair and she was born in Hull, England, hazel eyes and is five feet five.

RUTH T.—Money is the ball-bearings on the wheel of life, but the happiest people are often those who have the least. Tom Mix was born in Texas. Yes, married to Victoria Forde.

VIRGINIA F.—But flirtation is detention without intention. Claire Windsor was married to a Mr. Bowes. Charles Ogle was Doctor McGovern in *Secrets*. Conway Tearle is to play in *The Pleasure Woman* for Vitagraph, to be produced in Brooklyn.

MAUREEN M.—Well, men are born with two eyes, but with one tongue, in order that they should see twice as much as they speak! I'll be quiet. Valentino is twenty-nine and Charles Ray is thirty-three. Richard Barthelmess is twenty-nine also, and Ramon Novarro is not married. Alan Hale has started directing his first picture—*The Scarlet Honeymoon*, with Shirley Mason.

PELL.—Well, I am sure glad to see you again. Thanks for the picture. That was a funny joke you sent me. Your letters always brighten up the whole room.

L. DE VITA.—Boil within, not over. He who is most slow in making a promise is the most faithful in its performance. Jack Holt and Lois Wilson have the leads in *The Thundering Herd*. Bebe Daniels is with Famous Players-Lasky.

WENDY.—Well, if every man works at that for which nature fitted him, the cows will be well tended. Reginald Denny is playing in *California's Straight Ahead*. Well, it is this way—calories are units of heat. All bits of food we eat are units of calories, and if you are stout you will probably require about 1900 to 2000 calories a day, depending upon your age and weight. No, that was Gertrude Olmstead as the sister in *George Washington, Jr.* Enid Bennett is twenty-eight. Your letter was mighty interesting.

GUNVOR E.—Well, the number of stars visible with the naked eye is only about 7000, but the number visible thru the telescope is over 70,000,000. Mae Murray is with Metro. Yes, there is a new club, the Pastime Movie Club, Stephen Patrick, 202 Plum Street, Fairport Harbor, Ohio.

BLUE-EYED BABY.—People take great pains to catch each other, but very little pains to hold on to them. Joseph Schildkraut was born in Vienna. Virginia Valli in *The Alaskan*. Lila Lee in *Coming Thru*.

YETTA G. R.—I should say I am good. I swear only by my country, lie only for my best friend, steal only away from bad company, and drink only buttermilk. Too good to be true. Virginia Valli was born in Chicago, Illinois. Yes, of course I am over eighty. Write me again some time.

VICTORIA ESTATE.—I like the way you start off. Carmel Myers is playing in *Ben Hur*, you know. Winston Miller, Patsy Ruth's twelve-year-old brother, has one of the three leads in *Kings of the Turf*, for Fox.

PELL.—Oh, hello! Thanks for "The Dazzling Light." It was sure interesting.

DONNIE M.—Yes, I walk very erect, having been straightened by circumstances. Kenneth Harlan is married to Marie Prevost. Charles Ray's second Ince Picture made under the working title *The Desert Fiddler*, has been changed to *Percy*.

LOUISE W.—Yes, *The Eagle's Mate* was filmed some years ago with Mary Pickford and James Kirkwood in the cast. You're right. Now there is the Honorable Patches Club, with John Bowers as the hero. Write to Helen Gillet, Route 1, Box 383, Inglewood, California.

JACK SPRATT.—How's the wife, Jack? No, neither Liliom nor *Lombardi, Ltd.*, have been fictionized in our magazines. Buck Jones is playing in *The Arizona Romeo*, for Fox, and Jack Hoxie in *The Taming of the West* for Universal.

HARRY I.—Forrest Stanley in *When Knighthood Was in Flower*. Lynn Harding was the King. Betty Compson and Lon Chaney and Joseph Dowling in *The Miracle*. Well, there isn't much difference between the best and the worst of us.

L. L. DIMPLES.—Reckless drivers may be entitled to liberty—but not license. Some philanthropists dont even let their right hands know where their left hands got it. Renée Adorée is not married. Your letter was very interesting. Beverly Bayne, Dorothy Devore and Louise Fazenda have all been loaned by Warner to star in *Cheaper to Marry* for Metro-Goldwyn.

BILLY BLUE EYES.—Warner Brothers for Monte Blue. Buster Collier and Ian Keith are included in the cast of Nazimova's *My Son*: Malcolm McGregor and Alan Roscoe in *The Girl of Gold* with Florence Vidor. Yes, he laughs most who has fine teeth.

ADE D.—You will have to have more than experience, Ada, to get into pictures. There are a lot of experienced players out of work.

MICKY.—How are things in Gay Paree, Micky? You refer to Jetta Goudal in *The Bright Shawl*. I liked your stationery too. I should say I do do cross-word puzzles. Who isn't doing them over here? The discovery that the cross-word puzzle dates back to 2000 B. C. doubtless accounts for the obsolete words in the modern ones.

DICK'S ADMIRER.—Everybody gets bumped now and then. Some get it harder than others. Richard Barthelmess was born in New York City. David Powell is included in the cast of *Kings in Exile*, with Alice Terry and Lewis Stone.

EREGON ROSE.—Robert Frazer is not an Indian, no more than I am. The home of the President was named the "White House," after the home of Martha Washington, in New Kent County, Virginia, in which her wedding occurred. Laura La Plante in *The Ramblin' Kid*.

MARION S.—Well, I will be glad to help you any time, but when you ask for the cast of about ten pictures, I will have to pass. Buck Jones was born in Vincennes, Indiana, and he is twenty-nine. Victoria Forde is Tom Mix's wife and he is forty-four. Well, it is easier to get married than to stay so.

M. W.—You want an interview with Lewis Stone. And now the Norma Talmadge Correspondence Club, Constance Riquer, 14207 Northfield Street, East Cleveland, Ohio. Kenneth Harlan will probably play opposite his wife in *Recompense*.

ERMINA G.—Of course, I am an old man—with a long, long, beard. It sure does come in handy these bitter cold days. So

you like Pierre Gendron. Sidney Chaplin is going to play any time for a Distributing Company.

THE SAINTED DEVIL.—Really! J. Warren Kerrigan's name stands for Jack. That was Norman Kerry. That was Lincoln who said: "You can fool all of the people some of the time, and some of the people all of the time, but you cannot fool all of the people all of the time." Glad to hear from you.

BONNIE.—Yes, I do admire the man who raises a family, pays his bills, and minds his own business. The pictures you mentioned are to be released thru Pathé Exchange. Monte Blue in *The Lover of Camille*; Huntley Gordon in *Ne'er the Twain Shall Meet*.

DICK.—Ha, ha—how to get rich—manufacture something people dont need. You can reach Ernst Lubitsch at Warner Brothers, Sunset Boulevard and Bronson Avenue, Los Angeles, California.

ROBERTA H.; INQUISITIVE; JUANITA; MILDRED F.; WILD PEGGY; MARY A.; CURIOUS KIDS; CURIOUS COOLIE; ALICE M. W.; VICTOR; MOVIE BUG; DOROTHY S.; RALPH L.; MARTY; MARION L.; CHERRY D. Your letters were very interesting. But I had to put you in the alsorans.

DORIS A.—Virginia Warwick is married to Jimmie Adams. David Powell in *Kings in Exile*. Aileen Pringle in *One Year to Live*, with Antonio Moreno, Rosemary Theby and Dorothy Mackaill.

TOMMY LOU.—You say the reason telephone girls are called operators is because they cut you off in the middle of a conversation. Lloyd Hughes is married to Gloria Hope. Marjorie Daw has the lead opposite Ben Lyon in *The One Way Street*.

THOMAS F. K.—No, Ramon Novarro never played in *Monsieur Beaucaire*. I know of no such picture. Robert Frazer is six feet and weighs 170 pounds. Brown hair and eyes and not married.

HARRY AND EDDY.—Fred Thomson is married to Frances Marion. Well, there is no trouble so great that can stand up in a busy brain. I never worry, what's the use. Everything is going to be all right, as Ernest Truex says. Anyway, when the outlook is not good, try the uplook.

MARVIN.—Thanks for the picture. Warner Baxter was born in Columbus, Ohio. He is married to Winifred Bryson and they are living in Hollywood, California. Mary Pickford's next is to be a story of the Pittsburgh steel mills. Joseph Sternberg will direct.

SUNKIST.—Ah, that's grapefruit! Giving advice is an unnecessary responsibility—and it is not popular. Tom Mix is forty-four, you know. Billie Burke, Clara Bow and Mae Marsh have red hair. Jack Holt was born May 31, 1888. George Walsh is playing for I. E. Chadwick, a new producer.

KITTY P.—Raymond McKee is married to Marguerite Courtot. Walter Miller in *The Rapids*. Norma Talmadge still has three productions to make for First National before starting her releasing contract thru United Artists. They will probably be *Two Women*; *Kiki*; and *Mme. Pompadour*.

WHAT'LL I DO.—Well, I am glad you get enjoyment in reading my answers away off in Paris. No, Pierre Gendron is not American. Address him at Warner Brothers, Sunset Boulevard and Bronson Avenue, Los Angeles, California.

FLAMING LILY.—No, I try to please my readers when I can. Fatty Arbuckle is playing in vaudeville in Paris and will later go to Berlin to play there. Home is the place where we are treated best, but where we grumble most.

HELEN K.—No soft soap please, soap is often made of lye. William Haines is with Metro-Goldwyn. Yes, naturally, I like to hear the nice things that are said about this department. I believe it was Bulwer who said: "How a little praise warms out of a man the good that is in him, and the sneer of contempt which he feels to be unjust chills the ardor to excel."

TONY FAN.—Yes, indeed, your favorite motion picture star is very happily married. Above, meet Mr. and Mrs. Antonio Moreno

VIOLA S.; MARIE B.; THE UNLUCKY; NETTIE; LOUISE D.; MISS KREITZBERG; FLORIDA; HELEN C.; J. HOXIE ADMIRER; MARY P.; TOMMY LOU; ANNIE M.; DOTTIE; INTERESTED; SOPHIE; GEORGE T.; JACK C. P.; JANET G.; HAZEL EYES; HELEN M. D.; MIGGS AND ROY D. O. BOY. Your letters were just the thing, but all of your questions have been answered somewhere else in this department.

ENZEDDER.—Thanks very much for the little black cat calendar. I have it hanging right over my desk, where I can see it all the time. I dont know whom you can be referring to when you speak of Beatrice. Creighton Hale isn't doing much these days. So you liked *Anna Christie* better than you did *A Woman of Paris*. Lila Lee and Thomas Meighan are playing together again in *Coming Thru*. The young lady you mention is married, but she has no small son. Your letters are always mighty interesting, so write to me often.

MISS RUBY W.—Well, you cant bring sunshine into the lives of others and keep it from yourself. Lewis Stone is with First National. Billy Sullivan and Marceline Day are included in the cast of William Desmond's *Red Clay*.

PEGGY.—No, no, Baby Peggy is not a Jap.

FICTITIOUS BILLIE.—So you liked Colleen Moore in *Flirting With Love*. Margaret Landis and Cullen are brother and sister.

MOLLY H.—When we are young, we have all we can do to keep from laughing when we shouldn't; when we grow older, we have all we can do to laugh when we should. Monte Blue is with Warner. No, I haven't seen *The Fake* yet, but I hope to.

STEWART.—Well, you do say such very nice things about this department. Yes, the Bushmans and Baynes are still married. No, Norma Talmadge has no children.

NOBODY'S DARLING.—Rudolph Valentino has decided that after all, his first picture for Ritz-Carlton will be *Cobra*, Nita Naldi has the lead opposite. Incidentally, Rudy has shaved off his beard. I can see that Adolphe Menjou is one of your favorites.

W. ROA.—You sure have the right idea.

ROSALIE L.—Ben Lyon is twenty-three. Irving Cummings is with First National. Mary Miles Minter is reported engaged to Commander Harold H. Ritter of the U. S. N. Well, I manage three meals a day. To eat is human—to digest, divine.

MARY MC.—There is really no way I can help you get into pictures. I'm sorry, indeed.

GIBRALTAR.—The old rock himself. Well, they cant call you a brick anyway. No, how do I know whether Gloria Swanson is going to let her hair grow. They tell me that it is the style to let hair grow. Your letter was mighty interesting.

C. E. K. QUEENSLAND.—Vivian Martin is on the stage, you know. Yes, travel tends to broaden one, but a padded coat will do it, too. Eugene O'Brien is playing opposite Virginia Valli in *Siege*, with Mary Alden as the Aunt and Marc McDermott as the Uncle.

GERALD M. K.—Dagmar Godowsky played in pictures for some time. Conway Tearle has had several wives.

LUCIO R.—I should say your letter was interesting. Speaking about Clara Bow, she is heading the casts of *Capital Punishment*, *Free to Love* and *The Boomerang*, all for Schulberg Productions. Niles Welch is with Vitagraph.

GEORGINA.—Yours sure was a treat. No, indeed, my beard isn't a joke. It's quite a necessity to me. Yes, Sigrid Holmquist is playing in *The Pleasure Woman*, adapted from the novel, *The House of Lynch*.

M. L. B.—Bobby Connelly was the little boy in *Humoresque*. Gaston Glass was the lad grown up. No, Ben Lyons isn't in the cast. Agnes Ayres in *The Awful Truth*.

HOT DORG.—It's a question which you enjoy most, attracting praise to yourself, or detracting praise from others. Charles Mack is playing in *Bad Company*. He is married to Marion Lovers, and Anna Q. Nilsson to John Gunnerson.

CHIPPY.—Mae Murray is five feet and weighs 100 pounds. Alberta Vaughn is twenty.

Letters to the Editor

WE are giving our readers a chance to express their opinions in print, and to be paid for it. For the best letter (which we will illustrate) we will pay five dollars. Writers of other letters published will receive three dollars; extracts from letters, one dollar. Be brief, and to the point. Write us a snappy, interesting letter of from two to four hundred words in length. Give your *reasons* for your likes or dislikes. Do not neglect to sign your name and address, altho we will use your initials only, if requested.

Page the Casting Director

DEAR EDITOR: It's not "what's wrong with the movies?" It's "what's wrong with the casting director?" For he deserves a large part of the blame for ruining pictures that might otherwise be splendid.

If there is one thing more vital than any other to the success of a picture, it is the casting of the psychological type into at least the principal rôles. Yet many casting directors show no discretion whatsoever and insist on assigning the rôles with an utter disregard of type.

If Miss Blank, the popular flapper actress, has proved a good box-office attraction, the casting director, in order to use her name as bait for unsuspecting fans, will cast her in a tragic, emotional rôle, wholly unsuited to her, perhaps one entirely foreign to her personality and ability.

The best example of this sort of bone-headedness is Viola Dana in *Revelation*. Also—but I wont judge Colleen Moore until I see her in *So Big*, tho to me Florence Vidor would make a far more convincing *Selina* and is much better suited to the rôle.

Another victim of this monster of indiscretion (I refer to the casting director) is Percy Marmont. He is one of the very few screen stars who have the power to interpret a character in a natural, restrained manner; yet, whenever he is given a rôle, it is played down, and someone far less deserving than he is takes the laurels. As Valentino is the great lover, Charles Ray, the country boy, so Percy Marmont is the psychological man for the idealistic rôle. If someone with foresight would only recognize this and sign him up for a really big part, what a picture could be made! Then others might realize his sterling qualities and he would become one of the big personalities of the screen.

There are other capable actors and actresses of the highest ability who, if they were only given a chance by that champion blunderer, would make pictures that would be remembered in the future as the very best of their kind. May some of the unhonored and unsung artists be appreciated in the near future, and given a chance to show exactly what they can do!

R. E. M.,
Quebec.

More Pshaw! Mr. Shaw

DEAR EDITOR: Editorial, *Pshaw, Mr. Shaw!* in December issue is fair enough.

In my opinion it strikes at the root of what is wrong with the whole motion picture industry, or, rather, what the people *think* is wrong with it. For the people in general know as little about the industry as they do about Soviet Russia, and those who pop loose with a personal opinion in a trade article, interview or feature article, usually come of the herd who know the least about it.

To me it seems somewhat flimsy when someone cracks loose a lot of hunches, procured with one eye outside the studio fence. To review a film is not grasping the truth of that which produces it.

Mr. Shaw's opine should not mean anything to anyone but Mr. Shaw. The same is true of other attempts to knock the polish off the industry. I often wonder what Tamar Lane tames. I am wondering now just how Walter Haviland answers his own question, *Why Did They Doll Up Dempsey?* He speaks of the "olden days" and the "picturesque mug." Mr. Haviland should have been with me one day in Salt Lake City as I stood in front of the old Zang bar. He would have seen a half-baked roughneck draped awkwardly in the doorway. Enter the old Jack Dempsey of Grand Theater fame, trotting along doing his training. A sarcastic remark dribbled from the booze-soaked human curtain in the doorway. Blam!!! In the result of that scrap I saw the answer to Mr. Haviland's question. Jack Dempsey's appearance in that battle and his appearance "dolled up" in the picture today, is answer enough. But if Mr. Haviland did not know the Dempsey of other days, "before the dawn," he is excused. After all, pictures are not teachers; they are entertainers.

P. V.,
Alhambra, California.

The Rise of Rudy

DEAR EDITOR: Once upon a time there was a young man who was not a perfect specimen of American manhood, neither remarkably dauntless nor brave. His appearance did not suggest shining virtue nor impeccable nobility. The casting directors whom he interviewed decided he wasn't the sort of man to appeal to our American girls. He did not seem fitted to jump off cliffs, rescue maidens in distress or register high-minded devotion in the close-ups. But they admitted he could dance well and that he was what was recognized about the studios as a good type for the "society villain." They forgot to find out whether or not he could act—but sometimes the big movie organizations are careless about minor details.

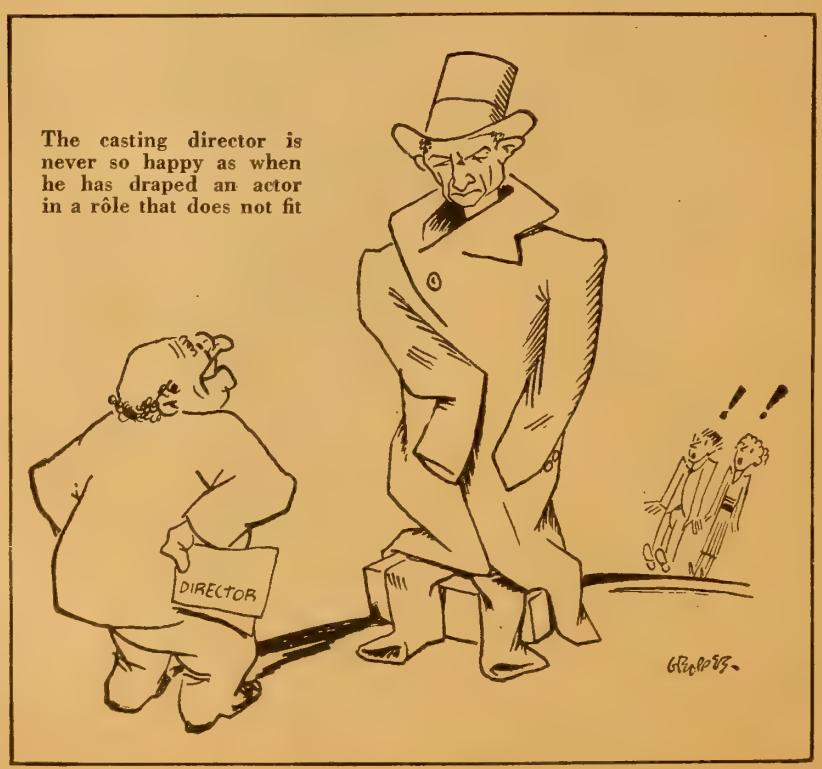
At any rate Rudolph Valentino got into the movies.

Here, then, is my theory of his phenomenal rise to stardom—this man who is not a hero in real life, but a sensational success on the screen. It is this:

He does not look like your husband. He is not in the least like your brother. He does not resemble the man your mother thinks you should marry. He is not like the nice boy who takes you to all the high-school dances. Women throng to see him in motion pictures because he typifies *Romance*. He is the hero of the love affair you always longed for, but never had.

The men who know him in business like him. But they dont understand the reason

(*Cont'd on page* 107)



The casting director is never so happy as when he has draped an actor in a rôle that does not fit

The DUCHESSE de RICHELIEU tells how to have A Lovely Skin

"The woman whose life is given not only to Society but to concert-singing must always appear with a complexion fresh and radiant.

"Care of her skin, second only in importance to the care of her voice, can best be obtained by the daily use of Pond's Two Creams. They keep the skin exquisitely soft and lovely."

Duchesse de Richelieu

THE DUCHESSE de RICHELIEU

Twice an aristocrat. Before her marriage to the head of one of the oldest houses in France she was a "Baltimore belle" of one of the first families. Today she is a social leader in France and the United States. Above, a glimpse of the music-room of her New York home, "The House on the River."

HAIR full of golden lights, shadowy blue eyes and a cream-and-white complexion which makes everybody turn to look, women with envy, men with delight. The charm of a nature gay, generous and sincere.

These make the Duchesse de Richelieu a woman everybody loves to see—and to know. And to hear, too, for she has a lovely soprano voice of limpid tone.

In the exclusive social set of Baltimore —always famous for its "Baltimore belles" —she spent her gay girlhood. But since her marriage to the head of one of the oldest titled families of France, she is oftener seen in the smart circles of Paris. And in New York, too, where her home, "The House on the River" is the scene of many gatherings of the socially elect.

Among its lovely old furniture, books and *objets d'art* from France—many of them handed straight down from the great Cardinal de Richelieu, himself—she moves, a hostess full of grace and charm.

The Duchesse de Richelieu was determined that her cream-and-white skin should remain always as fresh and youthful as it is today. For, she said, "the woman whose life is given not only to society but to concert-singing is compelled to appear fresh and radiant."

When she learned of the Two Creams that beautiful women everywhere depend upon to cleanse and protect the skin, she declared: "They keep the skin exquisitely soft and lovely." This is the method the Duchesse approves:

Pond's Cold Cream for Cleansing. At least once a day, always after any exposure, smooth the cream liberally over your face and neck. Let its pure oils bring to the surface dust, powder and excess oil. Now wipe off all the cream with a soft cloth. Repeat the process. Just look at your skin now—as refreshed as rose-petals washed with dew!

Next, Pond's Vanishing Cream for a Delicate Finish and Protection. Smooth on just as much as your skin will instantly absorb. Now see how soft and even the surface looks—transparently lovely. How well this cream takes your powder, too—holding it in a velvet grip long and evenly —and how perfectly it protects you from soot, wind and cold.

Try for yourself, today, this method which all the world's lovely women are pursuing. You will find that Pond's Creams will keep your skin as creamy-white, as soft and fine as the Duchesse de Richelieu's own. The Pond's Extract Company.

THE PRINCESSE MARIE DE BOURBON
THE PRINCESSE MATCHABELLI
THE VICOMTESSE DE FRISE
LADY DIANA MANNERS
MRS. MARSHALL FIELD, SR.
MRS. CONDÉ NAST
MRS. O. H. P. BELMONT
MRS. JULIA HOYT
MRS. GLORIA GOULD BISHOP
MRS. CORDELIA BIDDLE DUKE

are among the women of distinguished taste and high position who approve Pond's Method of caring for the skin.

FREE OFFER: *Mail the coupon and we will send you free tubes of these two famous creams and an attractive little folder telling how to use them.*

The Pond's Extract Company, Dept. C
143 Hudson Street, New York.

Please send me your free tubes, one each of Pond's Cold and Vanishing Creams.

Name.....

Street.....

City..... State.....

FABLES IN CELLULOID

By MARGARET NORRIS and HELEN HOKINSON

"I'll Pay You Well For Him!"

To a poor and improvident couple in Hollywood was born an unwanted child. A babe of extraordinary beauty. One day as the mother aired him in the park, a beautiful lady said to her, "If you will rent me this baby to act in my picture, I'll pay you well."

The mother consented gladly. They called for the baby in a limousine and returned him a few hours later with a fat check pinned to his bonnet.

"Now we need work no more!" cried the mother, waving the check before the father. "Our baby will support us."

But, blinded by the easy money, the parents let him be worked so hard they did not notice he was growing thin and fretful until the lovely lady said, "You have neglected your baby's health, we must find another for our picture."

"See!" cried the angry father to the mother, "You have killed the goose that laid the golden eggs. Now I must go to work!"

Moral: *Greed to need doth often lead.*

He Longed To Throw Custard Pies.

A MAN who for years had played only the rôle of a "heavy," grew tired of being stupidly bold and bad and having the audience hiss when he entered. He longed to become a comedy star, to throw custard pies, chase in and out revolving doors and flirt with scantily gowned women.

So he bought himself some Charlie Chaplin shoes, a pair of eyebrows that did not match, and appeared before the director to pull off some comedy stuff.

At his first stunt nobody cracked a smile.

At his second one, everybody yawned.

At his third, one of the electricians chased him off the set and they proceeded with the regular business of the picture.

"Never mind," said the Heavy, "only nit-wits go in for comedy, Melodrama has much more class." And he pasted on the familiar black mustache of the villain.

Moral: *It is easy to despise the unattainable.*

"You Poor Rube" said the Screen Hero.

Two brothers, a farmer and a screen hero, laid a wager as to which one would be the richer in ten years.

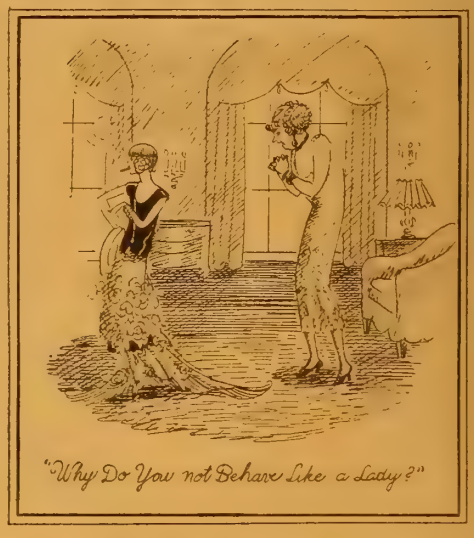
Said the screen hero to the farmer: "You poor rube! my salary is more in a week than you can lay by in a year. I will spend like a drunken sailor for nine years and beat you by saving for just one."

So he built himself a magnificent home, bought many cars, married a beautiful wife, and cut a wide swath from coast to coast.

But the farmer sold his crops in the best markets, saved every cent and banked the profits. The value of his land increased with time and at the end of five years he was in clover.

Meanwhile the screen star had grown so extravagant he couldn't economize; his debts were piled sky-high when he lost his job. And he had to borrow money from the farmer.

Moral: *Plodding often wins the race.*



"Why Do You not Behave Like a Lady?"

A WOMAN who, altho long past her first youth, was still playing flapper rôles on the screen, was horrified by the carryings-on of her own flapper daughter.

The girl carried her own hip flask, smoked like a chimney, danced each night until dawn, and flirted outrageously with every man she met, whether on or off location.

The newspapers were full of her escapades. Ministers made her the subject of their sermons. From coast to coast she was known as what the young girl should not be.

Scandalized by what she saw and, still more, by the reports that came to her from all sides, the mother called her daughter to her and said:

"My child, why do you not behave like a lady?"

"Mother," replied the girl, "why do you not show me how?"

Moral: *Example is the best precept.*

"But Your Highness doesn't even know who I am."
"Too true," sighed the Prince; "I only know I have foundered in the waves of your hair!"

Jacqueline Harwood

---that night she danced with the Prince

The Most Thrilling Moment of my Life

by Jacqueline Harwood

When I first got to Paris, some months ago, I was the most excited girl you ever saw. How eagerly I anticipated the many delights of this capital of youth and gaiety—the hundreds of interesting places to visit; the inspiring monuments and marvelous cathedrals; the fascinating shops, lovely mannequins, the races, the wonderful art galleries—to say nothing of the myriad receptions, balls and other court affairs to which I had *entree* through my friends among the inner circle of the American colony!

During the next few weeks my life was one lovely dream, but there was one great disappointment in store for me. Frankly, I didn't seem to meet with my usual success at these social affairs.

Naturally I was mortified when I realized this, and I set about to find the reason. Finally in desperation I begged my trusted friend, May Norton, to tell me what was wrong.

At first she hesitated. Then when she realized I was in earnest she tried to help me.

"What feature do you think is most important to a girl's beauty, Jacqueline?" she began tactfully.

"I'm not sure if I know," I replied.

"Well, if you'll notice you'll see that all the real popular girls here have very thick hair and keep it beautifully marcelled. The men of France are very critical about a woman's hair, and——"

She didn't need to finish her sentence. That was where the trouble lay — my tousled, scraggly hair! How unattractive it looked that moment, as I turned a troubled glance into the mirror!

May tells her secret

"But what can I do," I asked anxiously. "I have had marcels galore. My hair looks fine for a while, but soon it's straight and scraggly again."

"That's just the trouble," May replied, "you've been having it marcelled too much. It has taken all the life out of your hair. You know, every operator does it differently and puts the waves in a different place. That's what makes your hair so unruly."

May hesitated a moment and then walked over to her dresser. Opening the lower drawer, she pulled out a queer little elastic contraption and a bottle of liquid.

"I used to have the same trouble you're having," she continued, "until I learned about this curling cap. I got it just before I left home—and since then I've never had any more trouble with my hair."

It took but a moment for her to explain how this simple curling device worked; how it put in the waves without applying heat and, by always getting them in exactly the same place, *trained* the hair to *stay* marcelled.

In a second May had a towel about my shoulders and was giving me an actual demonstration of her new discovery. I could hardly wait the fifteen minutes it took for the curling fluid to dry. Finally when May removed the cap and told me to look in the mirror, what a delightful surprise it was! Instead of the unruly, scraggly locks I was accustomed to seeing, there was the loveliest marcel I had ever had!

On with the dance!

The next night was to be held *la Grande Bal Masque*, which it was rumored Prince Dimitri was to attend incognito. Before dressing that evening, May let me try her curling cap again. This time my marcel was even more beautiful, so I went to the ball with pulse beating fast and hope running high.

About midway of the evening I noticed a pair of burning eyes focused on me. They belonged to a tall, graceful young man whose handsome face was only partly hidden by a tiny mask. His regal bearing told me here was the Prince.

The rest seems like a dream to me.

I remember being held in the strongest arms I've ever felt. I remember floating through the most beautiful waltz I've ever heard. I remember a stroll through the conservatory, where a melodious voice murmured "sweet nothings" in my ear. I remember many other dances with the fascinating Prince — and hundreds of envious eyes that followed every step.

I shall never forget that evening as long as I live. It was *my* night. Yes—thanks to May Norton and an ingenious American inventor—*that* was my night!

* * *

You may be sure I was never a "wall flower" after that. Immediately I ordered a curling outfit for myself, and as I continued to use the remarkable Curling Liquid and Curling Cap my hair constantly became thicker, glossier and more wavy. I felt it would be no more than fair for me to write the inventor about my wonderful experience and thank him for what he had done for me. I felt that I would be doing a fine thing, too, for thousands of other girls who have the same trouble with their hair that I had. To them I cannot recommend this Curling Cap and Liquid too highly.

To put on the Curling Cap, simply extend the elastic headband with the hands and bring it over the hair. Then with the fingers or an orange stick, you puff out the hair in little "waves" and let them dry in this position

(Patents pending)

After you have adjusted the Curling Cap you can read or finish dressing while the Curling Liquid is drying. It takes only 15 minutes—and then you will have the loveliest marcel you ever saw!

Try it at our risk

Thousands of girls and women will have Miss Harwood to thank for this opportunity, for at her suggestion, we are going to give them a chance to convince themselves of the remarkable results they can get with McGowan's Curling Cap and Curling Fluid, without risking a cent. Ninety-eight women out of a hundred who try this Curling Cap are most enthusiastic about it and can't say enough in its favor. They are the best advertisements we could have, so naturally we are anxious to get the McGowan Curling Outfit into their hands as quickly as possible.

Send no money—just mail the coupon

You don't have to risk one cent to try the McGowan Curling Outfit in your own home. Simply sign and mail the coupon. When the postman brings your outfit, just pay him $2.87, plus a few cents postage, and your marcel worries are at an end. After you have tried this magic Curling Cap and Curling Fluid for 5 days, if you are not perfectly delighted with results—if it doesn't give you the most beautiful marcel you ever had and improve your hair in every way—simply return the outfit and your money will be refunded without a single question.

If you are tired of wasting your time and money on expensive beauty parlor marcels; if you have trouble keeping your hair marcelled and looking its best; if you want the beauty that rich, glossy, curly hair will bring, take Miss Harwood's advice and don't put it off another minute. Sign the coupon now and mail it right away. Remember, you do not risk a single penny.

COUPON

The McGowan Laboratories
710 W. Jackson Blvd., Dept. 26, Chicago

Dear Mr. McGowan: Please send me your hair curling outfit, which includes your newly invented Curling Cap, and a bottle of Curling Liquid. I agree to deposit $2.87 (plus postage) with the postman upon its delivery. If I am not satisfied with results in every way I will return outfit to you within five days and you are to refund my money.

Name.....

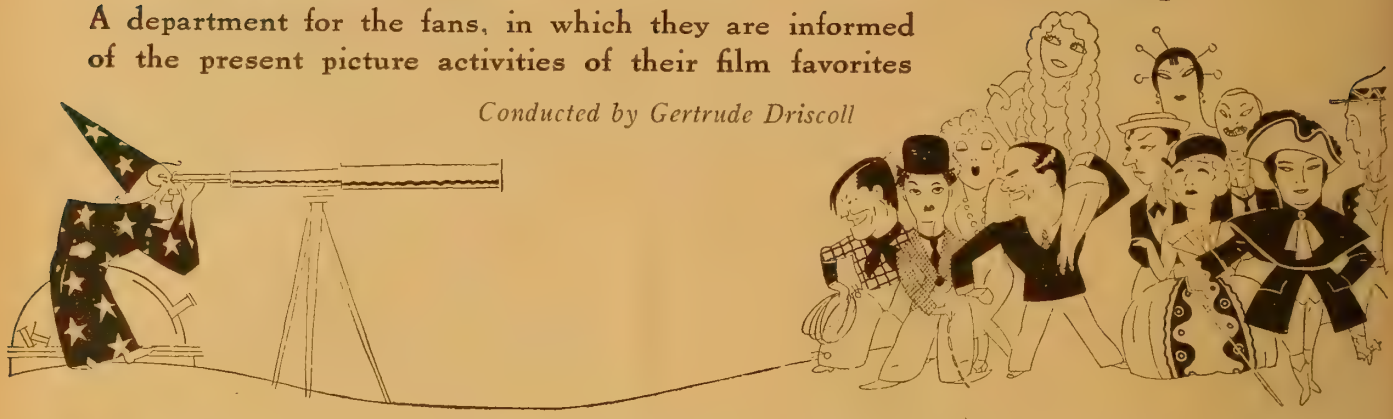
Address.....

Note: If you expect to be out when the postman calls, enclose $3 with your order and the McGowan Curling Outfit will be sent postpaid.

What the Stars Are Doing

A department for the fans, in which they are informed of the present picture activities of their film favorites

Conducted by Gertrude Driscoll



A

Adams, Claire—is honeymooning since becoming Mrs. Benjamin D. Hampton. Her latest release is *The Devil's Cargo*—F. P. L.

Adorée, Renée—plays a jealous apache in *Parisian Nights*—F. B. O.

Agnew, Robert—playing in *The Square Peg*—M. G.

Alden, Mary—playing in *The Siege*—U.

Alexander, Ben—playing in *Pampered Youth*—V.

Allison, May—will have an entirely different rôle than she has heretofore enacted, that of a married women flirtatiously inclined, in *The Interpreter's House*—F. N.

Astor, Mary—has been chosen by public vote to play the leading rôle in *Enticement*—T. H. I.

Ayres, Agnes—is vacationing in Mexico with her newly acquired husband. Her latest picture is *Tomorrow's Love*—F. P. L.

B

Baby Peggy—latest release *Helen's Babies*. Disengaged at present.

Ballin, Mabel—playing in *Riders of the Purple Sage*—W. F.

Barnes, T. Roy—has been added to the cast of *The Re-creation of Brian Kent*—P. P.

Barry, Wesley—playing in *The Fighting Cub*—A. E.

Barthelmess, Richard—recently completed *New Toys*, a comedy of domestic life, with Mrs. Barthelmess (Mary Hay) for his leading lady—I. P.

Baxter, Warner—playing an important part in *The Golden Bed*, a Cecil De Mille production—F. P. L.

Bayne, Beverly—playing in *Who Cares*—W. P.

Bedford, Barbara—playing opposite Edmund Lowe in *Trailing Shadows*—W. F.

Beery, Noah—playing in *Contraband*—F. P. L.

Beery, Wallace—has just arrived in town from the Coast to play in *Coming Thru*—F. P. L.

Bellamy, Madge—has just started work in *The Parasite*—B. F. S.

Bennett, Alma—playing in *A Fool and His Money*—C. B. C.

Bennett, Constance—has started work on her first picture under her new contract with F. P. L., *The Goose Hangs High*, to be directed by James Cruze.

Bennett, Enid—latest release *The Red Lily*. She is vacationing in Italy, where her husband, Fred Niblo, is directing *Ben Hur*.

Blue, Monte—and Marie Prevost recently deserted the W. B. studio to get married—but not to each other. Now they are both back to work after their respective honeymoons and were assigned to play the two leading rôles in *Recompense*.

Blythe, Betty—playing in *Speed*—B. F. S.

Boardman, Eleanor—playing in *The Summons*—M. G.

Bonner, Priscilla—cast as Sally May in *Drucilla with a Million*—F. B. O.

Bosworth, Hobart—playing in *My Son*—F. N.

Bow, Clara—has rushed back to the Coast to lend her colorful presence to the cast of *Free to Love*—B. F. S.

Bowers, John—playing in *Lady of the Night*—B. P.

Breamer, Sylvia—has recently become Mrs. Harry Martin. It is rumored she will desert the screen for a domestic career. Her latest picture is *Women and Gold*—G. P.

Brent, Evelyn—plays a dual rôle of a society woman and a thief in *Midnight Molly*—F. B. O.

Bronson, Betty—recently completed playing *Peter Pan* for F. P. L.

Brook, Clive—playing Solomon in *Déclassé*—F. N.

Burns, Edward—has returned to the States from his visit abroad. He will be seen in *The Redeeming Sin* shortly—V.

Busch, Mae—has been cast as an American society girl who seeks a thrill in the Paris underworld. She will display a variety of fashionable gowns in *The Triflers*—B. F. S.

Butler, David—playing in *Trapped in the Snow Country*—W. B.

C

Calhoun, Alice—will be seen as Isabel Minafar in *Pampered Youth*—V.

Carey, Harry—playing in *Beyond the Border*—P. D. C.

Carr, Mary—playing Drucilla, an elderly woman who is a charity patient in an old ladies' home in *Drucilla with a Million*—F. B. O.

Chadwick, Helene—playing Betty Jo in *The Re-creation of Brian Kent*—P. P.

Chaney, Lon—plays the rôle of the Phantom in the mystery melodrama, *The Phantom of the Opera*, which has as its grotesque setting the underground tunnels of Paris. There are over three thousand extras employed in this production—U.

Chaplin, Charles—playing in *Chilkoot Pass*.

Chaplin, Sydney—is busy selecting lace mitts, corkscrew curls, etc., as part of his wardrobe in *Charley's Aunt*—A. C.

Clifford, Ruth—recently completed work in *A Husband's Secret*—F. N.

Cody, Lew—playing a different kind of villain in *The Dixie Handicap*—M. G.

Collier, Buster, Jr.—playing a neglected son brought up on money instead of love in *Playthings with Souls*—F. N.

Colman, Ronald—recently finished work in *A Thief in Paradise*—F. N.

Compson, Betty—playing in *New Lives For Old*, a story concerning a famous dancer who sacrifices love and reputation for her country's sake.—F. P. L.

Coogan, Jackie—latest release *The Rag Man*—M. G.

Corbin, Virginia Lee—playing in *The Cloud Rider*—F. B. O.

Cornwall, Ann—playing the feminine lead opposite Douglas MacLean in *Introduce Me*—A. E.

Cortez, Ricardo—playing in *The Spaniard*—F. P. L.

Crane, Ward—is temporarily deserting his villainous tactics to appear as leading man in *Viennese Madness*—P. D. C.

D

D'Algy, Helen—playing Olga, a Russian artist, in *A Man's World*—M. G.

Dana, Viola—recently completed her rôle as Pandora in *As Man Desires*—F. N.

Daniels, Bebe—has just returned from a short holiday and is busy selecting her costumes for *The Crowded Hour*—F. P. L.

Davies, Marion—playing the part of Mamie in *Zander the Great*—C. P.

Daw, Marjorie—has returned to California to play in *One Year to Live*—F. N.

Day, Shannon—playing in *The Star Dust Trail*—W. F.

Dean, Priscilla—playing in *Viennese Madness*, a society drama with an Austrian background—P. D. C.

De la Motte, Marguerite—is visiting New York for the first time in her life. While she was in town she was offered the leading rôle in *Lady of the Night* and has accepted it—B. P.

Dempster, Carol—is disengaged at present. Her most recent release is *Isn't Life Wonderful*—D. W. G.

Denny, Reginald—playing in the final scenes of *California Straight Ahead*—U.

De Roche, Charles—playing in *Madame Sans-Gêne*, which is being filmed in France. The entire cast with the exception of Gloria Swanson and Mr. De Roche is made up of French stars—F. P. L.

Desmond, William—playing in *Red Clay*—U.

De Vore, Dorothy—playing in *Who Cares*—W. P.

Dexter, Elliott—playing in *Capital Punishment*—B. F. S.

Dix, Richard—has been cast as an Englishman in *None But the Brave*—F. P. L.

Dove, Billie—has just started work in *The Air Mail* which is being directed by her husband, Irvin Willet for F. P. L.

DuPont, Miss—playing in *Off the Highway*—R. P.

Dwyer, Ruth—has been chosen to play the feminine lead opposite Buster Keaton in *Seven Chances*—M. G.

E

Earl, Edward—playing in *Her Market Value*—P. D. C.

Edeson, Robert—has been cast for an important rôle in *One Year to Live*—F. N.

Ellis, Robert—playing in *Capital Punishment*—B. F. S.

Evans, Madge—recently completed the leading feminine rôle in *Classmates*—I. P.

F

Fairbanks, Douglas—seems to be unable to decide just what sort of picture to produce next. The latest reports are that he will make a modern Spanish melodrama, part of the scenes to be filmed in Spain. His latest release is *The Thief of Bagdad*—U. A.

Faire, Virginia Brown—will be reduced from five feet, two inches to about five inches, in order to portray Tinker-Bell a fairy in *Peter Pan*. Roy Pomeroy, wizard of screen magic, will perform this remarkable feat.

Fawcett, George—will be seen as the old King in *The Merry Widow*—M. G.

Fazenda, Louise—has been added to the cast of *Cheaper to Marry*—M. G.

Fellows, Rockliffe—playing in *Déclassé*—F. N.

Ferguson, Helen—just started work in *The Cloud Rider*—F. B. O.

Flynn, Maurice—playing in the third of his outdoor productions, *Breed of the Border*—F. B. O.

Ford, Harrison—playing the leading male rôle in *Zander the Great*—C. P.

Forrest, Alan—playing in *Pampered Youth*—V.

Fox, Lucy—appearing opposite Charles Jones in *The Trail Rider*—W. F.

Francis, Alec B.—playing in *Capital Punishment*—B. F. S.

Francisco, Betty—playing opposite Charles Hutchinson in *On Probation*.

(Continued on page 118)

HUNDREDS of inquiries reach this office every week, from movie fans all over the country, asking for information about the new pictures their favorite stars are making. In consequence, we have opened this department, which henceforth will be one of the regular features of the magazine. We give information that is accurate when we go to press, but changes may occur in the time that elapses while the magazine is being printed and distributed. A key to the abbreviations will be found on page 126.

EARN EXTRA MONEY IN SPARE TIME AT HOME

Mrs. G. M. Choate, of Mississippi, at work in her spare time, surrounded by checks such as we send our workers.

What Steber Checks Have Done For Others They Can Do For You

Miss Mary Hitzeroth, of New York, wanted independence and found it! Constantly afraid of losing her position, she started Steber spare time work and liked it so well that she soon devoted her entire time to it. She now has no fear of losing her job. Her recent letter tells us, "I am now independent and have a sure income. I feel well fixed for years to come. Your treatment is fair and square and I have found you a mighty fine concern to deal with."

Miss Leona Fritz, of Kentucky, says that she cannot get along without this work and advises any woman who desires to earn more money to try the Steber plan. It took Miss Fritz only a few minutes to master our simple instructions and she is now most enthusiastic about the work.

Leger Verrier, of Massachusetts, was making only $15.00 a week when he got in touch with us. He had four children to support and owed a doctor bill of $200.00. Within an hour after he received our instructions, he knitted his first pair of socks from the free yarn we furnished and sold them for $1.25. It was the foundation of his present comfortable situation, for he wrote us that within five months he was happy and out of debt.

It took just twenty minutes for Mrs. W. C. Sapp, of Georgia, to make her first pair of socks. "I have made as many as 1½ dozen in just a few hours," she writes, "and am getting a new hat, dress and slippers and other things that I could not buy if I was not working for your company. I hardly miss the time I spend knitting."

Myron Green, of New York State, is another Steber spare-time booster. He lives on a farm and besides attending to twenty cows a day, he has found time to earn as much as $3.00 in a day from us. A recent letter tells us that he bought a car which he could not have had if he had not so occupied his spare time.

Copies of letters from any of the above Steber workers will be sent upon request. What they have done, you, too, should be able to do. Take their advice, don't delay. Act now! Sign Your Declaration of INDEPENDENCE Today!

SEND IT NOW!

Let Us Send You Checks Like These

—*Under Our Five-Year Absolute Guaranteed Contract!*

If you wish to be financially independent, if you want money of your own, or if you are willing to help your family have more of the comforts of life—do some work for us, in your spare time, sitting in your easy chair at home. Earn checks like those shown above.

Thousands of men and women are helping us by doing light, fascinating work at home, and getting good pay for it, under our five-year guaranteed contract. With Steber pay-checks they can now have many extra comforts and luxuries that they had been longing for.

We Must Have More Workers

But we need you, too. With Steber checks you can become independent; you can buy not only furniture and clothes and other substantial necessities, but if you will save your money, you can have some of the luxuries of life. Steber checks can help you buy a home, educate the children, travel some, or even have a car!

Easily Learned Spare Time Work

Adam Vrabel learned this work in fifteen minutes. Mrs. Tostesen, of Chicago, has her own business. Hundreds have done as well, some even better. Read a few of their experiences and see for yourself.

Our contract is simple and straightforward—a real guarantee. We give you full instructions for knitting at home, and we buy all the standard work you send us for five years. We guarantee a fixed price for this work and furnish the yarn free, replacing pound for pound all the yarn you send us in standard homeknit hosiery. The work is done on our Steber High Speed Family Knitting Machines.

Spare Time Work; No Canvassing

Some Steber earners work only a few minutes a day, others work full time. Earnings vary from the rate of three to forty dollars a week—or even more. You have no slave-driving boss to hold you to time clock hours. You work when you please, as you please and at home in an easy chair. We guarantee to pay you for all the work you do according to our instructions.

Reliable House; Sure Pay

Our organization is 32 years successful, an old reliable house, given highest credit rating by BRADSTREET'S, DUN'S and all banks. You are sure of your pay.

We cannot tell the full story here. You must get all details in our free folder. Read the letters people write us in gratitude. Let us make your home happy, too. The folder is free for the price of postage. It tells the whole story, giving actual letters from Steber boosters. Get it and read it.

Get Particulars Without Obligation

Every day means that much time and money lost. The coupon can pave your way to Independence just as quickly as you send it. It has helped thousands and it should help you. Clip it, fill it in and send it today. Do it Now!

THE STEBER MACHINE CO.,
507 Steber Building, Utica, N. Y.

THE STEBER MACHINE CO.,
507 Steber Bldg., Utica, N. Y.

VALUABLE COUPON

Gentlemen: Here's 2 cents to cover mailing cost of free particulars on how I can turn my spare time into money. It is understood that it does not obligate me in any way.

Send Free Folder to.....

Complete Address.....

NOTE.—If you wish to see a sample of the work that Steber earners do, just enclose fifty cents for complete samples of our regular $1.00 guaranteed All Wool Health Hose. 2 pairs $1.00. Satisfaction guaranteed, or money back.

This Can Be YOUR Declaration of INDEPENDENCE! Sign It!

Critical Paragraphs About New Pictures

(*Continued from page* 57)

At the left is a scene from *The Beloved Brute*, a first-rate story of the open spaces

At the right is a scene from a stereotyped jazz story, *The Mad Whirl*, which points a moral in accordance with the popular formula for such stories

the girl and the prize won by the made-over wastrel. Old stuff, but entertaining.

The Mine with the Iron Door

THE popular Harold Bell Wright fiction is certain to become even more popular if all of it receives such excellent treatment on the screen as this story about a fugitive from justice who takes to the mountains and there wins over villains in several heroic encounters and over love in a romantic adventure with the beautiful Marta. Scenically, the offering is one of the most beautifully equipped Western melodramas we have had, and in point of acting the picture deserves a high rating.

The best traditions of the Western have been observed, for here is movement, action and stirring encounters. The climax shows the hero riding into a storm to rescue the girl who seeks oblivion because she has been told she is a nobody. This introduces some spectacular and thrilling scenes. Pat O'Malley and Dorothy Mackaill have the leading rôles, and important parts are done by Raymond Hatton, Charlie Murray, Mitchell Lewis, Creighton Hale, Mary Carr, William Collier, Jr., and Robert Frazer. A stirring melodrama, finely produced and splendidly acted.

Gerald Cranston's Lady

THE marriage of convenience crops out here and serves as its sustaining point. It is a story (a familiar one, incidentally), of a self-made man who desires to become a factor in the social world, and who arranges a convenient marriage with a titled woman to make himself a social lion. The plot uncovers some conflict, tho there is too much of an even temper in its construction. If the original story carries sex appeal, this quality has been carefully eliminated in the picture version.

So it develops a triangle—with a caddish admirer of the wife attempting to "gum up the works." There doesn't seem to be much excuse for the wife's airing her superiority in front of her husband. He, on the other hand, doesn't register humility. Love comes to both of them—when disaster threatens in the form of financial ruin. And when the couple are separated for a time, both realize they depend very much on each other.

Claire Windsor and Bert Lytell star together in a sophisticated picture, *Born Rich*

The story doesn't build much sympathy for the central figure. But it does present some tense dramatic scenes and is played with authority by James Kirkwood and Alma Rubens.

Love's Wilderness

JUST a straight simple romance ignited with the spark of conflict is offered in this Corinne Griffith picture. It deals with a girl brought up in seclusion who, in searching for love, marries a wastrel. The point is well established that she is completely ignorant of life, but that love cannot be denied when a girl is young and attractive. So when her patronizing lover absents himself from the picture, propinquity lends its charm and she weds the ne'er-do-well. In pointing the characterization, the director has framed a perfect setting. The heroine is a girl of the old South.

The story soon leaves its environment and plunges into melodrama—one fraught with tragic consequences, as the girl is forsaken by her husband whom she believes dead and also loses her baby. Then the absent lover reappears—rather conveniently—and restores her happiness. There is some coincidence when the couple encounter the first husband. But he pays for his life in the convenient exit arranged by the author. Just a fair offering—but one enhanced with the beauty and charm of Miss Griffith.

Idle Tongues

SELF-SACRIFICE provides the key-note of this story—and while it may assume exaggerated pretensions, in the innocent victim's going to such lengths as keeping silent and assuming another's guilt, it manages to extract sympathy and heart interest, the elements apparently striven for by the sponsors. The characterization is truthful enough—and there is very little coloring of the plot.

We look upon a gentle doctor going to prison for five years and emerging a figure of scorn. He returns to the village of his disgrace and lives to lift up his head. There is a girl who has unbounded faith in him—and eventually the doctor plays his trump card and exposes the real scoundrel of the village. He saves the community

(*Continued on page* 121)

What Price Would YOU Pay to Become a Movie Star?

IF you were young and beautiful but unknown and poor, what sacrifices would you be willing to make to gain wealth and fame? Would you be prepared to pay the price that Minnie Flynn paid?

Don't miss the magazine sensation of the year—

"The Rise and Fall of Minnie Flynn"

by

FRANCES MARION

(one of the highest paid scenario writers in the world—author of such film successes as "Tarnish," "Cytherea," "Potash and Perlmutter in Hollywood," etc.)

WITH the same keen insight that has made Frances Marion famous as a scenario writer she takes you straight behind the screen into the studios—into the offices of the magnates—into the luxurious homes of the great stars. She shows you the intrigues, the follies, the costly extravagances, the lavish entertainments, the gorgeous costumes, jewels, yachts, country homes and, with it all, the price that is often paid for what the world calls success.

Get this big February issue at your newsdealers.

Here at last is a real novel of the movies written by the one person on the inside who knows how to put the truth before you.

Begin

"The Rise and Fall of Minnie Flynn"

In

Two Beautiful Art Features worth $3.00

A full page reproduction in beautiful colors of P. Monsted's celebrated painting, "The First Thaw," as well as the fourth picture in the series by M. Leone Bracker illustrating The Ten Commandments as applied to modern life—also in colors—in this February issue.

PICTORIAL REVIEW

FOR FEBRUARY—15c A COPY—ON SALE NOW

News of First National Pictures

Edna Ferber's "SO BIG," starring Colleen Moore, the first candidate for "the best picture of 1925"

Colleen Moore and John Bowers (as Dirk De Jong) in "So Big." Miss Ferber's story contains some of the most interesting characters ever brought to the screen.

Above—Colleen Moore as Selina Peake, spins out a dream of the future as she toils through days of poverty on her tiny truck farm.

Left—Ben Lyon, as the son, the hope of those long ago cabbage-patch dreams, is enmeshed in a romance that comes near to ending disastrously. In the scene are Henry Herbert, Mr. Lyon and Rosemary Theby.

The Pick of Recent Pictures

"Love's Wilderness"—Corinne Griffith, more fascinating than ever, in one of the strongest stories she has ever had.

"Idle Tongues"—A Thomas H. Ince production. Adapted from Joseph K. Lincoln's novel "Dr. Nye." Percy Marmont and Doris Kenyon have the leading rôles.

"Frivolous Sal"—J. K. McDonald made this with a cast consisting of Eugene O'Brien, Mae Busch, Ben Alexander, Mitchell, Tom Santschi and Mildred Harris.

"Born Rich"—Even a multi-millionaire can fall in love and stay there. A delightful comedy drama with Bert Lytell and Claire Windsor.

Temperamental? Not So Very

IT'S sentiment more than temperament that is making this movie star lay down the law to her producer. She is leaving her job flat—but with reason enough. Someone she loves needs her; she alone can avert a tragedy, so—but that's the story of "Inez from Hollywood," Sam Rork's new picture of a movie actress. Anna Q. Nilsson has the title rôle, and Lewis Stone and Mary Astor have important parts.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

What the Fans Write to the Stars

(*Continued from page* 25)

of the little star, jumped at conclusions. It took weeks of explaining by the company before some of these good ladies would speak to their husbands.

Letters asking help in getting into the pictures are numerous, usually accompanied by a photograph of a solemn young man with his hair pasted into a pompadour, or a young woman with an arch smile, ringlets and hands clasped on a tulle-draped bosom. "I am not conceited," the opening lines assure the stars, "but I am considered very beautiful (or handsome), and wherever I go people stare at me." Many conclude with the simple request: "Send me my fare to Hollywood and I will come out at once."

In Japanese city squares there are booths where a professional fan letter-writer sits all day and covers rice-paper with polite compliments for Sun-Haired Mary Pickford, and Hon. Chaplin who walks in different directions

Love letters make up a large percentage of the fan mail. There seems to be something about the screen which removes all repressions and inhibitions. Girls of high school age pour out their adolescent hearts with the utmost freedom, after a first preparatory sentence: "Dear So-and-So: I dont want you to think I am unwomanly and immodest, but I love you. I adore you!" After a picture in which he played a reckless and gallant rôle, a film juvenile recently had one thousand, four hundred and seven letters, *all but five of them from women!*

Even the younger generation of stars is not exempt from love letters. Bennie Alexander has captured the hearts of the ninth grade, and every mail brings him primly written little letters beginning, with dignity, "Dear Mr. Alexander," and concluding, "Affectionately (Miss) Hazel Simmons (aged nine)," while down in one corner appears a row of arch XXXX's!

Begging letters contain every variety of hard-luck story known to man. Some, describing abject poverty, are written on expensive paper, but the great majority are, no doubt, real enough. If picture stars sent a dollar to everyone who begged for a hundred dollars, they would be unable to tell where their next Rolls Royce was coming from. The women stars are asked for "the white satin evening gown you wore in the party scene in *Devil's Gold*. You have so many you wont miss it and I want to wear it to the Elks' Ball."

Sometimes the writers urge no especial claim, but say calmly, as a Finnish fan wrote to Patsy Ruth Miller, "I have errand for you. I am much obliged if you subscribe to me money. I am poor. You are magnificent and famous artist. I am satisfied if you give fifty dollar. The sooner the better. I send picture. See my aspect! My eyes are clear and honest. I am vacant man. Farewell!" The last statement seems to hold out a hint of bachelorhood as a lure for the fifty!

Irene Rich, who has played neglected wife rôles, gets many letters from wives telling their woes and asking for advice what to do when Friend Husband stays out nights or has a blonde stenographer in his office. Women's clubs frequently write this star, and, when *Boy o' Mine* was released, many youngsters in their teens wrote her as they might write their mothers, confessing their scrapes and telling their troubles.

The letters the stars are really interested in are those in which the writer criticizes, makes suggestions and praises some especial bit of work in a particular picture. Letters of this class are far more likely to be read personally than ones filled with adjectives and extravagant flattery. Fan mail readers are instructed to save such letters and turn them over to the players, who are honestly anxious to better their work and to please their audiences.

At the Pickford-Fairbanks Studio, the fan mail is carefully filed under headings, and the prevailing opinions watched like a weather-vane. In order to determine whether a certain picture will please Mary or Doug's audience, a hint that they are going to make it is published widely. Then the studio sits back and waits for the verdict to come in by mail. It was the fans who discouraged Mary from making *Cinderella*, as she had considered doing.

"I have to play a drunken scene in this picture and I am scared to read my fan mail!" "I've always been a 'good' woman in my pictures—what will the fans think of me as an adventuress?" "I was offered a 'heavy' part, but my fans dont want me to do heavies so I turned it down. . . ."

You hear the players say these things every day on the lots. Intelligent, constructive criticism is the best kind of fan letter. But Rod La Rocque wishes that when people want to slam his work they would sign their names and addresses so he could write and ask them how to better it.

The anonymous letter is the reptile in the fan mail, striking in the dark with poisoned fang. Sometimes it is written by a woman (probably spinster) upbraiding some film beauty who is successful in winning lovers on the screen, and calling her Old Testament names.

Or perhaps it viciously pens personal insults about her appearance. Sometimes it is a criminal letter, hinting at blackmail, or threatening personal injury, such as three which have come to Alma Rubens lately in the same handwriting. Probably five per cent of the fan letters are anonymous. These are turned over to the stars' lawyers or the police. One woman, who had hounded Adolphe Menjou for a year, demanding that he return imaginary loans she had made him and claiming that he had broken an engagement to marry her daughter, was convicted and sent to prison.

Letters claiming relationship are received by all the stars. The writers base their claims on family names, not realizing that most movie names are assumed. Edmund Lowe, however, was discovered by the English branch of his father's family, because of the family nose a cousin noticed when he saw him on the screen. And this fan letter, inviting him to visit Lowecroft, whenever he was in England, bore a crest with something rampant on a ground vert!

Letters announcing to the happy star that some infant has been christened "Conway Tearle Jones" or "Betty Compson Rosenbaum" and inviting him please to remit suitable godfather fee by return mail, are frequent. George Hackathorne was informed that he had a namesake in San Francisco, and the mail following brought its picture, held in mother's arms beside a table on which was prominently displayed a photograph of the star. The baby was a pickaninny, black as the ace of spades!

Tho fan letters all fall into more or less definite classifications, each star's mail has an individuality. The Slavic melancholy in Pola's eyes has called forth many letters with the burden, "I know that you have suffered, so you can understand." Cross-eyed people write to Turpin; one woman applied for the position of his sister on the screen, sending a picture of a pair of optics that double-crossed Ben's! Ministers, college professors and millionaires write Harold Lloyd.

Louise Fazenda seems to appeal to prisoners, and one gentleman sentenced to be hung wrote her such interesting fan letters that Louise circulated a petition to get his sentence commuted—and succeeded in doing so! Old ladies write George Hackathorne, who has played so many forlorn boys, quote Scriptures at him and beg him not to make evil companions or get his feet wet!

(*Continued on page* 114)

"Clear out of here!" said Scott. "Pat can run her own private madhouse"

Learning to Love

(*Continued from page* 41)

"You're not going home. You're going to Jersey with me, *now*—to get married!"

"Goodness gracious," sighed Pat, falling back on the cushions. "Billy, look quick! Out there!"

When Billy looked, she quickly slipped out the opposite door into the street, ran to a corner, jumped into another cab, and went whirling home — safe at last.

But not so safe as she thought. When she neared her house she heard all the sounds that usually accompany a first-rate war.

"Soak him, wop!" called an urchin.

"Bean him, Big Boy!" bawled another youth.

Pat peered out. There, on her own front steps, Morton and the Prince were fighting furiously.

"Gee, here comes anudder guy!" howled the audience as Billy came sailing up the steps and plowed right and left into both combatants.

Pat ordered the taxi driven around the block. She needed time to think. When she came back, the street was deserted. She asked one of the street loafers for information.

"Lady, de cops came and pitched dose guys into de wagon. Mebbe dey'll get six mont's."

So Pat had to go to the 'phone and plead with Scott to release her lovers.

"All right, Pat," he growled, "but it's the last time. If you get into another scrape with *any* man, I'll make you marry him!"

It is dangerous to give novel ideas to a woman in love. At once Pat determined to get into a scrape, with *the* man, the one man. . . . And with her, determination and action were the same thing.

So that was why Scott, yawning out of his bedroom the next morning, started back in surprise. On the couch in his library lay Pat, fully clothed and fast asleep.

Scott was a fast thinker. It immediately flashed into his brain that Pat had thought she would compromise herself with him. So he went out hastily, slamming the door behind. Pat woke up with a start to see Scott, his hat and overcoat on, evidently just letting himself into his apartment.

"Pat," he cried in pretended surprise, "have you been here all night?"

"Y-yes," she whimpered.

"Well, in that case," said Scott cheerfully, "it's a good thing I spent the night at the club. But why on earth did you do it?"

Pat sat up, her lips quivering. "You know why I did it. I love you! I love you!"

"Bosh!" said Scott hastily. "What you want is breakfast. Good-bye."

But Pat, heart-broken and letting large tears roll into her coffee cup, was reassured from an unexpected quarter.

"It's my private idea, Miss," whispered the butler, "that Mr. Warner's in love with you himself. And whatever he may say, he slept here last night. Excusing me for mentioning it, Miss, but I'm a man of experience and I know the signs."

So Pat resolved to try one more daring scheme. She took up the telephone and called *Town Tattle*.

Two days later, she paused over breakfast to read in that chronicle of scandals: "Everyone is wondering whether a certain débutante is secretly married to her guardian, the president of a great trust company. We sincerely hope she is, else how could we explain that she spent the night with him in his Park Avenue apartment last Tuesday."

Even as she gloated over it, Scott came rushing in the door. "Pat, get your hat and coat; we're going to be married!"

That night, Pat sat serenely triumphant in a filmy négligée, waiting for Scott. It seemed hours before his knock sounded on the door, and she almost shouted, "Come in!"

Scott solemnly peered in, said, "Good night," and started to close the door.

"Scott! Scott!" she called, rushing to him. "What do you mean?"

"Mean?" said the unruffled Scott. "Just this. I married you for the sake of your reputation. You aren't fit to be a real wife. You've been utterly selfish, and you haven't a real emotion in your body."

"But I love you!"

"You dont even know the meaning of love."

Pat's eyes flashed with rage. "Now, Scott Warner, let me tell *you* something. I wouldn't live with you if you were the last man in the world. I'm going where I'll never see you again. Get out of my way!"

THE *Berengaria* was beating against a head wind two days out from the French coast. Pat leaned on the rail, sadly thinking of Scott, of the wistful little note she had left him, admitting that all his accusations were true. . . .

"Hello, Pat!"

"Billy Carmichael! What are you doing here?"

"Going to Paris—I mean Hell," said Billy melodramatically. "I cant stand the idea of your being married to Scott."

"But I'm on my way to Paris for a divorce."

"Then—then——" appealed Billy, "would you—could you marry me? If you dont I'll——"

Pat's face was very solemn. "Billy, I'll never love anyone but Scott, but if you want what's left of my life, you can have it."

Once arrived in Paris, Billy began to cheer up. He took his troubles to the cabarets, and found that it did them good. But Pat was far too down-hearted to join him.

One night she was sitting forlornly in her hotel room, thinking of Scott, when a great knock sounded on the door. It was the knock of someone in a hurry.

She opened the door to be caught in Scott's arms. "Darling! Darling! Darling!" he whispered.

"B-but—but," cried Pat, clinging to him, "you dont love me!"

"Dont I?" said Scott, proving it with a

(*Continued on page* 101)

"It's because I love you," said Pat

FREE

1 Hemstiched Damask Table Cloth and 6 Napkins with this High Grade 110 PIECE Dinner Set

Your Own Initial on Every Piece

$1 With Order — Martha Washington Initial Dinner Set

110 PIECES

No picture can do justice to this dinner set. I want you to see it on your own table. I want you to know the Attractiveness of its Aristocratic Colonial Shape, the Beauty of its refined Gold Border and Orange band. I want you to see how the big, wide, brilliant gold handles enrich and beautify the set. Then I want you to know the Pride of Possessing a high-class dinner set that has your initial on every piece. I will send you the entire set, **on 30 Days' Free Trial.** The picture shows, in reduced size, the attractive initial design. This design is in 7 harmoniously blended colors and gold. SUPREME QUALITY. Everything that high class materials, manufacturing skill, art and design can do, has been done to make this beautiful Dinnerware a Remarkable Bargain. All the decorations; the initial, the wreath, the scroll of roses in natural colors, the gold edge, and the inner line of orange, are absolutely put on to stay. We guarantee against breakage in shipment. **Replacements or additional pieces of this pattern may be procured from us for a period of three years. Each piece wrapped separately in tissue paper.**

Former Price $44.75

Special Sale Price $29.95

30 Days' Free Trial — Easy Monthly Payments

This dinner set formerly sold for $44.75 and without the Free Table Cloth and Napkins. You would have been satisfied to pay this price for the High Quality and Exquisite Design of this set alone. **To these points of excellence I have added these additional features: The exclusiveness of your own initial on every piece; the lavish beauty of seven colors and Gold in the decorations; the distinctively handsome, big, wide, bright, gold handles. I have also added a daintily colored floral spray which is opposite the initial design on every piece.**

I want to send you the 110 pieces on 30 Days' Free Trial to use as your own. If your satisfaction is not complete, return the set. I will refund your first payment and all freight charges. The trial will not cost you a penny. **Be careful to state the initial you desire. Order No. SA 2920. Price $29.95. Terms: $1.00 with order, balance $2.50 Monthly.**

NATHANIEL SPEAR
President

BIG FREE BOOK!

Bargains that will Surprise You—Prices that Please—The Smallest Monthly Payments—THE LONGEST TIME TO PAY—These are just a few of the many advantages of dealing with Spear. Send for My Big Free Catalog today. Learn about my **MONEY BACK BOND,** the Fairest, Squarest Guarantee; the guarantee that puts all the risk on me, and none on you. See the Thousands of Illustrations that will aid you in selecting your new Furniture, Furnishings, Carpets, Rugs, Stoves, etc. Remember I sell everything for the Home on the Easiest Terms. Before you buy anything anywhere Consult my Free Book. Write for it today. A Post Card will bring it.

→ SPEAR & CO. ← Dept. M-301 Pittsburgh, Pa.

Home Furnishers for the People of America

© 1925, Spear & Co.

THE 110 PIECES

12 7¼-in. Pie or Lunch Plates, 12 9¼-in. Dinner Plates, 12 6¼-in. Bread and Butter Plates, 12 7¾-in. Soup Plates, 12 Cups, 12 Saucers, 12 5½-in. Dessert Dishes, 12 6-in. Oatmeal Dishes, 1 Covered Vegetable Dish (2 Pieces), 1 8-in. Open Vegetable Dish, 1 10½-in. Meat Platter, 1 13½-in. Meat Platter, 1 9¼-in. Round Salad Dish, 1 Sauce Boat, 1 Sauce Boat Stand, 1 Gravy Bowl, 1 Covered Sugar Bowl (2 Pieces), 1 Cream Pitcher, 1 6-in. Pickle Dish, 1 7-in. Butter Dish.

FREE Table Cloth and Six Napkins

If you will send your order QUICKLY, I will send you Absolutely Free a Table Cloth and 6 Napkins, all nicely hemstitched. These articles are made of high class Full Bleached Satin Finish Cotton Damask. The design is attractive and the Set is of an unusually good quality. The table cloth is attractively hemstitched. It is bigger and of a better quality than is usually found in similar sets; it measures 58x69 inches—a very practical size and shape for any style of table. The napkins are hemstitched to match the table cloth and are also larger than usual; they measure 17½ x 17½ inches.

Spear & Co., Dept. M-301, Pittsburgh, Pa.

Send me the 110-piece Initial Dinner Set, also the Free Table Cloth and 6 Napkins. I enclose $1.00 first payment. It is understood that if at the end of the 30 days' trial I am satisfied, I will send you $2.50 Monthly. Order No. SA2920. Price $29.95. Terms: $1.00 with order, $2.50 Monthly. Title remains with you until paid in full. Send me your Big Free Catalog also. **Please print or write name and address plainly.**

Print plainly in box the initial you desire

Name..... Occupation.....

R. F. D., Box No. or Street and No.....

Post Office..... State.....

If your shipping point is different from your post office fill in below

Send Shipment to.....

FREE CATALOG { **If you want the Free Catalog Only, Send No Money, put an X here** ☐ **and write your name and address plainly on the above lines**

"I'm proud of you, Tom!"

"I always knew you would get ahead if you only tried. And the minute you started studying with the I.C.S. I knew it wouldn't be long before you'd be coming home, just as you have to-day, to tell me of a raise in salary. I'm proud of you, Tom—prouder than I can tell you. The firm might never have thought of you for this promotion if you hadn't decided to study just when you did."

HOW about you? Are you always going to work for a small salary? Are you going to waste your natural ability all your life? Or are you going to get ahead in a big way? It all depends on what you do with your spare time.

Opportunity knocks—this time in the form of that familiar I. C. S. coupon. It may seem like a little thing, but it has been the means of bringing better jobs and bigger salaries to thousands of men.

Mark and mail it to-day and, without cost or obligation, learn what the I. C. S. can do for you.

INTERNATIONAL CORRESPONDENCE SCHOOLS
Box 6566-B, Scranton, Penna.

Without cost or obligation on my part, please tell me how I can qualify for the position or in the subject *before* which I have marked an X:

BUSINESS TRAINING COURSES

☐ Business Management	☐ Salesmanship
☐ Industrial Management	☐ Advertising
☐ Personnel Organization	☐ Better Letters
☐ Traffic Management	☐ Show Card Lettering
☐ Business Law	☐ Stenography and Typing
☐ Banking and Banking Law	☐ Business English
☐ Accountancy (including C.P.A.)	☐ Civil Service
☐ Nicholson Cost Accounting	☐ Railway Mail Clerk
☐ Bookkeeping	☐ Common School Subjects
☐ Private Secretary	☐ High School Subjects
☐ Spanish ☐ French	☐ Illustrating

TECHNICAL AND INDUSTRIAL COURSES

☐ Electrical Engineering	☐ Architect
☐ Electric Lighting	☐ Architects' Blue Prints
☐ Mechanical Engineer	☐ Contractor and Builder
☐ Mechanical Draftsman	☐ Architectural Draftsman
☐ Machine Shop Practice	☐ Concrete Builder
☐ Railroad Positions	☐ Structural Engineer
☐ Gas Engine Operating	☐ Chemistry ☐ Pharmacy
☐ Civil Engineer	☐ Automobile Work
☐ Surveying and Mapping	☐ Airplane Engines
☐ Metallurgy ☐ Mining	☐ Agriculture and Poultry
☐ Steam Engineering ☐ Radio	☐ Mathematics

Name.....

Street Address..... 3-6-24

City..... State.....

Occupation.....

Persons residing in Canada should send this coupon to the International Correspondence Schools Canadian, Limited, Montreal, Canada

Sizes for all types of noses

Free demonstration if desired

ANITA NOSE ADJUSTER

The GENUINE (Patented)
Shapes while you sleep. Rapid, painless and safe. The ANITA is a GENUINE and most COMFORTABLE NASAL SUPPORTER. Absolutely GUARANTEED. Highly recommended by physicians. Write for FREE Booklet, "Nature's Way to Happiness."

BEFORE-AFTER

The ANITA Co.
Dept. 332, Anita Building,
655 High St., Newark, N. J.

Gold Medal Winner Feb. '23

Kenneth Alexander

Norma Poses for Her Portrait

How a great movie star appears to her favorite photographer

By Kenneth Alexander

"GOOD MORNING," said Norma Talmadge, gaily, as she stepped into my studio with the sunshine, for a Monday morning session of posing.

Norma had recently arrived in New York, and was leaving for Europe at the end of the week—quite indefatigable, as usual. So, of course, I was tremendously flattered—why not? Every photographer in the land wants Norma to pose for him. Fifth Avenue studios vie with each other in inducements to get her before their cameras. They would rather have her photograph above their name, they will tell you, than that of a Vanderbilt or an Astor. In advertising value, she equals the Prince of Wales. Besides, Norma poses so charmingly.

Contrary to popular opinion, many stars are difficult to pose. Once they are beyond the call of the director, they are apt to grow stiff and self-conscious, have to be coaxed to smile at the birdie. But not so Norma Talmadge. She seems to catch in advance the mood which the photographer wishes to interpret, to fall into it with one gesture, and everything goes like clockwork. It went that way this morning.

There were many exposures in many different costumes—costumes of bewildering beauty which Norma wears so well. There were evening gowns and wraps which might have graced a princess royal, street frocks and sport frocks, with hats and without. There were sittings with wigs and in her natural head-dress, but the happiest effects we achieved were with a group of scarfs—delicate feminine things of indescribable design with all the colors of a mountain sunset. A dozen or more there were, no two of them alike.

One I used as a background; another I draped over her shoulder; this one fell about her neck as gracefully as tho the wind had dropped it there. I needed to give her only a suggestion—to droop the shoulders so—to glance so—to hold the hands so.

All lightings fall restfully and easily in my studio, so there was merely the inserting of a plate, the click of a shutter, then another—the slightest change in expression which produced quite a different effect, and behold—here was a brand-new Norma, quite a different picture from that on the previous plate!

I worked fast, with much to do and very little time in which to do it.

"You get tired of posing, perhaps?" I asked her. "A bit bored with having your portrait taken?"

"A wee bit, at times," replied Norma. "I always fight to get out of it; but once I am cornered and have to do it, strangely enough, I always enjoy it. Now, this morning has passed very pleasantly."

I acknowledged the compliment with a bow. I didn't tell her we had already been working two hours, for two hours with Norma Talmadge is altogether too short. We chatted a little to bring the right expression to her face. She told me about *The Lady* and *Secrets*, in both of which she had played the part of an old lady.

"I am tired of grandmother rôles," she said. "It is a great relief to take off the gray wig, wipe the wrinkles away, and find I am still young."

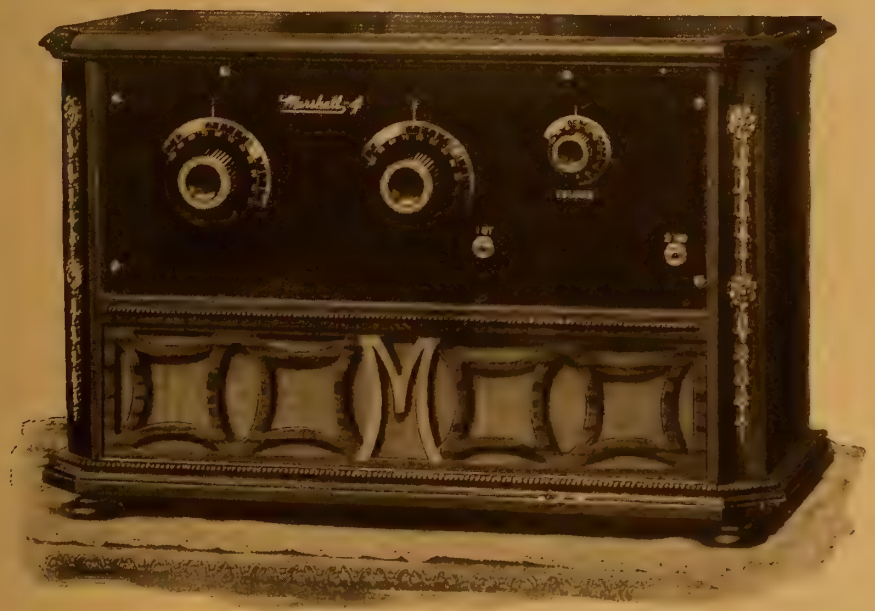
Young? Yes, she is gloriously, beautifully young, at the very zenith of her career, at that place in a woman's life where strength combines with beauty to

(*Continued on page* 127)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Marshall 3-4 and 5 Tube Sets

The Greatest Advance yet made in RADIO



Receiver and Loud Speaker in Combination Cabinet of Solid mahogany

This Beautiful Marshall 4 Tube Non-Oscillating Receiver

Complete with all accessories

only $5.00 DOWN

WRITE TODAY for full particulars of this most exceptional offer. Marshall Sets embody the very latest improvements known to radio. The wonderful new principle involved is proving the sensation of the 1924-25 radio season. Zero Coupling—the problem which radio engineers have been working on for years—has at last been solved. As a result, the Marshall has no need for neutralizing condensers or other make-shift methods of avoiding internal oscillations which invariably reduce efficiency. The Marshall Tuned Radio Frequency Receiver brings to radio a new degree of musical quality. Its selectivity will delight the experienced radio operator. Yet it is so easy to tune that the novice will handle it like an expert.

Easy Monthly Payments—2 Weeks Free Trial

This is the remarkable offer we are prepared to make you! Two weeks to prove that the outfit you select is everything we have said for it. If it doesn't make good our claims, back it comes, and your deposit will be cheerfully refunded. But if it fulfills all your expectations, you may pay for it in easy monthly installments. You don't risk a cent when ordering from us. You *must* be satisfied, or we don't do business. Is it any wonder that radio buyers the country over are rushing to take advantage of such an offer? If YOU are interested, figure on getting your order in early, while prompt shipment can be made. Everyone predicts a serious shortage of radio supplies this season. Send for full particulars today.

Beautiful Solid Mahogany Combination

Compare the beautiful Combination Cabinet, pictured above, with the usual radio box and horn. Here the receiver and Loud Speaker are contained in a single handsome cabinet. Or, if you prefer, we also have the Receiver in a separate cabinet of the same design. These cabinets are the work of a master designer—fashioned of solid mahogany. They will harmonize with the furnishings of the finest homes. In spite of the extra value, these Marshall sets are surprisingly low in price. Compare them with others which sell for cash. Then remember you can order a Marshall outfit on two weeks' free trial and pay for it on very easy terms.

Complete Outfits If Desired

In buying from Marshall, you have the choice of a set complete with all accessories, or the set alone. You have choice of dry cell or storage battery outfits. Unless you already own the accessories, you can buy them from us at less-than-market prices, with your set, on easy terms. Your outfit will come all ready to set up and operate within a few minutes,—saving time and trouble—and saving money, too.

MARSHALL RADIO PRODUCTS, INC.

Marshall Blvd. and 19th Street, Dept. 12-69 Chicago

Send Coupon for Special Offer!

If you have any idea of buying a radio set this year, don't let this chance slip by. Our terms and liberal guarantees have set a new pace in the radio business. The low prices we will make you on a 3, 4, or 5 tube Marshall set will surprise you. A letter, postcard, or just coupon will do. But send it today.

We also have a most favorable offer for radio dealers. Write.

Marshall Radio Products, Inc.
Marshall Blvd. and 19th St.. Dept. 12-69 Chicago

Please send me your special offer price, terms and full description of Marshall Radio Outfits. Though I may change my mind on receiving your proposition, my preference now is for a:

------3 Tube ------4 Tube ------5 Tube (Please check)

Name _____

Address _____

Your Horoscope!

SOMEDAY smiling fortune will escort you to the Famous

"COCOANUT GROVE"

at

THE AMBASSADOR

LOS ANGELES

There, beneath an azure sky, graceful palms and twinkling lights you will dance . . . as you never danced before . . . to the most alluring of dance music.

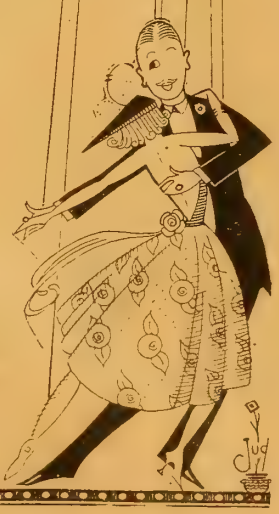
. . . You are sure to see many of the world's most famous MOTION PICTURE STARS: . .

. . . In fact . . . at the Ambassador you are sure of enjoying California at its best.

. . . Open Air Plunge, two Golf Courses, Motion Picture Theatre, Picnics, and every outdoor sport.

Tune in any night on K.N.X. to hear Cocoanut Grove Orchestra on Sunday concerts.

B. L. FRANK, *Manager*



Write for Chef's Illustrated Cook Book

Mary Pickford and Douglas Fairbanks with two of the fastest racing dogs in the West, Stella II and Tuck o' Drum. They attain a speed of thirty-five miles an hour

On the Camera Coast

(*Continued from page* 71)

couldn't then send him back to New York again. Not that he has anything against that enterprising little town. The trouble with him is getting there.

Monte is six feet three inches tall; and riding in a Pullman car is acute agony for him. The only way he can travel with any comfort at all is to take a lease on the Pullman drawing-room compartment and sleep on the floor. Even when he gets to New York, it isn't much better. Hotel rooms aren't built with that kind of bed. He either has to wind himself around in a circle like a dog or drape his feet over the foot-boards. At home he can be comfortable, for he has had an eight-foot bed made to order.

HOLLYWOOD was electrified last week by the unexpected marriage of June Mathis, the scenario writer who discovered Rudolph Valentino and wrote the script for *The Four Horsemen*. The bridegroom is Sylvano Balboni, a young Italian who has been a cameraman in Hollywood. He is said to be of a distinguished Italian family. He and Miss Mathis met while on the way to Rome last spring where both were to take part in the making of *Ben Hur*. When Miss Mathis resigned from the production, Signor Balboni resigned also. It appears that, all the time the theatrical papers were filled with rumors of Miss Mathis' engagement to George Walsh, she was under verbal agreement to become Mrs. Balboni. They were married in the St. Cecilia Chapel at the Mission Hotel in Riverside. Mrs. Balboni will continue her work as a scenario writer.

JUST before Thomas H. Ince died he very graciously loaned his star scenario writer, Bradley King, to Corinne Griffith to write the script for *Déclassé*. It seems likely now that the transfer will become permanent. There is very little prospect of the Ince studio going on with picture-making. Mrs. Ince has taken an office at the studio and is personally supervising the completion of several unfinished pictures. I understand that the studio is for sale. Among others negotiating for its possible purchase is Hunt Stromberg, the young publicity man who, in three years, has broken into the front rank of producers.

Mr. Ince's will was made public the other day. He left an estate valued at more than $4,000,000. He had built this fortune up from nothing in about fifteen years. He told me once that, even after he had earned this large fortune he never could cross on the ferry from New Jersey and see the lights of New York without a feeling of dread. So many times those lights had meant coming home, broke, from a road show that had collapsed.

CHARLIE CHAPLIN'S wife probably wishes now that she had adopted a less sensational marriage ceremony. Since the return of the couple from Mexico, the reporters have been trying to read a sensation into the event. One of the most embarrassing sequels was the descent of the truant officers upon the household. The law relating to compulsory education in California is very rigid. When it was discovered that Mrs. Chaplin is but sixteen years old, the truant officers swooped down and demanded to know why she was not in school. Marriage or no marriage, they told her she would either have to return to school or make a solemn agreement to study at home for a certain number of hours a day, under the guidance of a teacher. She adopted the latter course. In the one interview she has given out since the marriage, Mrs. Chaplin says the only reason they went to Mexico for the wedding was to escape the usual staring eyes, fainting relatives and tears.

BETTY BRONSON celebrated the completion of *Peter Pan* by giving a big Christmas party to the newspaper and magazine writers of Hollywood, the assistant hosts being Jesse L. Lasky and Herbert Brenon, the director. There is some prospect that little Miss Bronson will be put out in a screen version of *The Little French Girl*.

The last "shot" of *Peter Pan* released Charles Eyton, the Lasky studio manager, for a belated vacation trip with his wife, who is known on the screen as Kathlyn Williams. She left several weeks ago for a trip to Japan, China and India. Mr. Eyton will go around the other way—thru Europe and Suez Canal—and meet her in India.

(*Continued on page* 103)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Who Is That Pretty Girl?

No girl can miss the thrill that comes from being called That Pretty Girl when she has learned how to make and keep herself beautiful. She will find the secrets of good looks and charm in

Beauty **Beauty** Beauty
March

Good Looks

There is not much to be gained from knowing how a beautiful woman keeps herself lovely if her methods are too elaborate for us to adopt in our own homes. To be of any value, suggestions for making the complexion beautiful must first of all be practical, since most of us have time only for simple treatment. Practical hints on every subject that will help you attain physical loveliness will make up the March number of BEAUTY

Charm

A perfect complexion and a well-shaped nose will not save you from a life of misery unless you have developed charm and grace, which are the open door to popularity. Self-consciousness is one of the deadliest foes of a charming and distinctive personality, and girls and women who long to be attractive must overcome it first of all. In the March number of BEAUTY, the problem of the self-conscious girl will be given special attention

Pin a Dollar Bill to this coupon and receive the next five big numbers of "Beauty" Magazine. Mail at once to BEAUTY, 175 Duffield St., Brooklyn, N. Y.

Name.....

St. and No.....

City..... *State*.....

On the News-stands February 15

When you write to advertisers please mention MOTION PICTURE MAGAZINE.

RIVALS THE BEAUTY OF THE SCARLET TANAGER

May Allison, Too, Writes with a Lady Duofold

The jaunty black-tipped lacquer-red pen so charming for costume wear and for desk adornment

25-Year Point, Luxuriously Smooth—Yet $2 less than the $7 Over-size Duofold for Men

MAY ALLISON is one of the thousands of attractive women who are devoted to this slender Lady Duofold. For it fits slim fingers, and gives a fashionable color note to the costume—Chinese lacquer-red barrel with smart black tips for wear with darker frocks—or the jet black Lady Duofold with wide gold girdle for wear with brighter shades. By owning them both a woman can always have one for the costume, one for the desk.

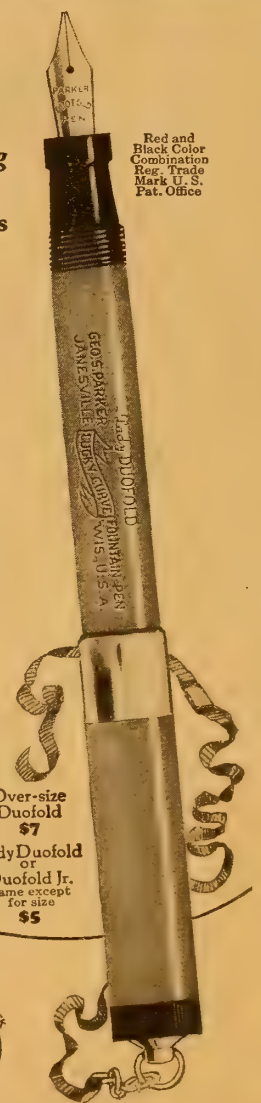
Ink-tight? Yes, for the inner sleeve of the Duo-sleeve cap forms a perfect seal.

Inspiring? Yes, for the balanced shaft stimulates the hand and the polished point is smooth as a jewel—a Point that is guaranteed, if not mistreated, for 25 years' wear.

Rich Gold Girdle for monogram, worth $1 extra, now included free, due to popularity and large production. Neat gold Ring-end to fasten to ribbon or chatelaine also included, or Pocket clip to hold pen securely in the handbag. Ribbon $1 extra.

Any good pen counter will sell you this Parker classic on 30 days' approval knowing you will never want to part with it.

THE PARKER PEN COMPANY, JANESVILLE, WIS.
Duofold Pencils match the Pen, $3.50, Over-size, $4
NEW YORK · CHICAGO · SAN FRANCISCO · TORONTO · LONDON



Over-size Duofold $7
Lady Duofold or Duofold Jr. Same except for size $5

Parker LUCKY CURVE
Lady Duofold LACQUER-RED OR BLACK $5
With The 25 Year Point

Later she contrived to get Eugene apart and make a hurried appointment for dinner

Whose Hand?

(*Continued from page* 51)

us," he hurried on. "My advice was from the heart, and yet you got as mad as if I'd tried to injure you."

"I'm no longer mad. I acknowledge your good intentions," she replied with faint sarcasm.

Stoner's face lighted up. "I've been thinking since," he said, "that it mightn't do any harm to make a cautious investigation of your spook. Will you have dinner with me? Afterward, I could help you hunt thru your room for clues."

"Thanks so much, but I have another engagement," she asserted coolly.

"As usual!"

"You exaggerate. But in any case, my mystery couldn't be on the cards for tonight. Second thoughts are not best. You ordered it dropped, and that's that."

It scarcely surprised her that Stoner, quivering with repressed wrath, so manipulated matters for the rest of the day that her scene was not called. Dressed as Conchita, she stood on the side lines and watched the filming of secondary shots. It was just as well, she decided, that the creating of her first important rôle had been postponed. She was in no mood to do herself credit. Late in the afternoon, she contrived to get Eugene Valery apart and make a hurried appointment with him for dinner. They left the studio separately, and met in New York at the Times Square station of the subway.

The cameraman was intent upon following up his advantage of the evening before. But he encountered a Margot whose mind was far removed from any dalliance with romance.

"No, Gene, no!" she protested at his first lover's word. "I can give myself satisfactorily to only one thing at a time."

"That hand that put out the match?"

"What else? All day I've kept from telephoning home, so as not to take the edge off tonight. Let's eat quickly, then find out if there have been any developments."

The boy swung eagerly and smoothly into her mood.

They reached her house on Forty-sixth Street a little after eight o'clock, and stepped instantly into the atmosphere of

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

suspicion and jangled nerves they had left behind them in the morning. Margot's room was still patrolled by Quinlan and Boyle. Mrs. Bellew hovered about them, bubbling over with theories that no one cared to hear. An addition to the company presented himself, in the person of Cornelius Hart, plain-clothes detective from Headquarters. The last-named made the impression of being cold, shrewd, a trifle intolerant. He had brushed aside reports at second-hand. He had been waiting for her, and so for the third time Margot found herself in the witness box.

Hart listened closely and occasionally prodded her with questions. "Miss Anstruther," he said at last, "I think you have a very powerful imagination."

"But the policeman saw what I saw," she protested.

"Sure. Boyle's an Irishman. They believe in the banshee where he comes from. He heard your story, and was all set for something to happen."

Boyle growled indignantly, but did not speak.

"The difficulty in accepting the arm you tell about is that it was attached to no body," went on Hart.

"Isn't it a problem worth solving, that an arm, *apparently* attached to no body, did certain definite things? Put it that way."

Hart shrugged. "This room has been searched over and over again. There are no tracks of a person having hidden under the bed."

"Yet I found a hollow in the nap of the carpet, where a finger-tip pressed down the match," said Margot.

"Maybe. It's fluffed out now. I can only say there isn't the slightest evidence that a crime was committed, or attempted. So it doesn't seem to concern the police department."

"Then, you are finished with the case?"

"Not quite. Sleep elsewhere tonight, and I shall leave Quinlan to guard this room. If he has nothing to report tomorrow, we'll be thru."

It was late before Hart and Boyle actually decided to go, and Margot, overcome by fatigue, dismissed Eugene also. She went down to the basement, where Mrs. Bellew had offered her a cot. Mechanically, she set about combing her thick, red hair, preparing for the night, while she closed her ears to the tedious chatter of the landlady. She could not shake off the premonition that the mystery would soon take a new and fantastic turn. Yet she hoped for a few hours of rest, now—now, when she needed it so grievously.

The discovery that she had forgotten her pajamas forced her to appeal to Mrs. Bellew.

"I've got to run up-stairs for something," she said. "Will you go with me? I'd rather not go into the room alone, with that policeman there."

"Of course, dearie, of course. He's a hard-looking cop, I'll say."

They climbed the stairs and knocked lightly. When Quinlan let them in, they stood for a moment with him in the dark, while Margot explained her errand. "Seen anything?" she questioned softly.

"No, Miss," he whispered back.

The next moment, he stiffened, and threw his arm out to bar their way. "Shh! Shh!" he admonished tensely.

A creaking, scraping noise reached them from the fire-escape outside the main window. Then a human shadow loomed upon the drawn blind. Someone was tampering with the catch. The window vibrated; at last was raised. An indistinct figure crouched hesitatingly, before it stepped into

(*Continued on page* 120)

Send the Coupon

Maybe your teeth are gloriously clear, simply clouded with a film coat. Thousands have gleaming wonderful teeth without knowing it . . . you may be one. Make this remarkable test and find out.

Your Smile

will show dazzling clear teeth in a few days if you do this

This simple, NEW method, removes the stubborn film that hides the natural beauty of your teeth

TEN years ago dull and dingy teeth were seen on every side. Today they are becoming a rarity. Note the gleaming smiles you see now wherever your eyes turn.

Please don't believe your teeth are "different"; that they are naturally off-color and dull. You can correct that condition remarkably in even a few days.

Modern science has discovered new methods of tooth protection and tooth beauty. Millions now employ them. Leading dentists advise them. In fairness to yourself, make the test offered here.

DO THIS—Remove that dingy film; it invites tooth trouble and ugliness

Run your tongue across your teeth, and you will feel a film.

That film is an enemy to your teeth. You must remove it.

It clings to teeth, gets into crevices and stays. It absorbs discolorations and gives your teeth that cloudy look. Germs by the millions breed in it, and they, with tartar, are a chief cause of pyorrhea.

Most tooth troubles and decay now are traced to this film. Old-time methods could not successfully combat it. That's why tooth troubles were on the increase, and ugly teeth the order of the day.

3 times daily— then note the difference

In Pepsodent dental science has discovered two effective film combatants. Their action is to curdle the film, then remove it.

Now what you see when that film is removed—the clearness and whiteness of your teeth—will amaze you.

* * *

Old methods of cleansing fail in these results.

Harsh gritty substances are judged dangerous to enamel.

Thus the world has turned, largely on dental advice, to this new method. It marks the latest findings in modern scientific research.

* * *

It will give you the lustrous teeth you wonder *how* other people get. It will give you better protection against tooth troubles. And, too, against gum troubles; for it firms the gums.

A few days' use will prove its power beyond all doubt.

Mail the coupon. A 10-day tube will be sent you free. Use it three times daily—morning, evening, at bed time—then note the remarkable difference in your teeth.

FILM the worst enemy to teeth

You can feel it with your tongue

FREE Mail this for 10-Day Tube

THE PEPSODENT COMPANY,
Dept. 509, 1104 S. Wabash Ave.,
Chicago, Ill., U. S. A.

Send to:
Name .....

Address .....

Only one tube to a family. 1762

PAT. OFF.
Pepsodent
REG. U.S.
The New-Day Quality Dentifrice
Endorsed by World's Dental Authorities

FATIMA
TURKISH BLEND CIGARETTES
Cameron & Cameron Co.
RICHMOND, VA.
NO GOLD TIPS
What a whale of a difference just a few cents make

Maybelline
DARKENS and BEAUTIFIES
EYELASHES and BROWS
INSTANTLY, makes them appear *naturally* dark, long and luxuriant. Adds wonderful charm, beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. BLACK or BROWN, obtainable in solid cake form or waterproof liquid. 75c *at your dealer's* or direct postpaid.
MAYBELLINE CO. CHICAGO

EARN money at home this New Way

Here's a delightful new kind of work for refined women to do in their own homes. Many earn $3 to $10 a day—spare hours or full time—decorating artistic novelties by hand. We teach you how. No previous experience or special ability needed. Outfit of materials supplied to every member. Satisfaction guaranteed.

FREE BOOK TELLS HOW

Write **today** enclosing 2c stamp, for free book giving full particulars of this new and truly wonderful opportunity.

FIRESIDE INDUSTRIES
Dept. 273 [Adrian, Mich.

Movie Acting!

A fascinating profession that pays big. Would you like to know if you are adapted to this work? Send 10c for our Twelve-Hour Talent Tester or Key to Movie Acting Aptitude, and find whether or not you are suited to take up Movie Acting. A novel, instructive and valuable work. Send dime or stamps today. A large, interesting, illustrated Booklet on Movie Acting included FREE!
FILM INFORMATION BUREAU, Sta. W., Jackson, Mich.

New Easy Way to Learn CARTOONING

You can now quickly learn to make comics, sport cartoons, animated and serious cartoons, etc. Cartooning is lots of fun—and fun that pays **big money**! Learn cartooning at home in spare time this amazingly easy way.

SEND FOR FREE BOOK

Mail postcard or letter today for Free Book on Cartooning. It tells all about this easy method perfected by one of America's most successful cartoonists—also is filled with interesting facts about cartooning. Mail card TODAY! *Give Age if under 16 years.*

WASHINGTON SCHOOL OF CARTOONING
Room 183-C, 1113-15th St., N. W., WASHINGTON, D. C.

Another scene from *Tarnish*, with May McAvoy

The Story of My Life

(*Continued from page* 34)

Yorkshire peasants and Whitechapel cockneys. The play was a Tagore drama, I remember, and I was an Indian passenger who heralds the arrival of the beauteous princess or something of the sort—not a severe test of dramatic ability, but Miss Ashworth was encouraging and introduced me to her theatrical friends.

Meanwhile, my uncle, a merchant who had lived for years in China, returned to England and announced that he was applying for a civil appointment for me to Peking. Once that would have opened up visions of pagodas against pale, lacquered skies, but now—I didn't know. I wasn't exactly on the stage, but I had one foot on it, and different managers were hinting that they might have something for me.

I decided to put it definitely up to Fate. "Whichever offer comes first I will take!" I promised myself. "If I get the civil appointment first I will go to China. If I get a part in a West End theater I'll stick here."

Before the three weeks' vaudeville engagement was up I had a part offered to me with Gladys Cooper—a tiny part with a tinier salary, and almost on its heels came the civil appointment with a far better salary. But I took the first, as I had decided to (I shall never wear that embroidered satin robe and sit at a teakwood desk now!), and for several years after that I played in London.

California had become golden in another sense from my childish dreams. After-war England was discouraging. Why not go to America and try the movies?

I was married just before leaving London. Incidentally, I am still married. But an Englishman's heart is his castle. He doesn't invite the whole world in.

I landed in America to find a picture slump and closed studios. For months I carried my letters of introduction to picture directors and stars until they were frayed and illegible. Then in desperation (for I was kept awake by the wolf howling outside my hotel door) I took a small part in a new play. Perth Amboy didn't like it at its try-out and they closed it up. Another new play—Atlantic City didn't approve and they took it off. Still a third—and the good citizens of Hartford, Connecticut, turned thumbs down!

Then at last I reached Broadway. Parts began to come my way—and then, just when I had definitely given up all ideas of the movies, Mr. Henry King, the director, sent for me and asked me to have a test taken for the leading-man in *The White Sister*.

I refused it three times, but in the end I went to Italy to make the picture. Months in Rome, back to New York, and almost at once to Italy again to make

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Romola. We went there for authentic settings, only to find the streets of Florence were so narrow we had to build a replica on a lot outside of town, which explains why tourists looking down from Fiesole see two Duomos rising among the trees and swear off drinking *vin ordinaire.*

Tho I had lived within a night's trip of Italy all my life, I had to come to America to see Rome and Florence. English are not such travelers as Americans. Many people live within sight of Dover and never cross the Channel to the Continent.

Tho it rained most of the time in sunny Italy and our wildest diversion was checkers, I enjoyed the two pictures I made there. To my mind, Lillian Gish is the greatest actress of the screen.

And now at last the cross-roads have brought me to California, and I feel at home among the foothills, as tho I had been traveling toward them always, down the Thames, thru the tuppenny tubes, thru the mud at Ypres. Some day I hope to build my house in sight of them. If I do I am resolved that it shall have no telephone in it—that is one American "convenience" I can do without.

This is the story of my life—so far. It gives me quite a gray-bearded sensation to write my *autobiography.* But I hope that there will be several more interesting things happen to me—pictures to be made, friends to be discovered, strange lands to be seen, before the story is completed.

Next Month

"CHEATERS"

By HARRY CARR

Ever Hear of Them?

The "dope" on pictures made by producers with no money—but a bright idea.

"A man was making a picture in which he had to have a mob—a mob or his picture perished! So he rented a grocer's wagon, hid a camera inside it, and made it lose a wheel on the busiest corner in Los Angeles. He was almost arrested by the traffic policeman, but he got his mob all right. And he was saved $5,000."

"Another time he had to have a fire engine rushing thru the traffic. He caught one coming home peacefully after a fire and to get the rush, he himself hired an ambulance from an undertaking establishment and, with a camera inside, drove it furiously himself thru the heart of the traffic, hooting the siren that gave him the right of way."

Read how "Cheaters" have made some men millionaire producers overnight in

April

MOTION PICTURE MAGAZINE

Yesterday—Commonplace Today—a Beauty!

Only a difference of pores—enlarged or invisible. Think of this new "freezy" cream that does what ice does in contracting the pores, but so much more gently, swiftly and daintily

Those of us who really *want* beautiful skins, *have* them. It is simply a matter of caring enough and of helping instead of fighting nature. Nature gave every one of us a soft, clear, lovely skin with pores so fine as to be almost invisible—and meant us to keep it.

And then the raw wind blew, and the dust swirled—and one night as we looked in the mirror, we found not the satin-like complexion of yesterday, but the first unmistakable signs of waning beauty.

With cleansing and softening creams we labored arduously at restoration. And we enjoyed the benefits of good creams in helping to cleanse and replenish the oil cells of the skin.

But the task is not finished—the pores have not usually been closed. And if we go forth with relaxed pores we simply invite the dust and germs to work new damage to our complexions. Then we wonder why we have large pores.

But some of us who really *want* beautiful skins and *have* them, have taken care to close the pores to their natural fineness before going out into the air and before powdering.

Many of us use ice every morning to contract the pores—others use cold water. Both are effective to a certain degree, but such treatment is troublesome, inconvenient and harsh to tender skins.

Now a new and better way—
Princess Pat Ice Astringent

Instead of ice, fastidious women are now using a smooth, snowy cream which gently chills the distended pores back to their normal fineness, stimulating the tiny capillaries to renewed action and reviving the natural glowing color.

The sensation is one of pure delight—a cool, refreshing thrill. And the effect on your skin is instant—the firm, youthful, velvety texture that nature meant you to have.

Different from all other face creams, Princess Pat Ice Astringent does *not* take their place—it supplements them. It completes the task which the nourishing cream has left unfinished—contracts the open pores. It is applied while your accustomed cream still remains on your skin. Then both are gently wiped off together.

And how wonderfully your powder adheres! Too, you may powder without the slightest fear of its entering the pores.

Beauty Hints by "The Princess"

My night treatment

Cleanse the skin thoroughly with a soft, solvent cleansing cream. Remove with soft cloth. Feed the pores generously with nourishing cream, gently manipulating with finger tips. Let sleep do the rest. I suggest Princess Pat Cleanser and Princess Pat Cream for this night treatment.

My morning treatment

Awaken the skin with cool, not cold, water. Dry the face. Now just a light coat of nourishing cream, again gently manipulating, always with upward and outward strokes. Now your ice astringent right on top of the nourishing cream. Then wipe off both together.

My final touch

I find dry tint most natural—Princess Pat English Tint. Apply in the shape of a V, the point toward the nose, leaving a clear space in front of the ear. For waterproof effect, apply before powdering. I use an almond base powder—both soothing and beautifying.

Free—

This free demonstration package, containing a liberal sample of both Princess Pat Ice Astringent and Princess Pat Cream. After several days' trial on your own complexion, entirely without cost, let your *mirror* be your guide.

Princess Pat, Ltd., Dept. 23
2701-9 S. Wells Street, Chicago

Please send Free Demonstration Package of Princess Pat Ice Astringent and Princess Pat Cream to

Name .....

Street .....

City .....

State .....

(Print Name and Address Plainly)

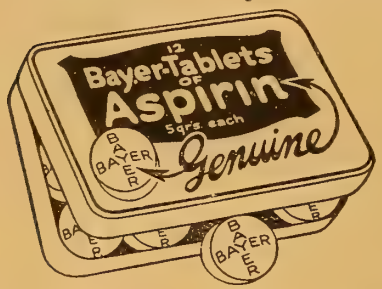
Princess Pat

PRINCESS PAT, Ltd., *Chicago,* U. S. A.

Genuine
BAYER
ASPIRIN

SAY "BAYER ASPIRIN" and INSIST!

Unless you see the "Bayer Cross" on tablets you are not getting the genuine Bayer Aspirin proved safe by millions and prescribed by physicians 24 years for



Colds	Headache
Pain	Neuralgia
Toothache	Lumbago
Neuritis	Rheumatism

Accept only "Bayer" package which contains proven directions.
Handy "Bayer" boxes of 12 tablets—Also bottles of 24 and 100—Druggists.
Aspirin is the trade mark of Bayer Manufacture of Monoaceticacidester of Salicylicacid

CLASSIC

April — *Pictorial of Stage and Screen* — April

The Theatre that Started on a Shoe String

THE romantic history of the New York Theatre Guild. Ten years ago it was started without a nickel by a group of penniless artists. Now famous playwrights from all over the world clamor to have their plays produced here.

Poverty Row

DO YOU know it? It's the row of little, independent producers who live—or starve—on the crumbs that fall from the table of the big picture companies. You'll learn inside movie secrets from this newest story from Hollywood.

The Great Divide

WHERE does it lie? Before you see this picture, starring Conway Tearle and Alice Terry, read of it in story form in our April number. The romance of the great, open spaces—the story that never grows old.

LOUISE FAZENDA FANS, ATTENTION!

HER picture in colors on the cover—a new Louise you never knew before. No longer a comedy star but a beautiful heroine, who wins the hero in the end in a new picture, *The Lighthouse by the Sea.*

Be Sure Not to Miss the April Issue

CLASSIC

That "Different" Screen Magazine
On the News-stands February 12

Back to the Never-Never-Land with Ernest Torrence

Captain Hook of *Peter Pan* tells why he loved this rôle best of all

ERNEST TORRENCE was so happy to be playing the villainous Captain Hook in the screen version of *Peter Pan* that he didn't know whether he was in Hollywood or in Heaven.

"You were glad to be given the rôle?" asked a friend, offering him congratulations.

"Glad?" shouted Mr. Torrence; "it was the greatest thing that ever happened to me in my life. In all the history of the world's literature there's not a character I'd rather play!"

Even without the make-up, Mr. Torrence looks the part. Give him a wicked hook for his right hand, an alarm clock for a heart, a red silk sash and a pirate's sword—and there he is in real life—the desperate captain of the pirate ship whom Peter Pan encountered while cruising the sea of the Never-Never-Land, and vanquished single-handed.

Of course, those who remember Mr. Torrence as the great brute in *Tol'able David,* as the half-witted clown in *Singed Wings,* or the grizzly old scout in *The Covered Wagon,* might wonder how he could play an imaginative part in Barrie's fairy fantasy. They might find it hard to believe that this man who looks so fierce and acts so rough is really a poet at heart, the mildest man alive. Strictly *syb rosa* it might be said he loses some of his mildness when on the losing end of a golf match—but that, as Kipling said, is another story.

But when Herbert Brenon chose this man to play the pirate captain in the Para-

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

mount version of this play, with lovely, little Betty Bronson as Peter, he knew well what he was doing. For underneath his gruff exterior there is in Ernest Torrence the heart of a Peter Pan, a boy that never grew up.

"EVERY man with the heart of a boy is a potential Peter Pan," said Mr. Torrence. "In infancy he may not have fallen out of his baby carriage when his nurse was looking the other way, nor have flown in and out of windows to play with other people's children. But, at some time in his life, he has been blood-brother to that wonderful band of Lost Boys—the boys who never grew up. He has had his adventures in the forest of the Never-Never-Land, and cruised on its desperate seas.

"It is easy enough for a boy to find the trail to that wonderful land of adventure. The feet of youth skip over it nimbly enough; in fact, most of them cant miss it; but alas, there are many stones in that path when age comes to travel that way.

"Sometimes the trail runs thru an orchard, across a field or along a stream. Sometimes it starts and ends inside the fence of your own back yard. Sometimes it never gets outside at all, but runs thru hallways, up long flights of stairs, into dim and dusty attics.

"Ah, yes! There are many trails to the Never-Never-Land, but most of them are secrets, for the path-finder is reluctant to share their mysteries with anyone—it is only to a rare, kindred spirit he confides them.

"Indeed, I am sorry for the man who has grown too old to remember the days of his hand-to-hand encounters with whiskered pirates of the Spanish Main; his desperate battles with savage redskins, when every clump of bushes was an ambuscade, every tree concealed a deathly foe.

"What heroes we were, what strategy we used; what wonderful brains we had! For our enemies never defeated us, they schemed against us in vain. We laughed at the plots of the nefarious Captain Hook; the wily Long John Silver laid his traps for us in vain; armed with our trusty (albeit rusty) rifle, Chief Red Eagle had no terrors for us. We thwarted them at every strategic point, and how we gloated over their mangled bodies! The shock of battle, the clash of swords, the deep boom of the giant cannon were music to our ears and in this world, which we shared with only a trusty few, we reveled in it all.

"THOSE were great days. We have grown up now; hair is turning gray, feet are stiff and weary, back-yards have shrunk to diminutive dumps and into something to be avoided. The clump of trees is an ambuscade only for dampness that might bring on rheumatism. The trail to the Never-Never-Land is faintly marked, almost forgotten. Yet some of us there are who can close our eyes and still see it shining brightly, quite as distinctly as ever, full of allure and glory.

"That is why I was glad to play Captain Hook of Treasure Island in the Never-Never seas; to blaze anew the trails that were so familiar in my youth. I wanted to pause in my duel with Peter Pan and cry hoarsely, 'Who are you, Pan?' And to hear once more Peter's reply:

"'I am youth, eternal youth! I am the sun shining! I'm the poets singing! I'm the new world! I'm the little bird that has broken out of the egg! I'm joy, joy, joy!'"

"Everyone is looking at you, dear"

"THEY CAN'T HELP ADMIRING you—you are so beautiful!" he whispered, looking down at her pink and white beauty.

Her heart was lighter than her golden slippers, for she knew the secret that made everyone admire her—and made him more devoted than ever.

She had learned from Madame Jeannette how to apply her Pompeian Bloom (for youthful color).

Do you know that a touch of Bloom in the cheeks makes the eyes sparkle with a new beauty? Do you also know that Pompeian Bloom enjoys the widest use the world over, by all women who need youthful color?

Mme. Jeannette's Beauty Treatment

First, a bit of Pompeian Day Cream to make your powder cling and prevent "shine." Next, apply Pompeian Beauty Powder to all exposed portions of face, neck and shoulders.

Lastly, just a touch of Pompeian Bloom. Presto! The face is beautified in an instant.

Pompeian Bloom

for color

"Don't Envy Beauty—Use Pompeian"

Shade Chart for selecting your correct tone of Pompeian Bloom.

Medium Skin: The average American woman has the medium skin, and should use the Medium shade of Pompeian Bloom or the Orange Tint.

Olive Skin: Women with the true olive skin are generally dark of eyes and hair—and require the Dark Shade of Pompeian Bloom.

Pink Skin: This youthful-looking skin is not "florid," but has real pink tones Medium or Light tone of Pompeian Bloom should be used. Sometimes the Orange Tint is exquisite on such a skin.

White Skin: Few women have a decidedly white skin—they may use the Light or the Medium Bloom.

At all toilet counters, 60c. (Slightly higher in Canada.)

Mme. Jeannette

Specialiste en Beauté

Get 1925 Panel and Four Samples

This new 1925 Pompeian Art Panel, "Beauty Gained is Love Retained," size 28 x 7 1/2. Done in color by a famous artist; worth at least 50c. We send it with samples of Pompeian Beauty Powder, Bloom, Day Cream and Night Cream for only 10c. With these samples you can make many interesting beauty experiments. Use the coupon now.

Tear off, sign and send

Madame Jeannette, Pompeian Laboratories,
2229 Payne Ave., Cleveland, Ohio

Gentlemen: I enclose 10c (dime preferred) for the new 1925 Pompeian Art Panel, "Beauty Gained is Love Retained," and the four samples.

Name_____

Address_____

City_____ State_____

Shade of rouge wanted?_____

it means less work

SANI-FLUSH has made cleaning the toilet bowl easier than any other household task. Simply sprinkle Sani-Flush into the bowl—follow directions on the can—and flush. Then watch how quickly and thoroughly it does its wonderful work. The bowl is white and shining.

Sani-Flush removes every mark, stain and incrustation. It cleans the hidden, unhealthful trap. It destroys all foul odors. It leaves the entire toilet clean and sanitary.

Sani-Flush will not harm plumbing connections. Always keep a can handy in the bathroom.

Buy Sani-Flush at your grocery, drug or hardware store, or send 25c for a full-size can.

Sani-Flush

Reg. U.S. Pat. Off.

Cleans Closet Bowls Without Scouring

THE HYGIENIC PRODUCTS CO.
Canton, Ohio

YOU TOO CAN PLAY THE HAWAIIAN GUITAR

JUST AS THE HAWAIIANS DO

PLAY ALL THE LATEST HITS

FREE! THIS $15. HAWAIIAN GUITAR

ONLY 4 MOTIONS used in playing the fascinating Hawaiian Guitar. Our native Hawaiian instructors teach you to master them quickly. Pictures show how. Everything explained clearly.

PLAY IN HALF HOUR After you get the 4 easy motions, you can play harmonious chords with very little practice. 40,000 students have learned to play in this easy, pleasant way.

EASY LESSONS The 52 printed lessons with a great many pictures make it easy to learn quickly. You don't have to know how to read notes. No previous musical knowledge necessary. You learn to play any kind of music, and pay as you play.

FREE GUITAR As a special offer to new students we give this full size, high grade instrument free of charge. It is sent at once without red tape or delay.

WRITE AT ONCE Send your name at once and let us tell you all about the 52 easy lessons and the free guitar. You have nothing to gain. Don't put it off. A post card will do. Ask for new special offer and easy terms.

First Hawaiian Conservatory of Music, Inc.
233 Broadway (Woolworth Bldg.) Dept. 41, New York, N. Y.

Special courses on Violin, Tenor-Banjo, Banjo-Ukulele and Ukulele

Confidences Off-Screen

(Continued from page 37)

are favorable hours, when a woman star one is trailing does not happen to be engaged on a new picture.

I had never seen Constance Talmadge, and wanted her very much for this confidential page. How, when and where to arrange for a tea? I asked myself. The chief difficulty lay in the fact that I could not find out where she was. Some said Hollywood, some New York.

Then an invitation dropped from the skies. Constance had arrived from the Coast, and was giving a tea in her suite at the Ambassador. The members of the motion-picture press were all asked. Would I bring myself and my questions to the party?

Of course, I would.

I had visions of waiting my turn, getting the star to myself and interviewing her peacefully. But little did I realize the popularity of Constance. Dozens and dozens and dozens of people were as eager to talk to her as I was.

Mrs. Al Smith, the wife of the Governor, was there. So were Anita Loos and John Emerson, and two or three book publishers, and nine or ten poets, and more editors than one could count.

I dont remember ever having drunk such good tea. Constance served it, gave me a nice smile, then had to dart away to make a newcomer happy. I wouldn't have had the nerve to try to talk shop. She was a hostess with much on her hands.

So I stood back and observed her. She is one star whose personality off-screen is identical with that with which the public is familiar. You'd recognize her tall, graceful figure, her piquant face, in any crowd. There's a touch of the tomboy in her manner, and mighty attractive it is. But her bright golden hair is a detail that the camera, unfortunately, cannot record.

The afternoon was a huge success, tho a word with Constance here and a word with Constance there was all it yielded in the way of an interview.

She told me she was returning to California in a few days, to make a picture called *The Man She Bought*.

She also gave me an appointment all to myself, but what I learned on that occasion is material for another story.

A Wise Jester

MONTY BANKS has been letting me behind the scenes concerning the difficulty of making people laugh. He is one of the livest funny fellows in motion pictures, and he's left me with the feeling that he's a shrewd psychologist and no small shakes as a business man.

In spite of his name, Banks is an Italian who landed in America some years ago without a word of English at his command. Mastering the language was just a preliminary canter for him. He was wild to break into the movies, and proceeded to do so by the direct method of promoting his own first starring vehicle. His friends shook their heads and told him that his being a foreigner was an awful handicap. Needless to add, that was before the rise of Valentino, Novarro and other Latin stars.

"But, no," he argued; "the Americans, they may not want to be serious with a wop. You betta your life they laugh with one!"

He induced a trusting acquaintance to

You must be slender to have bobbed hair—

For the shingle bob or the straight bob, you must have a youthful silhouette. One simply can't be stout—or even overweight.

How thankful we should be that there is one pleasant method of taking off weight. No exercises or diets—just use Marmola Tablets (thousands of men and women each year regain healthy, slender figures this way).

Have you ever tried them? Many of your slender, vivacious friends use Marmola Tablets.

All drug stores have them— one dollar a box. Or they will be sent in plain wrapper, postpaid, by the Marmola Co., 1714 General Motors Bldg., Detroit, Mich.

MARMOLA
Prescription Tablets
The Pleasant Way to Reduce

Print Your Own Cards, Stationery, Circulars, Paper, etc. **Complete Outfits $8.86 up.** Save money. Print for others, big profit. All easy, rules sent. Write for catalog presses type, paper, etc. THE PRESS CO., L-44, Meriden, Conn.

PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-Instruction Course for Advanced Pianists. Learn 259 styles of Bass, 684 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Café Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato, and 247 other Subjects, including Ear Playing. 133 pages of REAL Jazz, 25,000 words. A Postal brings our FREE Special Offer.

Waterman Piano School, 286 Superba Theatre Bldg., Los Angeles, Calif.

DEAFNESS IS MISERY

I know because I was Deaf and had Head Noises for over 30 years. My invisible Antiseptic Ear Drums restored my hearing and stopped Head Noises, and will do it for you. They are Tiny Megaphones. Cannot be seen when worn. Effective when Deafness is caused by Catarrh or by Perforated, Partially or Wholly Destroyed Natural Drums. Easy to put in, easy to take out. Are "Unseen Comforts." Inexpensive. Write for Booklet and **my sworn statement** of how I recovered my hearing.

A. O. LEONARD
Suite 314, 70 5th Ave., New York City

Art Corner Your Pictures—Album in an

where you can keep them safe and enjoy them always.

Engel 5 Styles "Art Corners" 5 Colors

are on sale at Photo Supply and Album counters everywhere. They are the only Quick, Easy, Artistic, No Paste, No Fold way to mount Kodak Prints. A dime brings 100 and samples to try. Write

10¢ Buys 100

ENGEL MFG. CO.
Dept. 230, 4711 N. Clark St., Chicago

FREE Gown Making Lessons

Any girl or woman, 15 or over, can easily learn Gown Designing and Making in Ten Weeks without leaving home. Experts earn $40 to $100 a week. Mail Coupon Today

Franklin Institute Dept. W-639 Rochester, N.Y.

Send me free sample lessons in Gown Designing and Making.

Name.....

Address.....

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

put up twenty thousand dollars, hired a company and went to work. Immediately he collided with the problem of judging humor from the actor's side of the fence. It was easy to think up gags, impossible to know how they would be received by an audience. To this day, he finds it is largely a matter of guesswork most of the time, of intuition when one is lucky enough to be at the top of one's form.

Banks completed his picture and, positively trembling with apprehension, he obtained a trial showing for it in a Los Angeles theater.

"I tear a nice new cap to little pieces while I wait—I do for a fact," he grinned reminiscently.

But his stuff got across. The chuckling of that first-night crowd encouraged exhibitors to book his comedy all over the country. He made enough money to go ahead with others like it. Nevertheless, he has had his ups and downs.

Banks finds it a great joke that he is popular in Italy, without his compatriots suspecting he is an Italian. They innocently suppose him to be a typical Yankee comedian. Here, of course, it is the exuberant Mediterranean note in his humor that his admirers appreciate and reward.

His recent releases have been thru Pathé. But he retains the independence of the free-lance, on both the artistic and the financial ends. If I'd had a doubt of Monty's business ability, the circumstances of our meeting dispelled it. To excuse himself for being late, he proved to my satisfaction that he'd been at a bank raising a big loan for his next venture. How many comic actors, I ask the world, would have been able to do as much?

The Most Fortunate Girl

THE most fortunate girl in motion pictures today is Carol Dempster. A great genius has been training her for years in the mysteries of her art. He took her when she showed few signs of promise to any eye but his. He saw the potential actress in her and ardently, patiently, he brought her to flower.

He gave her at last a rôle in which she had no opportunity to wear fine clothes, which demanded that she be hungry and gaunt. But what a rôle it was emotionally, and how marvelously she has risen to it!

She is the girl in *Isn't Life Wonderful*—a star worthy of D. W. Griffith. I offer her my homage and my congratulations.

Constance gave a tea for editors, writers and motion picture people in her suite at the Ambassador, in New York, recently

The Nestle Home Outfit for Permanent Waving

("LANOIL" Process Patented)

Under the influence of moisture, perspiration, shampoos, fog and bathing, straight hair becomes straighter, but LANOIL-waved hair, like naturally curly hair, becomes even prettier and curlier!

A SINGLE afternoon, spent pleasantly with the Nestle LANOIL Home Outfit will give you charming and lasting waves and curls. Send for free, illustrated booklet.

HAVE your straight hair made permanently curly and wavy in your own room, by your sister, mother, husband or friend. Enjoy peace and comfort, and look tidy and well-groomed, morning, afternoon and evening, every day of the week, month or season, whether it rains or shines. In short, make the closer acquaintance of that famous Nestle invention, the Home Outfit for permanent waving by the LANOIL Process.

A Wonderful Scientific Success

is this Nestle Home Outfit. It makes the straightest, lankiest hair ever grown on the human head curl of itself, naturally, ALL THE TIME, without *any* further curling means or methods. Once curled, the hair will stay curled, even more steadfastly than does hair which we call "naturally curly" so often seen on men's heads. The Nestle Permanent Wave with the LANOIL Process made the "bob" possible and popular. It has entered royal palaces, millionaires' houses, rural homes, farms, stores, offices and factories, and makes a success wherever it goes.

Easy To Do At Home Thirty Days' Free Trial

All we ask is that you make the personal acquaintance of the Nestle Outfit for Permanent Waving. To do this costs you little effort—and NO MONEY.

Send for the Outfit, try it, and if you are not absolutely satisfied with its results, return it within thirty days, and your deposit will be immediately refunded. The directions with the Outfit are clear and simple. The use of it is interesting. The results wonderful. Think of it! Straight, lanky hair all your lifetime—yet from the very day you apply the Outfit—natural lasting waves, curls and ringlets!

The celebrated scientist, Metchnikoff of Paris, said of the Nestle Permanent Wave, "It is the greatest discovery ever made for woman's comfort, and the benefit and health of the hair."

Each Nestle LANOIL Outfit Contains Free Trial Materials

These you may use to try the Nestle LANOIL Wave in your hair. No charge whatever is made for them, and no deduction taken either for postage or for using the Outfit, should you decide within thirty days that you do not care to keep it.

A Free, Interesting Booklet

If you desire further information before ordering the Outfit, send for our free booklet. If, on the other hand, you desire to give the Home Outfit a free trial immediately, either send us your check, money order, or bank draft for $15, or let us forward it to you C.O.D., and pay the postman when it arrives. The $15 purchase price is considered merely a deposit, subject to immediate refund, if you so decide.

Nestle's are established in New York and London since 1905. They have been sending forth their famous Home Outfit on this basis since 1922, with satisfaction and pleasure to its purchasers, so do not delay. Send the coupon below, or a letter or postal today for YOUR Home Outfit.

NESTLE LANOIL CO., LTD., Dept. S
Established 1905
12 and 14 East 49th Street, New York City
Just off Fifth Avenue

Fill in, tear off and mail coupon today

NESTLE LANOIL CO., LTD., Dept. S
12 & 14 East 49th St., New York, N. Y.

Please send me the Nestle "LANOIL" Home Outfit for Permanent Waving. I understand that if, after using the Outfit and the free trial materials, I am not satisfied, I may return the Outfit any time within 30 days, and receive back every cent of its cost of $15.

☐ I enclose $15 in check, money order, or bank draft as a deposit.

☐ I enclose *no* money. Please send C. O. D.

OR, check HERE ☐ if only free booklet of further particulars is desired.

(From foreign countries, send Sixteen Dollars, check, money order or cash equivalent in U. S. currency. Canadians may order from Raymond Harper, 416 Bloor Street W., Toronto, Canada, $20 duty free.)

Name.....

Street.....

City.....*State*.....

Beauty

A Gleamy Mass of Hair

35c "Danderine" does Wonders for Any Girl's Hair

Girls! Try this! When combing and dressing your hair, just moisten your hair-brush with a little "Danderine" and brush it through your hair. The effect is startling! You can do your hair up immediately and it will appear twice as thick and heavy—a mass of gleamy hair, sparkling with life and possessing that incomparable softness, freshness and luxuriance.

While beautifying the hair "Danderine" is also toning and stimulating each single hair to grow thick, long and strong. Hair stops falling out and dandruff disappears. Get a bottle of "Danderine" at any drug or toilet counter and just see how healthy and youthful your hair appears after this delightful, refreshing dressing.

BE AN ARTIST

Comics, Cartoons, Commercial, Newspaper and Magazine Illustrating, Pastel Crayon Portraits and Fashions. By Mail or Local Classes. Easy method. Write for terms and List of successful students. ASSOCIATED ART STUDIOS, Dept. A, 100 W. 23rd St., New York

NEW LOW PRICES!

Get manufacturer's prices. Save 1-4 to 1-2 on stoves, ranges, furnaces, and household goods during the greatest sale in our 25 years' history. Cash or easy payments—terms as low as $3 monthly. Money-back guarantee. 24-hour shipments. 30 days' trial in your home. 530,000 customers endorse Kalamazoo quality.

Send for FREE BOOK

KALAMAZOO STOVE CO. Mfrs. 1032 Rochester Avenue Kalamazoo, Mich.

"A Kalamazoo Direct to You"

"This Business of Being a Vampire"

(*Continued from pages 42 and 43*)

NITA NALDI

situation. Suppose she saw this character "throw over the traces." For the first few reels everything is lovely and the sweet little heroine is getting the worst of it. Consequences begin to pile up against her and by the time of the final close-up she not only has lost the man she coveted but is shunned by everyone else and is worse off than she was before.

Mind you, I am writing no treatise on the vampire—a moral lesson, nor do I say that I enjoy playing vampire rôles for this reason. I simply want to show that she is, undeniably, a moral lesson. Dont you think the woman who is bored to tears with the sameness of her life might get an idea that she would be precipitated into something worse if she stepped out of her character and yielded to the urge to take a flier at vamping?

A vampire is society's negative lesson. "Dont do as I do," she says. "Do as I dont." She holds up the mirror of life and shows you a certain phase of it vividly.

To be a screen vamp requires not only the coloring and the flair for such rôles; it requires, also, a certain amount of hardihood. What you are on the screen, that you are in real life, is the general idea.

You would be surprised to know how many Nita Naldis there are in this country. There comes to mind an example in a story a friend told me.

"I was dining with a chap the other night," he said, "who was anxious to meet you. Suddenly, he nodded across the room and said:

"'There's Nita Naldi over there. Introduce me, will you?'

"From a distance, the girl did look like you, so I walked over to see her, only to discover at their table it wasn't you at all. I had to say something, so I apologized and explained my error.

"The girl's escort leaped to his feet, furious. 'This *is* Nita Naldi.'

"I stared at him. 'But I have known Nita Naldi for eight years and I lunched with her only the other day,' I protested. 'This is *not* Nita Naldi of the screen!'

"'I dont know who you know,' he raged, 'but this is *the* Nita Naldi!'

"Having no desire to get into a violent argument, I bowed again and walked away with the final shot: 'But she is *not* Nita Naldi.'"

This is only one of the few examples of bogus Nita Naldis populating the country. Not that it particularly matters, but it isn't the most agreeable thing in the world to have a woman galavanting around, saving her reputation by blackening your own!

Why people should think that because one is a vampire on the screen one continues the rôle in real life, is just another mystery explained only by the fact that at heart every woman is potentially a vamp.

BARBARA LA MARR

the best-known designers and costumers in films, came to New York for the purpose of creating my gowns for this picture. But *Sandra* offered opportunities for acting as well as for wearing handsome clothes. Which is why I enjoyed it.

One of my most enjoyable rôles, however, was in *Thy Name Is Woman*. The woman in that picture was a sympathetic

WEAR ONE 7 DAYS FREE

If You Can Tell It From A Genuine DIAMOND SEND IT BACK *These Amazingly Beautiful CORODITE Gems* match the scintillating beauty of GENUINE DIAMONDS in every way. They have the same gorgeous blazing flash and dazzling play of living rainbow fire. Standing the terrific Acid Test of direct comparison. Lifetime experts need all their experience to see any difference. Prove this yourself.

MAKE THIS TEST Wear a Genuine CORODITE and a Diamond side by side on the same finger for SEVEN days. If you and your friends can tell the difference send it back, you won't be out a single penny. *That's fair enough.* If you keep the ring the price printed here is all you pay. No installments. Remember CORODITES alone have the same facet cutting as Genuine Stones.

A.	Ladies Hand Carved Basket Ring, Platinum effect	$3.52
B.	Ladies Pierced Filigree 4 Post Ring, Platinum effect	$3.84
C.	Ladies Filigree Ring, Blue Saphire Set Sides,	$3.93
D.	Ladies Bridal Blossom Hand Chased Solitaire	$2.84
E.	Mens Heavy Belcher 14K Gold Filled Ring	$3.48
F.	Mens Massive Carved Hexagon Gypsy, Sapphire Sides	$4.18

Carat Size Gems Beautiful **Hand Carved** and **Engraved** Rings reproducing in exact and faithful detail the most modern high priced and fashionable Platinum Diamond Creations.

SEND NO MONEY Keep your money right at home. Just send name and address stating which ring you want and *size* as shown by slip of paper fitting end to end around finger joint and your ring will come by return mail. Deposit amount shown above with postman. You do not risk a penny as our binding legal guarantee to refund your money in full is attached to every ring we sell. SEND TODAY.

E. RICHWINE CO., Dept. 334 19 West Jackson Blvd. CHICAGO, ILLINOIS

Original and Sole Importers of Genuine CORODITE GEMS

MOVIE OPPORTUNITY OPEN to YOU

A Free Trip To Hollywood and Guaranteed Part in

Metro-Goldwyn-Mayer's greatest 1925 production

"THE MESSAGE to GARCIA"

Here is a most unusual opportunity—an opening to get into motion pictures by a short cut. No special qualifications needed. No professionals accepted. We want to hear from men, women and children—all ages—all types—who are interested in a part in "The Message to Garcia" METRO-GOLDWYN-MAYER'S greatest picture of 1925.

Metro Goldwyn Mayer PICTURES

No Beauty Contest

Every type wanted. We will pay big salaries and expenses to Hollywood. You can take part. No matter if you live in small or large town—you have equal chance. Don't hesitate. WRITE TODAY FOR FREE OFFER. If you wait, you may be too late to qualify.

Get Into The Movies *This New Easy Way*

This is your chance to break into the movies with a crash. Don't delay. You may be the very type we want. Write for FREE OFFER AT ONCE

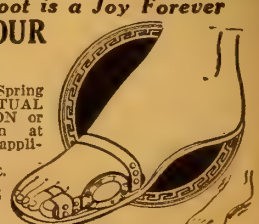
Write now! FOR FULL PARTICULARS

The Fawcett Publications INC. ROBBINSDALE Dept. 17 MINNESOTA

TRUE CONFESSIONS - WHIZ BANG - TRIPLE-X

A Shapely Foot is a Joy Forever

BEAUTIFY YOUR FEET



The Perfection Toe Spring REMOVES THE ACTUAL CAUSE of the BUNION or enlarged joint. Worn at night, with auxiliary appliance for day use.

Send outline of foot.

Straighten Your Toes Banish that Bunion

Full particulars in plain envelope

C. R. ACFIELD, Foot Specialties

Dept. 173 1328 Broadway New York

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

character. Married to a man years older than herself, she loved for the first time a handsome, young soldier. She loved him so much that she was on the verge of eloping with him. . . . She was a strong, fascinating character; her very qualities showed a cross-section of life.

In my new picture, *Hail and Farewell*, one of the greatest love stories ever written, similar opportunities for a warm, womanly character portrayal offer themselves.

But to the question: "Do you like to play vampire rôles?" my answer will continue to be an emphatic "No!" for the simple reason that I do not believe there is such a type. At all events, variety of rôles, like variety of life, makes pungent and intriguing what otherwise would be a drab existence.

Learning to Love

(*Continued from page* 86)

kiss. "I do tho, but I never realized how much till you went away, sweetheart!"

For a moment there was delicious silence. Then, "Oh, but Scott. I'm in an awful mess. I gave my word to Billy I'd marry him as soon as I divorced you. He says I've wrecked his life, and he'll go shoot himself or something."

"Whew!" said Scott. "Where is he? Let's go talk with him."

So they rolled up the Butte Montmartre to Zelli's. It wasn't at all hard to find Billy; he was the center of attraction. He was surrounded by champagne bottles and girls. Catching Scott's eye, he became possessed of an idea he had seen this man somewhere before. "Come meet French girls!" he called. "F-french girls b-best in world. Love 'em. Love 'em all!"

"I think," said Scott to Pat as they went out, "that Billy will survive especially with the er-er attention he's getting."

So that is why the next morning, when Aunt Penelope opened the door to Pat's room, she was startled to see, first a man's overcoat hanging over the back of a chair, and second, Scott's dark head beside Pat's golden one on the pillow.

Tiptoeing so softly to her room, she telephoned the office. "I made a mistake just now, when I ordered two breakfasts. Please send up three."

The gentleman who answered the phone winked at his assistant. "*Mon Dieu*, Henri, it is wonderful. What a scandalous effect La Belle Paris has upon these Americans. I ask you, for whom is this third breakfast?"

"How should I know?" shrugged Henri. "It is not my affair. Besides it is spring—and in spring——"

"Kiss me again," said Pat

"How the Shape of My Nose Barred Popularity"

By Grace Sterling

I was a "wall flower"! I was a good dancer and had no difficulty in following the most eccentric partner. I belonged to a good family and three years at "finishing school" had trained me for my social life. I had travelled a great deal and could talk intelligently on many subjects. I was very popular with my girl friends. Yet, I seldom received an invitation to a dance, or to spend an evening at the theatre, from the young men of our social set. When I did go to a dance or to a party, I was seldom asked to dance and usually spent the evening as a "wall flower."

Finally I began to analyze myself. I had everything that should make a girl popular, and inspire young men to seek her company. As I looked into my mirror I became firmly convinced of a suspicion which had lurked in my mind for a long time—*it was the shape of my nose*—a very decided "pug" and especially noticeable in profile.

I spoke to Mother. She knew all along—it was hard to get her to admit it but she realized the shape of my nose was the reason for my unpopularity—why I was shunned at dances, never included in the wonderful parties going on all around me.

Finally one afternoon while shopping I ran into Marie Hamilton, one of my best chums at Miss M.'s School; she was on a flying trip from Chicago to select her trousseau—but OH! what a change. It was she who recognized me—she used to be an "ugly duckling"—but now she was really beautiful. In talking with her she confided her beauty secret. My heart beat fast as I pressed her for further details.

Marie had had her nose reshaped, yes, actually corrected—actually made over, and how wonderful, how beautiful it was now. This change had been the turning point in her career! It must also hold the key to popularity for me. "How did you accomplish it?" I asked feverishly of Marie. She informed me that M. Trilety, a face specialist of Binghamton, New York, had corrected the shape of her nose—and in the privacy of her own home.

I wrote for information immediately and received full particulars. The treatment was so simple, the cost so reasonable, that I decided to purchase it at once. I did. I could hardly wait to begin. At last it arrived. To make my story short—in five weeks my nose was corrected.

Oh! how wonderful it has all been. Of course, it took a month or two before the members of our set had all met me at the various dances and social affairs of the season, but now it is just one grand round of pleasure, and I owe it all to M. Trilety.

Attention to your personal appearance is nowadays essential if you expect to succeed in life. You must look "your best" at all times.

M. Trilety's latest improved Nose Shaper, "Trados" Model No. 25, U. S. Patent, is the most meritorious Nose Shaper of the age. His 16 years of experience in perfecting Nose Shapers has proven that to the unfortunate possessors of ill-shapen noses he offers a sensational opportunity to beautify one's Personal Appearance. His latest model has so many superior qualities that it surpasses all his previous shapers and other nose adjusters by a large margin. This new model has every requirement that you might need. The adjustments are simple and such that it will fit every nose without exception. The apparatus is constructed of light-weight metal, is firm, and is afforded very accurate regulation for adjustment in any desired position. You can obtain the absolutely exact pressure for correcting the various nasal deformities, such as: long—pointed nose—pug—hook or shrew nose—and will give marked success in modulating the distended or wide nostrils. There are no straps to be pulled in order to exert pressure on the nasal organ.

Model No. 25 is upholstered inside with a very fine chamois (covering a layer of thin metal) which protects the nose from direct contact with the apparatus; this lining of metal causes an even, moderate pressure on the parts being corrected, thus avoiding a harsh, violent pressure in any one place.

Model No. 25 is guaranteed, and *corrects now all ill-shaped noses without operation*, quickly, safely, comfortably and permanently. It is to be worn at night and, therefore, will not interfere with your daily work.

Model No. 25 Junior for Children

If you wish to have a perfect looking nose, clip the coupon below, insert your name and address plainly, and send it today to M. Trilety, Binghamton, N. Y., for the free booklet which tells you how to correct ill-shaped noses.

M. TRILETY,
2302 Ackerman Bldg., Binghamton, N. Y.

Dear Sir: Please send me, without obligation, your booklet which tells how to correct ill-shaped noses.

Name.....

Street Address.....

Town.....

State.....

SULPHUR *Heals* Skin Eruptions.

Mentho-Sulphur, a pleasant cream, will soothe and heal skin that is irritated or broken out with eczema; that is covered with ugly rash or pimples, or is rough or dry. Nothing subdues fiery skin erruptions so quickly, says a noted skin specialist.

The moment this sulphur preparation is applied the itching stops and after two or three applications, the eczema is gone and the skin is delightfully clear and smooth. Sulphur is so precious as a skin remedy because it destroys the parasites that cause the burning, itching or disfigurement. Mentho-Sulphur always heals eczema rash, skin eruptions and pimples right up.

A small jar of Rowles Mentho-Sulphur may be had at any good drug store.

FREE SAMPLE

Send coupon for sample of Rowles Mentho Sulphur

Whitehall Pharmacal Co., Dept. P, New York, N.Y.
Send me free sample of Rowles Mentho Sulphur

Name.....

Street.....

City.....

LEARN CARTOONING

At Home—In Your Spare Time

from the school that has trained so many successful cartoonists of today earning from $50 to $200 and more a week. The Landon Picture Chart Method of teaching makes **original** drawing easy to learn. Send 6c in stamps for full information and chart to **test your ability.** *Also state age.*

THE LANDON SCHOOL
1402 National Bldg., Cleveland, O.

MIFFLIN ALKOHOL

Should be in every household. Important uses listed on every bottle.

the external tonic

Norma Shearer tests out the celluloid spectacles used for viewing stereopticon pictures

Along the Atlantic Way

(*Continued from page 68*)

UP at the Jackson Studios, I discovered Alice Lake, Niles Welch, Barney Sherry and Maurice Costello making *The Fast Pace.* The title is very apropos, as the director, Wilfred Noy, had shot forty-one scenes the day before. Mr. Noy has been in this country only a few months. He came here with the idea of learning American directorial methods. He secured small rôles in *Janice Meredith,* and in one or two other pictures where he might watch our directors work at first hand. Then he made *The Lost Chord,* for Whitman Bennett. Now, immediately on its heels, comes *The Fast Pace.*

JUST stumbled into a great piece of news. As we all know, Betty Bronson and Director Herbert Brenon came to town to attend the opening of *Peter Pan.* Now it is planned for them to stay on here in the East where Mr. Brenon will begin work, very shortly, on *The Little French Girl,* Ann Sedgwick's best seller, with Betty in the title-rôle. The title will be changed to *That French Girl.*

WHITMAN BENNETT, who makes pictures as fast as the normal person thinks, is producing *Lena Rivers,* at his studios in Yonkers. The cast is headed by Earle Williams, Gladys Hulette, Doris Rankin and Edna Murphy. The last time I saw Earle Williams was some three years ago when he was in the East starring in *The Fortune Hunter.*

ANOTHER report has it that George Walsh is to be starred in a series of pictures under the I. E. Chadwick banner. His running mate is Lionel Barrymore, who also rejoices in stellar colors for the same organization.

IRENE RICH is in town and very happy over her new starring contract with Warner Brothers. Also Julanne Johnston, who has been in Europe for six months making pictures. Her last European venture was *The City of Temptation,* made in Berlin and Constantinople. Julanne says there wasn't anything tempting about Constantinople or if there was, she was too busy to see it.

LILLIAN RICH is also in town. She will appear opposite Adolphe Menjou in *A Kiss in the Dark.* Rod La Rocque also stopped on his way to Paris, where he will play opposite Gloria Swanson in *The Coast of Folly.*

Children's Musterole-Mild

Of course, you know good old Musterole; how quickly, how easily it relieves rheumatic and neuralgic pain, sore joints and muscles, stiff neck and lumbago.

We now want you to know CHILDREN'S MUSTEROLE, made especially for use on infants and small children.

CHILDREN'S MUSTEROLE is just good old Musterole in milder form. Unexcelled for the relief of croupy coughs and colds; it penetrates, soothes and relieves without the blister of the old-fashioned mustard plaster.

Keep a little white jar of Children's Musterole handy. It comes ready to apply instantly, without fuss or bother. The price is so small—35c a jar—no mother can afford to be without it.

The Musterole Co., Cleveland, Ohio

CHILDREN'S MUSTEROLE
WILL NOT BLISTER
MILD
BETTER THAN A MUSTARD PLASTER

Health Restored by Radium

The wonderful curative power of Radium has been known for years. However, the benefits of this precious health-giving substance have in the past been only within the means of persons of wealth.

Since the invention of Degnen's Radio-Active Solar Pad, any man or woman, poor or rich, can afford this treatment which offers so much relief from suffering and disease.

Degnen's Radio-Active Solar Pad is worn next to the body day and night. It pours a constant stream of radio-active energy into the system while you work, play or sleep, helping to build up weakened nerves and tissues to a strong, healthy condition. It creates a vigorous circulation of blood, thus removing congestion, which is the real cause of most diseases.

To prove just what this remarkable treatment can do for you, we will send our appliance on trial with the understanding that we will not charge you a cent if it fails to give satisfactory results. This offer is open to any person who has pain of any kind, nerve weakness, high blood pressure, stomach, kidney or liver complaint, bladder trouble, or disease of the lungs or heart.

No matter what your ailment or how long you have had it, we will gladly let you try the appliance at our risk. Write today for free literature giving complete information. Radium Appliance Co., 603 Bradbury Bldg., Los Angeles, Calif.

How Many Pounds Would You Like to Gain in a Week?

If you are thin and want to gain weight, weak and want to be strong, I will send you a sample of famous Alexander Vitamines absolutely Free. No money, just name and address for sample. Alexander Laboratories, 2251 Gateway Station, Kansas City, Mo.

Write Right

Wonderful, new device, guides your hand; corrects your writing in few days. Big improvement in three hours. No failures. **Complete outline FREE.** Write C. J. Ozment, Dept. 18, St. Louis, Mo.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

On the Camera Coast

(*Continued from page* 90)

ABOUT the luckiest girl that ever struck Hollywood is Dorothy Sebastian. She is a little Southern girl from Birmingham, Alabama. About seven months ago she took it into her head to go to New York and try to get a job on the stage. It was as tho someone had given her a golden key to the city. Without the least difficulty she got a place in Ziegfeld's *Follies:* she made up her mind she would rather be in another New York show: she got that job just as easily. Then she decided she would like to be a motion picture actress. She came to Hollywood. Almost the day she arrived, it came about that she met Henry King, who directed Lillian Gish in *Romola.* He gave her a screen test one day: cast her for an important part in *Sackcloth and Scarlet* the next. The next day after that, the producer gave her a five-year contract. Most girls have worked for years to achieve any one of these positions. Miss Sebastian, in appearance, suggests Gloria Swanson.

Actors who have recently been to Europe have come back bulging with excitement over the Parisian glory of Gloria. It appears that she lives in a young palace and has twenty-five servants to help her with the housework.

MAE MARSH says she cant stand idleness any longer: "resting," she says, "is the bunk." So she will play the lead in J. Stuart Blackton's *The Garden of Charity*—from the book by Basil King.

Rod La Rocque has departed for Europe to play the lead in the next Gloria Swanson picture, which will be *The Coast of Folly.* Rod is in a great state of excitement over the event.

Pola Negri, having turned her back forever—well, anyhow for the present—upon love and romance, is going to immerse herself in literature. In her new house which she bought from Priscilla Dean, Pola is installing a new library, having started with an order for two thousand volumes. In order to perfect her knowledge of English, all her books will be in English. Pola is a great admirer—like most Slavs—of two American authors: Mark Twain and Jack London.

ERIC VON STROHEIM and Mae Murray seem at last to be peaceably started on *The Merry Widow* . . . after all the various rumors of war. As an indication that all was peace and harmony, invitations were sent out to all the newspaper and magazine writers to come down and witness the turning of the first camera crank. Then these invitations were all hastily canceled without explanation. The studio says it was only because the costumes were not ready.

Meanwhile, Miss Murray has had other troubles. Near her house in Beverley Hills was a neighbor with a kennel of dogs which became greatly interested in vocal exercises whenever the inconstant moon arose: also at other times. She had the offender arrested and he was tried before a jury which must have consisted of Beverley Hills dog owners. Anyhow, he was acquitted, with the explanation that dogs will be dogs. Miss Murray now announces that she intends to move and leave Beverley Hills flat.

GAS-HEATERS seem to have occupied the center of the stage in Hollywood this month. Lois Wilson astonished the Lasky lot by appearing one day last week minus her long tresses. She said she had had a

(*Continued on page* 117)

Stop Gray Hair Before it Shows

My Trial Offer Tells How

FREE
Trial Bottle

THE best time to stop gray hair is when it starts, before the graying streaks excite comment. It's an easy matter—when you know how. Just let me show you.

Fill out coupon, mail it. For a free trial bottle of my famous Hair Color Restorer. Test on a single lock of hair. Watch the silver threads go.

This simple test proves that it is utter folly to let gray hair spoil your looks and add years to your age.

The Test Proves

That Mary T. Goldman's Hair Color Restorer is clean, colorless, dainty. Easily, quickly applied by combing through the hair. No skill or help required.

That restored color is always even and natural — there's no interference with shampooing, nothing to wash or rub off.

Miraculous?—No, simply the efficient action of a scientific laboratory preparation. I invented my restorer many years ago when my own hair turned prematurely gray. It meets my exacting requirements as it will yours.

Coupon Brings Proof

Fill out and mail the coupon. I'll send you my *Special Patented Free Trial Outfit,* containing trial bottle of my restorer. State the natural color of your hair. If possible, enclose lock in your letter.

When test proves to you what Mary T. Goldman's is and what it does get a full-sized bottle from your druggist or direct from me.

Please print your name and address

Mary T Goldman 494C Goldman Bldg., St Paul, Minn.
Please send me FREE trial bottle of Mary T. Goldman's Hair Color Restorer The natural color of my hair is:
Black..... dark brown..... medium brown..... auburn (dark red)..... light brown..... light auburn (light red)..... blonde.....

Name .....

Address .....

Mary T Goldman's
Hair Color Restorer
Over 10,000,000 Bottles Sold

BREATHE FREELY
Anoint nostrils before retiring with
Mentholatum
Write for free sample
Mentholatum Co., Buffalo, N.Y., Wichita, Kans.

I PAY MEN $100 a Week

Make $100.00 a week and up, selling our fine made-to-measure, all-wool suits, direct to wearer. Biggest values—positively sell on sight. Biggest commissions paid in advance. We attend to delivery and collections. 6x9 swatch samples—over 100 styles all one price—furnished **FREE.** Part or full time men write at once.

W.Z. Gibson, Inc., 161 W. Harrison St., Dept. C-498, Chicago

The Favorite Luxury
of Gentlewomen

TO step into a bath that smells like a flower garden—into water so soft and limpid, it tells you by its very feel how good it is for your skin; to step out of your tub with an indefinable almost, "scentless" fragrance clinging to you—no wonder so many gentlewomen call this their favorite luxury. It is the luxury which Bathasweet has brought them for twenty years. Once you have tried it you will wonder that you ever did without it. 25c, 50c and $1 at drug and department stores.

FREE Sample can sent free if you mail this coupon with name and address to C. S. Welch Co., Dept. M. E., New York.

.....

.....

.....

BATHASWEET

The Art of Looking Your Best

Know the joy of possessing an appearance that always commands admiration. An appealing beauty seemingly endowed with the illusive charm of eternal youth, "Beauty's Master Touch."

GOURAUD'S ORIENTAL CREAM

will show you the way. Its daily use will give to your skin and complexion an alluring, fascinating appearance. It takes but a moment to insure yourself of always looking your best. Highly antiseptic and astringent, counteracts flabbiness, blemishes, oiliness. Made in White, Rachel and Flesh—also in Compacts (Gouraud's Oriental Comprimettes) all popular shades.

Send 50c *for a special assortment of Gouraud's Toilet Preparations.*

Ferd. T. Hopkins & Son, New York City

Healthy folks keep fit with Beeman's—you'll find its daily use is *"a sensible habit"*

BEEMAN'S

Pepsin Gum

AMERICAN CHICLE CO.

Ben Lyon as a young officer, in *Forbidden Paradise*, where he was Pola Negri's leading man

The Boy on the Cover

(*Continued from page 27*)

most talented young women there. And during the past two years he has played opposite the very first vamps of Screendom. Barbara La Marr, Pola Negri and Gloria Swanson all have vamped him in their fashion, and Ben has vamped right back.

But tho he has now been taken to heart by the public and his picture hangs in every complete flapper boudoir, our young hero isn't the least bit spoiled. He hasn't even become blasé about fan letters, tho he gets over two hundred a day.

"I'll never forget the first one I ever received," he said. "It was from a girl who wanted my picture. 'Dear Ben,' she wrote: 'I think you're absolutely wonderful. I have seen you on the screen and you are my ideal. How I wish there was someone like you in this town! Your eyes, your hair—everything about you, even your acting, is fine. Enclosed please find a one-cent stamp for mailing photo.'

"I'd like to answer every letter, but of course that would be impossible. I got one the other day, tho, that I'm going to answer, all right. It was from a girl who said she thought I was a big, conceited mutt, and she couldn't see why her girl friends liked me. She thought I was terrible and demanded to know if I had any good excuse for living. It is the first one like that I have ever had, and I'm going to write to her and tell her I'll try to do better."

I myself have something to say to that girl, and I hope she reads this. For she is all wrong. I never met anyone less aware of his own talents, and when she wrote him that way, I think she was just trying to get an answer from him. She will get one, too.

She also intimated in her letter that Ben was something of a bad boy. Here she is wrong again. True, he loves to dance, attend theaters, tea-parties and that sort of thing, but he leads a very quiet life in Hollywood.

"Not that I'm crazy about the simple life, but it's the only kind they have out there!" said Ben. "One reason I like New York is because everybody seems in a hurry. Everybody is wide-awake, doing things, big things—you can feel it, that atmosphere of accomplishment, as soon as

FURNESS-BERMUDA-LINE

BERMUDA—
Playground of Eternal Springtime
(Average Yearly Temperature of 70°)
Only 2 days from New York

Sailings Twice Weekly

Tickets good on either steamer, insuring unequalled express service, safety and via Palatial New Twin-screw Oil-burning Steamers

"FORT VICTORIA"
"FORT ST. GEORGE"

No Passports. Modern Hotels. All Sports.

Including Golf, Tennis, Sailing, Bathing, Horse Racing, Fishing, Riding, Driving, etc.

ST. GEORGE HOTEL, St. George, Bermuda. Especially attractive, located in the historic, picturesque and quaint part of Bermuda. Excellent cuisine and service. Magnificent tiled, covered and heated swimming pool.

For Illustrated Booklet on Bermuda or St. George Hotel, write
FURNESS BERMUDA LINE
34 Whitehall St., N Y., or any Local Tourist Agent

How to Speak and Write Masterly English!

Every time you speak or write you show just what you are. Mistakes in English reveal you as a person who lacks education and refinement. Lack of language power prevents you from presenting your thoughts in the strongest possible way. No matter what you do, real command of English will help you to your goal. Stop making mistakes in spelling, punctuation, pronunciation. Increase your vocabulary.

WONDERFUL INVENTION

Only 15 minutes a day with Sherwin Cody's New Invention--and you can actually SEE your English improve. It teaches by HABIT--makes it easier to do the RIGHT way. Wonderful self-correcting lessons include Spelling, Punctuation, Grammar, and Expression.

FREE BOOK ON ENGLISH AND 15 MINUTE TEST Lack of language power may easily be costing you thousands of dollars every year. See what Mr. Cody can do for you. It costs nothing to find out. Mail a postal card or letter this very minute for free book "How to Speak and Write Masterly English," and 15 Minute Test, which you can take in your own home. It will prove a revelation to you. WRITE NOW. Address

Sherwin Cody School of English, 403 Searle Building, Rochester, N. Y.

LAW **STUDY AT HOME**

Become a lawyer. Legally trained men win the highest positions and biggest success in business and public life. Be independent. Greater opportunities now than ever before. Big corporations are headed by men with legal training. Earn

$5,000 to $10,000 Annually

We guide you step by step. You can train at home during spare time. Degree of LL. B. conferred. LaSalle students practicing law in every state. We furnish all text material, including fourteen-volume Law Library. Low cost, easy terms. Get our valuable 108-page "Law Guide" and "Evidence" books free. Send for them NOW.

LaSalle Extension University, Dept. 378-L Chicago

The World's Largest Business Training Institution

Beautiful Complexion IN 15 DAYS

Clear your complexion of pimples, blackheads, whiteheads, red spots, enlarged pores, oily skin and other blemishes. I can give you a complexion soft rosy, clear velvety beyond your fondest dream. *And I do it in a few days.* My method is different. No cosmetics, lotions, salves, soaps, ointments, plasters, bandages, masks, vapor sprays, massage, rollers or other implements. No diet, no fasting. Nothing to take. Cannot injure the most delicate skin. *Send for my Free Booklet.* You are not obligated. *Send no money.* Just get the facts.

Dorothy Ray, 646 N. Michigan Blvd. Suite 208, Chicago

BE A JAZZ MUSIC MASTER

PLAY PIANO BY EAR

Play popular song hits perfectly. Hum tune, play it by ear. Self-instruction—no teacher required. No tedious ding-dong daily practice—just 20 brief, entertaining lessons which you master

At Home in Your Spare Time

Send for FREE BOOK. Learn many styles of bass and syncopation—trick endings. 6c in stamps brings interesting CHART to test your ability.

Niagara School of Music
Dept. 737, Niagara Falls, N.Y.

Send for this Free Book

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

How to Restore the Original Shade to Gray Hair

If your hair is gray, do what thousands of others have done—use the wonderful, clean, colorless liquid known as Kolor-Bak and see the original shade quickly return.

No matter what the cause of grayness—age, shock, illness, scalp disease—this remarkable liquid restores the exact former shade, gives the hair a beautiful silky texture, and keeps it from becoming brittle and from falling out. Also cleanses scalp and hair, banishes dandruff, and stops itching of the scalp. As easy to use as water.

No need to furnish a sample of your hair—no tests to make—as the one clean, colorless liquid is for all gray hair regardless of former shade. Kolor-Bak is the best known substitute for the natural hair pigmentation.

"My Hair Was Quite Gray"

"Only a short time ago my hair was quite gray. It was falling out. My scalp itched and dandruff appeared. Kolor-Bak stopped the itching, dandruff and falling. Most wonderful of all, however, is that my hair is its original shade. I look 10 years younger."
(A typical letter)

Ask Your Dealer

So popular is Kolor-Bak because of its merit that it is sold everywhere. Ask any druggist or toilet supply dealer. If Kolor-Bak does not bring the desired results, your money will be instantly refunded.

Kolor-Bak

Banishes Gray Hair

Dealers Everywhere Sell Kolor-Bak with Money-Back Guarantee

FREE $20 Fine Tone Musical Instruments

We have a wonderful new copyrighted system of teaching note music by mail! To first pupils in each locality we will give free a $20 superb Violin, Tenor Banjo, Ukulele, Hawaiian-Guitar, Banjo, Mandolin, Banjo-Ukulele, Banjo-Mandolin, Cornet or Banjo-Guitar absolutely free. Also teach Piano and Organ. Very small charge for lessons only. Four lessons will teach you several pieces. Over 100,000 successful players. We guarantee success or no charge. Complete outfit free. Write today. Dept. 139. No obligation.
Slingerland School of Music, 1815 Orchard St., Chicago, Ill.

Have a Satin-Smooth Hair-Free Skin

Science has finally solved the problem of removing hair pleasantly without discomfort to the skin or complexion. This with NEET, a mild and dainty cream. You merely spread it on and then rinse off with clear water. That's all; the hair will be gone and the skin left refreshingly cool, smooth and white! Old methods, the unwomanly razor and severe chemical preparations, have given way to this remarkable hair-removing cream which is the accepted method of well-groomed women everywhere. 50c at Drug and Department stores or by mail. Money back if it fails to please you. Buy now.
HANNIBAL PHAR. CO., 601 OLIVE ST., ST. LOUIS, MO.
TRY IT

you get off the train. New York's all right. I guess we'll let it stay on the map."

Ben's mother travels with him, and he is always thoughtful and considerate of her. I heard him planning to take the subway to the studio one day so that his mother could go shopping in his car.

And speaking of the car, I must tell you something very funny. We were returning from the Biograph studio, where Ben was making *The One Way Street*. As we passed a motor-cycle policeman, Ben waved to him, and told the chauffeur to step on the gas. The man stepped, and the policeman jumped on his cycle and started after us. "Faster, faster; dont spare the tires!" urged Ben.

"Wait, we'll get pinched for sure!" I cried.

"No, we wont; he's a friend of mine," assured Ben. "Step on it!"

The light of a naughty schoolboy playing a prank was in his eyes. Faster and faster we sped. Faster and faster, sped the motor-cycle policeman. Just as I was trying to think that a night in jail would be a unique experience, anyway, the cop caught up to us and ordered us to pull over. The occupants in the passing cars looked at us sympathetically. What a nice-looking young boy to be getting a ticket, they thought. But the policeman hailed us with a "Hello, Ben—where you been? I telephoned you last night."

"Gee, sorry to have missed you," said Ben after the necessary introductions had taken place. "Take dinner with me next week."

"Sure," replied the policeman, who, by the way, was about the sternest-looking policeman I had ever seen. "I know a swell place where you get grand steaks."

"All set then, we'll go there," said Ben. "Say, I think my speedometer is wrong. Come along with us and let's test it with yours."

So we continued on our way with the policeman and his motor-cycle beside us. It looked like a personally conducted tour to the station-house for fair.

"He's a great fellow," remarked Ben, when we left the policeman in the distance. "We have a lot of fun together."

Who was it that said "The true aristocrat is the greatest democrat"? It was some great man, anyway, and he would surely say it again, if he could meet Ben Lyon.

Ben Lyon as the young son of Selina Peake De Jong, in *So Big*. Do you recognize Colleen Moore in this white-haired old mother?

Free!

Beautiful book shows how easy it is to play a Buescher. Gives first lesson. 64 pages. Many Illustrations.

Tantalizing Tunes

Lights aglow; room for two. A wonderful girl - and the soft sweet song of your

BUESCHER True Tone SAXOPHONE

You'll never know what it means to be really *popular* - to be favored - to be the center of attraction, everywhere, until you have learned to play those tantalizing tunes on this most beautiful of all instruments. And the nice part about it is that -

You Can Do It - So Easy!

You'll be astonished to see what you can do in just a few evenings. Three free lessons start you. Most people (beginners) can play popular airs in two or three weeks. It's great fun learning because it comes so easily. And it will be a lifelong pleasure to you.

Try It Six Days. FREE.

Test yourself at our risk. Try a Buescher Saxophone in your own home Six Days Free. No obligation. Send the coupon or postal for details of our most liberal proposition and the free Saxophone Book. Easy terms. Mention any other instrument in which you are interested. No obligation. Get the facts. Do it now.

BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
660 Buescher Block Elkhart, Ind.

176

Easy to Play - Easy to Pay

Mail BUESCHER BAND INSTRUMENT CO.
660 Buescher Block, Elkhart, Indiana

Gentlemen: Without obligation to me send your beautiful book "The Story of the Saxophone" described above. Check here ☐
If you prefer other literature describing other band or orchestra instruments, check below.
Cornet ☐ Trumpet ☐ Trombone ☐ Tuba ☐

Mention Any Other.....

Write plainly, Name, Address, Town and State in Margin Below

Relieve sore throat!

Your throat feels a little sore tonight. You *hope* it will be better in the morning—but hope may fail where prevention wins.

Gargle with Absorbine, Jr. before retiring! Give the muscles of your throat a rub with it—then wake up after sound sleep, with the danger past.

A daily gargle with dilute Absorbine, Jr. fights off germs, and keeps the mouth clean. It's health insurance against winter ills.

Absorbine, Jr. is a complete liniment and masterful antiseptic—stainless and agreeable. It is a tonic to tired, lazy muscles, a healing force for cuts, bruises, sprains.

At all druggists', $1.25, or postpaid.
Liberal trial bottle, 10c., postpaid.

W. F. YOUNG, Inc.
Springfield, Mass.

Absorbine Jr.
THE ANTISEPTIC LINIMENT

Remove Cold Cream
—this new way

ACTRESSES, screen stars—whose complexions are always under close inspection, whose faces are exposed to glaring lights, to heavy make-up constantly—have learned a new secret of keeping a pretty skin.

They know the value of a complexion that all admire. Often it is their chief charm. So they use Kleenex, the sanitary new velvety-soft tissue, to remove their make-up—cold cream and cosmetics.

Kleenex may now be had at all drug and department stores. Only 25 cents for a month's supply. It is cheaper than towels, and does not cause skin eruptions, pimples and blemishes as even *clean* towels so often do. Simply use it once and throw it away. Beauty experts advise it—get a box today.

CELLUCOTTON PRODUCTS CO., 166 West Jackson Boulevard, Chicago

KLEENEX

The Sanitary Cold Cream Remover

The Winners of the Month

(*Continued from pages* 46 *and* 47)

Isn't Life Wonderful

men forage in search of food. It is a suspenseful climax and caps a story which holds the attention in a tender grip.

The exteriors were produced in Germany and are, consequently, convincing in every detail. Griffith's insistence upon adequacy and quality in the staging of his pictures is, of course, evident here. His gift for taking a condition affecting the population of a whole town, or a whole country, for that matter, and showing first, the general view, then narrowing the attention down to an intimate few, is on brilliant display in this searching drama of the struggle against starvation.

Carol Dempster and Neil Hamilton do excellent work in the rôles of the lovers, and the rest of the acting is up to an equally high standard.

Greed

The director has achieved some rugged effects, and there are good performances by Gibson Gowland, 'Zasu Pitts, Jean Hersholt and others. The scenes in Death Valley are as realistic as those of the sewer in Frisco Bay, and others which occur in the picture. It is a concentrated, deliberate work and reaches its climaxes so slowly as to defeat their purpose as drama. *Greed* is realistic, but so, too, is the actual photograph of a wheat field, and at the same time more wholesome.

North of 36

the drive. Hardships and perils are encountered and overcome and, in a burst of glory, the drive reaches its destination.

Lois Wilson and Ernest Torrence are much at home in the habiliments they wore so successfully in *The Covered Wagon*. Jack Holt makes a dashing hero, and Noah Beery a successfully hateful villain.

Scenically and photographically, it is a heroic effort. While the spectacular phases are the picture's all, still that measure is so generous as to make it an enjoyable and, at moments, a stirring hour or so of photoplay entertainment.

Romola

The drama is an extravagant passage from history, and, once the second part is introduced, it becomes completely absorbing. There is vitality in Tito's political intrigues and in his dual love-making to Romola and Tessa, the ladies whose stations in life are so widely separated. This Tito is a sort of prototype of *The Show-Off*. He builds his house on lies and carries on his falsehoods until his lust for power brings his downfall and death.

The picture, however, is not such a triumph for Lillian Gish's art as was *The White Sister*. The dramatic foundation is built more upon political intrigue than romance. But Miss Gish lends a beautiful portrait as Romola — and her sister, Dorothy, gives an animated study, one suggestive of her hoydenish rôles in previous pictures. It does not carry the surging heart-beats of *The White Sister*, since it does not employ so much sympathy and pathos. And there are no great moving scenes, aside from the climax showing Savonarola's execution. But one can call it a triumph of cinema art. Scenically, it is like peering at a group of rich tapestries by some artist of the Middle Ages. It is a rich, historical pageant.

And what a treat for the eye!

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Letters to the Editor

(*Continued from page 76*)

for his popularity. The women know, but they dont tell. Interviewers find him hard to reach and shy on all subjects. He declares he hates to be a matinée idol.

I met Valentino on the Lasky lot. With me was the perfect Valentino fan. When she saw him coming toward us, she said: "Please introduce me by my maiden name and dont mention my husband and baby." So saying, she took off her wedding-ring and slipped it into her pocket. There's a little bit of bad in every good little girl.

Mr. Valentino suggested luncheon and escorted us to his motor.

A. U.,
Detroit, Mich.

Boosts and Bumps for the Stars

Sent to the Editor by the Fans

DEAR EDITOR: What more could any director ask than a pair of actors like Corinne Griffith and Conway Tearle? These two are the reasons why I liked *Lilies of the Field* and *Common Law*. The versatile Corinne is balm to any eye; one of the most ladylike and natural actresses on the screen. Conway Tearle is an old favorite with many fans. Whatever his rôle, he carries it off gracefully—yet no one could accuse him of being anything other than a real, live he-man!

M. M.,
London, England.

DEAR EDITOR: Tho the *Red Lily* is a splendid picture, gripping and engrossing, it made me sick at heart to see Ramon Novarro in such a tragic rôle. I love Ramon for his radiant youth, his beauty and his priceless wit. God made him beautiful and He did not do that much for many of our male film stars. So why picture this idealistic star suffering and degraded? Why disfigure him? Give ME Ramon as he was in the exquisite love scenes and comedy moments of *The Arab!* I am delighted to hear he is making *Ben Hur*, for that is an ideal rôle for him.

P. J.,
Akron, O.

DEAR EDITOR: Nita Naldi doesn't know how to comb her hair. Wont someone please show her how?

Clara Bow is not beautiful and she has a very bad profile. Please tell her not to look sidewise again.

M. S. L.,
Elmira, N. Y.

DEAR EDITOR: To me the movies mean rapturous hours of fairyland, my own self lost in the shadow players, while I visualize myself in each rôle. Valentino with the audacious smile! "Love me and the world is yours!" it seems to say. What woman wouldn't? And what man wouldn't give his last dollar for half the charm of it in his own smile?

L. M.,
Brooklyn, N. Y.

DEAR EDITOR: I want to sing a hymn of praise to the finest villain of the screen—Ricardo Cortez! No actor has advanced with more rapidity from insignificant parts to leading ones. Each succeeding picture proves beyond a doubt that he is capable of really big things. I admire Mr. Cortez immensely and believe he is going to be one of our greatest actors.

MRS. E. H. K.,
Milwaukee, Wis.

DRAW ME and Win a Prize

Do You Like to Draw?

Copy the picture of the skating girl and send us your drawing—perhaps you will win first prize. This contest is for amateurs only (17 years old or more), so do not hesitate to enter, even if you have not had much practice.

1st Prize - $100.00
2nd Prize - - 50.00
3rd Prize, $25.00 5th Prize, $10.00
4th Prize, $15.00 6th to 15th Prizes, each $5.00

Free! Everyone entering this contest will receive a beautiful full-color reproduction (suitable for framing) of a painting by a nationally known artist.

If your great desire is to be a real commercial artist, try your hand now! Capable artists readily earn $50, $75, $100, $150 a week and upwards. Hundreds of ambitious young men and women have found their true work in life—often have doubled and trebled their incomes—through the Federal Home Study Course, recognized by authorities as America's Foremost Course in Commercial Art. Exclusive lessons by nationally known artists and illustrators; personal, individual criticism of each lesson. You should be able to succeed as others have done through our course. Enter the contest—see what you can do.

Rules for Contestants

Contest open to amateurs only, 17 years old or more. Professional commercial artists and Federal students are barred.

1. Draw only picture of skating girl—no border or lettering.
2. Send one drawing only, making figure exactly 5½ inches high, on paper 6 inches wide by 7 inches high.
3. Use only pencil or pen.
4. No drawings will be returned.
5. Write your name, address, age and occupation on back of drawing.
6. All drawings must be received in Minneapolis by March 10, 1925. Prizes will be awarded for drawings best in proportion and neatness by Faculty members of Federal Schools, Inc. All contestants will be notified of prize winners.

Note: It is not necessary to send for this book in order to enter the contest. However, if you are sincerely interested in the highly-paid fascinating field of commercial art, our illustrated book "YOUR FUTURE" will be immensely valuable to you. It explains the Federal Course and shows work of students. Send six cents in stamps for it to-day, giving your age and present occupation. Use coupon below.

Federal School of Commercial Designing

1475 Federal Schools Bldg., Minneapolis, Minn.

Please send me "YOUR FUTURE" for which I enclose 6c in stamps.

Name .....

Present
Age ..... Occupation .....
(Write address plainly in margin)

America's Foremost School of Commercial Art

"SHE GETS $50 A WEEK NOW"

"And I'm glad to pay it to her, for she's a real business woman. She came here as a typist—just like a score of other girls. I hardly knew her name until someone told me she was studying at home in spare time with the I. C. S.

"'That girl has a future,' I said to myself, and I began watching her work. She improved so rapidly that she was the first girl I thought of when I began to look around for an assistant."

Why don't *you* study some special subject and prepare to earn more money? There's no surer way to do it than by studying at home in spare time with the International Correspondence Schools.

The I. C. S. has a number of courses especially arranged for women. Some I. C. S. women students are making as high as $35, $50, $75 and $100 a week as private secretaries, artists, expert letter writers, pharmacists, assistants in chemical laboratories, high-priced sales executives, office managers, advertising writers and in Civil Service and Banking.

Mark and mail the coupon and we'll be glad to send you interesting descriptive booklets telling what the I. C. S. can do for you.

INTERNATIONAL CORRESPONDENCE SCHOOLS
Box 6567-B, Scranton, Penna.

Without cost or obligation, please send me your 48-page booklet, *"How Women Are Getting Ahead,"* and tell me how I can qualify for the position or in the subject *before* which I have marked an X:

☐ Advertising	☐ Civil Service
☐ Private Secretary	☐ High School Subjects
☐ Assistant Bank Cashier	☐ Illustrating
☐ Accounting	☐ Cartooning
☐ Chemistry	☐ Bookkeeping
☐ Pharmacy	☐ Business Law
☐ Business English	☐ Corporation Secretary
☐ Spanish	☐ Architecture
☐ French	☐ Drafting
☐ Salesmanship	☐ Designing
☐ Better Letters	☐ Telegraphy
☐ Stenographer and Typist	☐ Window Trimming
☐ Show Card Lettering	☐ Railroad Clerk
	☐ Dressmaking
	☐ Millinery

Name.....

Street Address.....

City.....State.....

Persons residing in Canada should send this coupon to the International Correspondence Schools Canadian, Limited, Montreal, Canada.

PARKER'S
HAIR
BALSAM
REMOVES DANDRUFF
STOPS HAIR FALLING
Has been used with success for more than 40 years
RESTORES COLOR AND BEAUTY TO GRAY AND FADED HAIR
60¢ & $1.00 at all druggists
HISCOX CHEMICAL WORKS
PATCHOGUE, N.Y.
When washing hair always use Floreston Shampoo

Jamestown, one of the few remaining "hick" towns in California that has unpaved streets

Where the Atmosphere Is At

(*Continued from page* 21)

corner of its eye, it would have shown a fleet of summer girls in canoes watching the acting.

The wild, rock-bound coast of the South Seas is at Laguna Beach, nine miles south of Balboa. This, too, is a popular summer resort, but it has a very beautiful and very wild-looking assortment of rocks. Nearly every South Sea picture has at least some of its scenes taken there, altho lately the companies have become more ambitious and sent actors to the real South Seas.

For the Sahara Desert, they usually go to a seashore town named Hueneme (pronounced Y-nemie), north of Los Angeles. *The Sheik* was made there, and hundreds of other Arab pictures. Cecil De Mille went still farther north to a small town called Santa Marguerita, near Santa Barbara, when he made the desert scenes for *Ten Commandments*.

THE houses of the scandalously rich are found mostly in Pasadena and in Burlingame, a rich suburb near San Francisco. You would naturally imagine that to get permission to use these houses would be the location director's worst problem, but it is, in fact, his easiest.

A group of society women and social workers in California have an organization called "The Assistance League." For its charities, it raises funds by renting its houses to the movies. When they want a rich-looking house, the movies have only to telephone to the Assistance League and explain whether they are looking for an imitation Fifth Avenue, a Long Island estate, an English country home, or a hacienda of California of the days before the Gringo came.

The rental price is usually one hundred and fifty dollars per day. This sounds like a pretty stiff house rent, but the movies are satisfied. Before the Assistance League took the matter in hand, they used to get some of the houses for nothing; on the other hand, one Pasadena woman always charged five hundred dollars a day for her mansion.

Nearly all locations are paid for in these days. The more responsible companies prefer to pay for this reason: it saves all disputes as to the damage done. In the old days, when they got locations for nothing, the owner would come around the next day to the studio with a wail of grief—and a bill. The movie cowboys, while chasing the owner's cows, had damaged the nervous system of one of them—and she was a thorobred cow worth a couple of million dollars. No horse was ever hurt in the movies that wasn't a pedigreed stake-winner; no picture was ever knocked off the wall that wasn't a masterpiece by Rembrandt, and no vase was ever broken that hadn't been a gift from the Dowager Empress of China to the King of England. Wherefore, the movies prefer to reduce locations to a stern matter of business. They take an inventory; agree on the price of everything beforehand, and it saves the laceration of feelings.

JUST finding the locations, alas, is not the measure of the grief that the location direction has to endure. If a company is sent to Arizona and the water does not agree with the distinguished tum-tum of the leading lady, then the location director is responsible because he didn't take bottled water along.

The location director occupies exactly the same job that the quartermaster does in an army post; and, like the quartermaster, he absorbs all the kicks and roars and yells and complaints.

Any company is technically on location when a scene is taken outside the studio. By custom, every company is obliged to furnish meals to the actors if the work is going on only a half-dozen blocks from the studio. Consequently, the main part of the grief of the location director is finding hotels that suit them. Not that any location director ever did, or is ever likely to.

Here, actual transportation has come to be a big job. It is a task for an engineer; in fact, some of the best location directors, like Fred Harris of the Lasky Studio, are engineers. Harris is a chemist, a mechanical engineer and a civil engineer; and he needs it all. He has learned to be an experienced railroad man. I use him as an example because, so far as I know, he was the first location director in the business

(*Continued on page* 112)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Manufacturers, Distributors and Studios of Motion Pictures

NEW YORK CITY

Advanced Motion Picture Corp., 1493 Broadway
American Releasing Corp., 15 W. 44th Street
Arrow Film Corp., 220 W. 42nd Street
Associated Exhibitors, Inc., 35 W. 45th Street
Ballin, Hugo, Productions, 366 Fifth Avenue
C. C. Burr Prod., 135 W. 44th Street
Community Motion Picture Bureau, 46 W. 24th Street
Consolidated Film Corp., 80 Fifth Ave.
Cosmopolitan Productions, 2478 Second Avenue
Distinctive Prod., 366 Madison Avenue (Biograph Studios, 807 E. 175th Street)
Educational Film Co., 729 Seventh Avenue
Export & Import Film Co., 729 Seventh Avenue
Famous Players-Lasky, 485 Fifth Avenue (Studio, 6th and Pierce Streets, Astoria, L. I.)
Film Booking Offices, 723 Seventh Avenue
Film Guild, 8 W. 40th Street
Film Market, Inc., 563 Fifth Avenue
First National Exhibitors, Inc., 383 Madison Avenue
Fox Studios, Tenth Avenue and 55th Street
Gaumont Co., Congress Avenue, Flushing, L. I.
Goldwyn Pictures Corp., 469 Fifth Avenue
Graphic Film Corp., 729 Seventh Avenue
Griffith, D. W., Films, 1476 Broadway (Studio, Oriental Pt. Mamaroneck, N. Y.)
Hodkinson, W. W., Film Corp., 469 Fifth Avenue
Inspiration Pictures, 565 Fifth Avenue
International Studios, 2478 Second Avenue
Jans Pictures, 729 Seventh Avenue
Jester Comedy Co., 220 W. 42nd Street
Kenna Film Corp., 1639 Broadway
Mastoden Films, 135 West 44th Street
Metro Pictures, Loew Building, 1540 Broadway
Moss, B. S., 1564 Broadway
Outing Chester Pictures, 120 W. 41st Street
Pathé Exchange, 35 West 45th Street
Preferred Pictures, 1650 Broadway
Prizma, Inc., 110 West 40th Street
Pyramid Picture Corp., 150 W. 34th Street
Ritz-Carlton Prod., 6 W. 48th Street
Selznick Pictures, 729 Seventh Avenue
Sunshine Films, Inc., 140 West 44th Street
Talmadge Film Corp., 1540 Broadway
Topics of the Day Film Co., 1562 Broadway
Triangle Distributing Corp., 1459 Broadway
Tully, Richard Walton, Prod., 1482 Broadway
United Artists, 729 Seventh Avenue
Universal Film Corp., 1600 Broadway
Vitagraph Films, E. 16th Street and Locust Avenue, Brooklyn
Warner Bros., 1600 Broadway
West, Roland, Prod. Co., 236 W. 55th Street
Whitman, Bennett, Prod., 537 Riverdale Avenue.

Many new writers are selling short stories, novels and photoplays

THE surest indication of the value of the home-study courses in Short Story Writing and Photoplay Writing offered by the Palmer Institute of Authorship is shown in the record of success of its students.

This record should be an inspiration and a guide to everyone who has the priceless urge to write.

It shows that magazines, publishers and motion picture producers are eager to encourage the new writer and are quick to purchase manuscript which shows careful preparation and knowledge of the professional technique of writing.

What Palmer students are doing

Harold Shumate
Author of "The White Sin." Also author of the screen versions of "The Last Rose of Summer," "The Moonlight Sonata" and other photoplays. Mr. Shumate was formerly a bond salesman.

Harry P. Crist acted as assistant director and collaborated in writing the story of "The Modern Musketeer," the first production of the O. K. Production Company.

* * *

In a photoplay contest promoted by the Universal Pictures Corporation, W. F. Hicks won first and second prizes. Upon production of his winning stories, "The Living Proof" and "The Two Roads," he is to receive a bonus in addition to the prizes. A story by Mr. Hicks also appeared in the December issue of *Weird Tales*.

* * *

Mrs. Linne B. Pooley reports that after revising her story, "Mother's Kitchen Cabinet," in accordance with the instructions of the Short Story Division of the Palmer Institute of Authorship, she sold it on its first submission to *The Farm Journal*.

* * *

A three-act play by John M. Byers, entitled "Shadow Valley," has been accepted for production by Carl Carleton, the New York producer.

* * *

"The Bitter Country," a novel by Anita Pettibone, has just been published by Doubleday, Page & Co.

* * *

"The Open Gate," a stage play which recently was given its premiere at the Morosco Theatre in Los Angeles, was created and written, in collaboration with another playwright, by Tadema Bussiere, a former Palmer student.

* * *

One of our students submitted her screen story to a world-known author, who writes and directs his own productions. She received the following comment:

"Thank you for the privilege of reading the synopsis of a photoplay called 'Lotus.' Among the innumerable synopses I have been more or less compelled to read, it is almost the only one that seemed to show a knowledge of construction and practicable plot. It is a strong story of great emotional opportunity and the plot is extremely well woven. I am turning your synopsis over to our Editorial Department with a strong recommendation."

Winifred Kimball
Winner of the $10,000 prize in the contest conducted by the *Chicago Daily News*. Her picture was produced by Goldwyn.

Mrs. Eslie Lathrops's story, "Love Heals All Wounds," appeared in the October number of *Dream World*.

* * *

Harold Shumate, who wrote "The White Sin," and the screen version of "The Moonlight Sonata," has just completed the filming of "Silent Appeal." Mr. Shumate wrote the story and personally directed the production, which promises to be very successful.

* * *

We have received newspaper clippings from Mrs. Ida K. Smith, announcing the production of her play, "Nemesis and the Mayor," by the Unity Players of Springfield, Mass.

* * *

True Confessions, for December, contained a story by Mrs. Edith M. Parker, entitled "Mr. Dick."

* * *

All of the men and women listed above are present or former students of the Palmer Institute of Authorship. Some had never written a line for publication before they enrolled. Their success is an indication of their natural writing ability and a tribute to the character of training they received.

Ethel Middleton
Author of "Judgment of the Storm," one of the big screen successes of recent years. Also published as a novel by Doubleday, Page & Co

Well-known writers help you

The success of Palmer students is due simply and solely to the fact that you study under the personal direction of men and women who are themselves well-known authors and motion picture writers.

The Palmer Institute will not only teach you the professional technique of writing, but through its contact with editors and producers can be of very great help in enabling you to sell your stories. The Institute's Story Sales Department has headquarters in Hollywood, with representatives in New York and Chicago—the leading literary centers.

Fifty Free Scholarships and two $500 prizes are awarded annually to deserving students.

Serving on the Advisory Council of the Palmer Institute are the following distinguished men: Frederick Palmer, author and educator; Clayton Hamilton, well-known playwright and author-educator; Brian Hooker, formerly of the Faculty of Yale and Columbia Universities; Russell Doubleday, publisher; Frederic Taber Cooper, author-educator; C. Gardner Sullivan, screen writer and director; James R. Quirk, editor and publisher of *Photoplay Magazine*, and Rob Wagner, author and motion picture director.

WRITE FOR THIS BOOK AND FREE CREATIVE TEST

The Palmer Institute is unique among educational institutions because it seeks for training only those with natural creative ability who can profit by its instruction. Therefore, no one is invited to enroll for its home-study courses until he or she has passed the Palmer Creative Test.

This test is the most novel means ever devised for enabling you to obtain an accurate analysis of your writing ability. The filling out of this Creative Test and our analysis and subsequent training have enabled scores of Palmer students to sell stories and photoplays. Our Board of Examiners grades your reply without cost or obligation

Just mail the coupon and we will send the Creative Test to you free—together with our 96-page book, "The New Road to Authorship."

PALMER INSTITUTE OF AUTHORSHIP
Affiliated with Palmer Photoplay Corporation
Dept. 9-Q, Palmer Bldg. Hollywood, Calif.

Please send me, without cost or obligation, a copy of your Creative Test, your 96-page book, "The New Road to Authorship," and full details of the Palmer Scholarship Foundation, which awards 50 Free Scholarships annually. I am most interested in—

☐ Short Story Writing ☐ Photoplay Writing
☐ English Expression ☐ Business Letter Writing

Name.....

Address.....

All correspondence strictly confidential

OPPORTUNITY MARKET

AGENTS WANTED

Agents—Write for Free Samples. Sell Madison "Better-Made" Shirts for large Manufacturer direct to wearer. No capital or experience required. Many earn $100 weekly and bonus. MADISON MILLS, 564 Broadway, New York.

Agents wanted to advertise our goods and distribute samples given to consumers; 90c an hour; write for full particulars. American Products Co., 2313 American Bldg., Cincinnati, Ohio.

$250.00 to $600.00 a month! You can earn this and more every month taking orders for our sensational $23.50 all-wool suits and top-coats from the men of your town and county. Experience isn't necessary and spare time will do, provided you're honest, dependable and willing to work. If you are, write us at once to Dept. 303, WILLIAM C. BARTLETT, INC., 850 W. Adams St., Chicago.

Men and women wanted as exclusive representatives, all localities, taking orders for beautiful, low-priced house, porch and street dresses. I deliver, collect and pay you every Saturday. Carol Lee, 1077 Gateway Station, Kansas City, Mo.

Agents—World's greatest accident and health insurance policy. $5,000 death, $25 weekly benefit; premium $10 yearly. $300 a month easily made. Permanent renewal income guaranteed. Easy to sell with our "Direct-by-Mail" plan. Write quick for territory. Address Underwriters, 713 Bonnell Bldg., Newark, N. J.

HELP WANTED

All Men, Women, Boys, Girls, 17 to 65, willing to accept Government Positions $117-$250, traveling or stationary, write Mr. Ozment, 294, St. Louis, Mo., immediately.

Want a Government job? $95-$192 month. Steady. Men, women, 18 up. Common education sufficient with our coaching. Experience unnecessary. List positions FREE. Write immediately. Franklin Institute, Dept. A-99, Rochester, N. Y.

Make money at home writing show cards. We instruct and provide work. Kwik Show Card, 62K Bond, Toronto, Can.

HELP WANTED—FEMALE

Ladies wanting home work; any kind; spare time; write us; enclose stamp. Eller Company, Dept. 26, 296 Broadway, New York.

Ladies Earn $6-$18 a Dozen decorating Pillow Tops at Home; experience unnecessary. Particulars for stamp. Tapestry Paint Co., 126, LaGrange, Ind.

Girls—women, 16 up. Learn gown-making at home. Earn $25.00 week. Dress better for less. Sample lessons FREE. Write immediately. Franklin Institute, Dept. A-538, Rochester, N. Y.

HELP WANTED—MALE

Be a Detective—Exceptional opportunity: earn big money. Travel. Thousands of dollars offered in rewards. Established 1909. Particulars free. Write C. T. Ludwig, 556-c Westover Bldg., Kansas City, Mo.

Detectives Earn Big Money. Excellent opportunity. Travel. Experience unnecessary. Particulars free. Write, George M. Wagner, Former Government Detective, 1968 Broadway, New York.

HOW TO ENTERTAIN

Plays, musical comedies and revues, minstrel music, blackface skits, vaudeville acts, monologs, dialogs, recitations, entertainments, musical readings, stage handbooks, make-up goods. Big catalog free. T. S. Denison & Co., 623 South Wabash, Dept. 62, Chicago.

MOTION PICTURE BUSINESS

$35.00 Profit Nightly—Small capital starts you. No experience needed. Our machines are used and endorsed by government institutions. Catalog free. Atlas Moving Picture Co., 431 Morton Bldg., Chicago.

NEWS CORRESPONDENCE

Earn $25 weekly, spare time, writing for newspapers, magazines. Experience unnecessary. Copyright book free. Press Syndicate, 961, St. Louis, Mo.

OLD MONEY WANTED

Old money wanted. Will pay fifty dollars for nickel of 1913 with Liberty head (not Buffalo). We pay cash premiums for all rare coins. Send 4c for large Coin Circular. May mean much profit to you. NUMISMATIC BANK, Dept. 48, Ft. Worth, Tex.

$2 to $500 Each paid for hundreds of old or odd coins. Keep ALL old money. It may be VERY valuable. Send 10 cents for illustrated Coin Value Book, 4 x 6. WE PAY CASH. Clarke Coin Co., L St., Le Roy, N. Y.

PATENTS

Inventors—Write for our free illustrated guidebook, "How to Obtain a Patent." Send model or sketch and description of your invention for our opinion of its patentable nature free. **Highest references. Prompt attention. Reasonable terms. Victor J. Evans & Co., 833 Ninth, Washington, D. C.**

PHOTOPLAYS

Send to-day for free Copy Writer's Digest. Tells how to write and sell short stories, photoplays, poems, songs. Writer's Digest, B-22, East 12th St., Cincinnati.

Stories and Photoplay Ideas Wanted by 48 companies; big pay. Details free to beginners. Producers League, 441, St. Louis, Mo.

$ $ $ FOR PHOTOPLAY IDEAS. Plots accepted any form; revised, criticized, copyrighted, marketed. Advice free. Universal Scenario Corporation, 205 Security Bldg., Santa Monica and Western Avenues, Hollywood, California.

Write photoplays. Our books tell you how. Contain model scenario, list of buyers and other important information. Price 35c. and $1. Both $1.15. Photoplay Books Co., 2253 Ainslie St., Chicago, Ill.

Successful Photoplays Bring Big Money. Our new book, "Successful Photoplays," gives full instructions for writers. Send for free copy. Successful Photoplays, Box 43, Des Moines, Iowa.

STORIES WANTED

Earn $25 weekly, spare time, writing for newspapers, magazines. Experience unnecessary. Copyright book free. Press Syndicate, 960, St. Louis, Mo.

Story Ideas Wanted for photoplays and magazines. Big demand. Accepted in any form. Revised, typed, published, sold on commission. Send manuscripts for free criticism. Universal Scenario Corporation, 300 Security Bldg., Santa Monica and Western Ave., Hollywood, Cal.

Stories, Poems, Plays, etc., are wanted for publication. Good ideas bring big money. Submit MSS. or write Literary Bureau, 134 Hannibal, Mo.

Short stories, novelettes, articles, etc., revised and typewritten in proper form and placed on the market. Send manuscript or write H. L. Hursh, Dept. 2, Box 1013, Harrisburg, Pa.

VAUDEVILLE

Get On the Stage. I tell you how! Personality, confidence, skill developed. Experience unnecessary. Send 6c postage for instructive illustrated Stage Book and particulars. M. LaDelle, Box 557, Los Angeles, Cal.

WANTED
RAILWAY POSTAL CLERKS
$1600 to $2300 Year
TRAVEL—See Your Country

MEN—BOYS 18 or Over Many U. S. Government Positions open to women

Steady Work. No Layoffs. Paid Vacations.

Common Education Sufficient.

Mail coupon today--SURE

COUPON

FRANKLIN INSTITUTE,
Dept. A-254, Rochester, N. Y.

Sirs: Send me without charge (1) Specimen Railway Postal Clerk Examination questions; (2) List of Government jobs obtainable; (3) Send sample coaching lessons and free book, "How to Get Government Jobs."

Name.....

Address.....

Styles Are Dictated in Hollywood

(*Continued from page 29*)

And this from the sumptuous Swanson, Gloria, the gorgeous, the most exotic of all the screen's silken women! If she did not know herself, no wonder Mrs. Smith, Mrs. Jones and Mrs. Robinson dress unsuitably.

Frenchwomen make a study of clothes from the moment the doctor announces, "It's a girl!" Too often American women look as tho they said, "Clothes, I'm going to a party. Stick on if you can!" But the movies are educating them to observe style, fabrics, and details of dress.

"In costuming a picture we have to think what will look well in two or three years as well as now," says Mrs. Chaffin, who makes the clothes for Aileen Pringle, Eleanor Boardman and Norma Shearer. "Nothing is smart unless it is becoming and suited to the individual, and anything that is becoming will still be becoming five years from now."

Paris is cutting off the skirts at the bend of the knee now, she points out, but the Goldwyn stars will wear long skirts in their forthcoming pictures. This is no reflection on the Goldwyn legs, but long skirts are pictorial and graceful, while short ones are not. In *Cheaper to Marry*, a picture of smart modern life, there is one short evening dress to a dozen long ones. In five pictures being costumed by Mrs. Chaffin all the gowns are smart—and no two of them are alike!

If the screen teaches women anything in the way of style, it will be to dress not according to what the suit-and-cloak manufacturers tell them is smart, but according to their own individuality, the Goldwyn designer believes.

One of the actresses in *Cheaper to Marry* is Paulette Duval, a French girl. The gowns planned for her are extreme to the point of freakishness, but they suit her bizarre personality—backless gowns, with the skirt supported by suspenders of beads; a black dress with a front and back but no sides; a street dress with sleeves on the lower part of the arm only and a bare neck and high collar. The wardrobe planned for Eleanor Boardman, on the other hand, is simple, dainty and girlish to suit her type.

The modes of the moment do not trouble Mrs. Chaffin. An artistic gown never is *in* style and so will never be *out* of style, she reasons. For this very reason William de Mille prefers draped costumes for his pictures. You couldn't date your letters by them, but a William de Mille picture four years old is not absurd. Cecil De Mille's costumes, startling and exotic, are in their way quite as undated. They might have been worn to the Feast of Belshazzar, or they might as appropriately trail their sinuous trains over the polished parquet of New York's most exclusive supper club.

Of course, to be quite candid, most screen clothes could only be worn by screen stars. Remember the fatal results when the slink vamp mode, adopted by Nita Naldi and other sirens of the screen, was copied by ladies not designed by nature to slink! Screen clothes, like movie plots and photoplay titles, are designedly sexy, or as one studio designer put it, "We accent the sensuous values."

Imagine a society woman of embonpoint trying to carry off one of Mae Murray's poster gowns! Blue blood may be an asset in getting into the smart set, but not in getting into one of Gloria Swanson's dinner dresses. In this respect the screen

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Play a SAX!

Have Fun

Nothing will bring you so many friends or make you so popular as being able to play a saxophone. The new York Saxophone is easier to finger, easier to blow.

6 DAYS FREE TRIAL

With our free lessons you can be playing popular tunes in a short time. You can get this wonderful instrument, with its superb tone and perfect workmanship on six days' free trial in your own home.

Then if you decide to keep it you can take ten months to pay. Write at once for free saxophone booklet. Other York Band Instruments sent on the same easy terms. Free literature upon request.

YORK
Nothing to Pay for but Quality

J. W. YORK & SONS
Dept. 325-C Grand Rapids, Mich.

Large List New Vaudeville, Acts, Stage Monologs, **PLAYS** New Minstrel Choruses and Novelty Songs, Blackface After-pieces and Crossfire, Musical Comedies and Revues, Musical Readings, Novelty Entertainments, Wigs, Beards, Grease Paints and other Make-up Goods. ILLUSTRATED CATALOGUE FREE. WRITE NOW.

T. S. Denison & Co., 623 So. Wabash, Dept. 45, Chicago

He Said He'd Never Marry!

THEN he met this girl. She had read the secrets of "Fascinating Womanhood," a daring new book which shows how any woman can attract men by using the simple laws of man's psychology and human nature. Any *other* man would have been equally helpless in *her* hands. You, too, can have this book; you, too, can enjoy the worship and admiration of men, and be the radiant bride of the man of your choice. Just your name and address on the margin of this page with 10c for packing and mailing will bring you our free booklet (in plain wrapper), outlining these amazing revelations. Send your dime today. **PSYCHOLOGY PRESS, Dept. 12-P, 117 So. 14th St., St. Louis, Mo.**

Bunions

STARTLING NEW DISCOVERY

FREE TRIAL **Costs Not One Cent**

Just send your name for this startling new discovery that has at last put an end to all bunion suffering. I don't care how many remedies you have tried without success—nor how discouraged you may be—I will prove to you **FREE**, as I have to thousands of others, that this new amazing discovery absolutely ends the oldest, most stubborn bunion. Nothing like it was ever before conceived. It is **entirely different.**

FAIRYFOOT

So simple it takes but a moment to apply—yet it works miracles. Suffering twinges stop at once. Redness and soreness end quickly. Inflammatory swelling is quickly dispersed. Don't suffer another day. Send name at once for *Free Trial* before this liberal offer is withdrawn.

Foot Remedy Co., Dept. 54
2207 Millard Ave., Chicago

Négligées give the imagination of the studio designer a chance to run riot

is like the showroom of Worth or Paquin, whose creations are not intended to be copied but merely to be adapted to practical use.

Mrs. Smith, whose wildest form of dissipation is the neighborhood bridge club, would hardly find one of Aileen Pringle's costumes suited to her needs, but the way the trimming is put on the skirt may give her an idea for remodeling her charmeuse. Even Mrs. Robinson, who leads in local society affairs, could hardly compete with Pauline Frederick in a dinner-dress where liquid powder takes the place of so much material, but she might copy her color scheme.

When Claire West costumed *Intolerance* she became the first studio designer. She took the place of the Wardrobe Woman, whose duty was to "take in" the ready-made clothes in the lockers, or to "let them out" to suit differing waist measures. Many of the earlier screen gowns were simply lengths of material pinned in place with safety-pins. Now every gown worn by a woman member of the cast in the pictures of the larger companies is especially designed and an original model. Even the rags and tatters worn by the stars are carefully planned and lined with silk before they are allowed to touch high-salaried skins. In spectacular society scenes the extras are also costumed so to be in harmony with the whole.

Miss West's fan mail averages several hundred letters a day begging for instructions to copy the dress that Connie Talmadge wore in the dinner scene in *The Goldfish*, or asking where a pattern may be procured for the négligée Norma wore in the fourth reel.

"The screen does not follow any style—it *is* the style!" declares the First National artiste. Among the fashions she has started by a screen costume is the use of ostrich-feathers as trimming, which she devised for a dress worn by Claire Windsor in *For Sale* more than a year and a half ago. Now, even the mail-order catalogs show ostrich-trimmed dresses which the farm woman may send for on the same list as her husband's cream-separator or with cans of auto enamel for Fords.

MONTHS before Paris decreed short skirts Miss West was making them for First National pictures. In her ward-

(*Continued on page* 116)

EARLE E. LIEDERMAN
The Muscle Builder

How Long Do You Expect to Live?

Make your own answer. It's up to you. I know you might be hit on the head with a brick or be pushed off the end of a dock. But barring accidents, what then? If you take care of an automobile it will last for years—abuse it and you might as well cash it in after the first year. This is just as true of your own body.

IF YOU DO—YOU DIE

Go ahead with your careless living if you want. Eat and drink what you like. Abuse your body—it's yours to do with as you please. You may think you're having a good time. But are you? You get up in the morning feeling half dead. You drag yourself through the day. Don't you know your body is clogging up with poison? Don't you know your lungs are starving for oxygen? Don't you realize your inner cells are breaking down and you are not doing a thing to replenish them? You're dying, man—and you don't know it.

I ADD YEARS TO YOUR LIFE

You need exercise. You must have it. Tie your arm to your side and it will wither away—but use your muscles and you have more muscle to use. Every vital organ is completely surrounded with muscles which make these organs function. Exercise and you strengthen the organ itself. You wear down the dead tissue. The white corpuscles of your blood carry them off and the red corpuscles supply new healthy tissue. You drive death and disease out and bring new life to a worn down and famished body.

YOU NEED A TEACHER

Just any kind of exercise won't do. I have had men come to me who were literally broken down from work in factory or mill. With scientific instruction I brought them back to strength and power.

My system has been tried and proven. It never fails. Some claim, eh? Well, it's true. I don't care what your present condition is. I'll knock those microbes higher than a cocked hat. I'll shoot you full of life and vitality. And muscle? That's my middle name. In three months I'll build up every muscle in your body. I'll broaden those shoulders and deepen your chest. Every breath will bring deep loads of oxygen to your lungs, purifying your blood and shooting a thrill throughout your entire system. I'll brighten your eyes and clear your skin. I'll make you so full of life you will feel like shouting out to the world: "I'm a man and I can prove it."

And remember, fellows, I don't just promise these things—I guarantee them. Do you doubt me? Make me prove it. That's what I like, because I know I can do it.

Come on, then. Snap into it. Are you ready? Let's go.

Send for new 64-page book

"MUSCULAR DEVELOPMENT"
It Is FREE

It contains forty-three full page photographs of myself and many of my prize winning pupils. Some of these came to me as pitiful weaklings, imploring me to help them. Look them over now, and you will marvel at their present physiques. This book will prove an impetus and a real inspiration to you. It will literally thrill you. All I ask is 10 cents to cover the cost of wrapping and mailing. This will not obligate you at all, but for the sake of your future health and happiness, do not put it off. Send today, right now before you turn this page.

EARLE E. LIEDERMAN
Dept. 303, 305 Broadway, New York City

EARLE E. LIEDERMAN
Dept. 303, 305 Broadway, New York City.

Dear Sir:—I enclose herewith 10 cents, for which you are to send me, without any obligation on my part whatever, a copy of your latest book, "Muscular Development." (Please write or print plainly.)

Name.....

Street.....

City.....State.....

FAT *the enemy that is shortening your life—banished*

by Neutroids

—Dr. Graham's Famous Prescription

Superfluous fat over-burdens the heart and weakens the lungs, kidneys, stomach and other organs. Stout people are easy victims of pneumonia. Trivial maladies, such as ptomaine poisoning or bronchial infections, often bring sudden death to stout people, while such a thing is rare when slender people are similarly affected. Realizing that obesity is a serious factor in shortening human life, Dr. R. Lincoln Graham, famous New York stomach specialist, devoted years to finding a natural method for reducing fat without injury to the patient in any way. After countless experiments in the laboratories of Europe and America, he perfected his prescription known as NEUTROIDS.

FREE

Personal Mail Consulting Service by Dr. Graham's Staff

Any person taking Neutroids may feel free to call at the Sanitarium or write Dr. Graham confidentially.

NO DANGER

GUARANTEED HARMLESS

No Creams—No Baths—No Diet—No Exercise

The fat in your body is caused by a simple chemical process. Yeast cells in the stomach combine with the starch and sugar of your food, causing fatty tissues instead of healthy lean muscles. Neutroids counteract the action of these yeast cells, check the formation of fat at its source and reduce fat already accumulated. Dr. Graham has prescribed Neutroids for thousands of people suffering from overweight who have visited his sanitarium. He personally guarantees that his prescription will give satisfactory results, that it contains no *thyroid* or habit-forming drugs and can be taken with safety by anyone.

WHAT USERS OF NEUTROIDS HAVE TO SAY

Had tried everything
"I have tried everything on earth to reduce and nothing has done me any good but Neutroids." — Constance E. Harris, Brooklyn, N. Y.

Lost 5 pounds in one week
"In the first week's treatment of Neutroids I lost five pounds, and feel lighter and more active." — Mrs. Madeline Gunther, New York.

Lost 16 pounds in 2 weeks
"I lost sixteen pounds on the first two weeks' treatment and feel fine."—L. G. Miller, Thermopolis, Wyo.

SEND NO MONEY—MAIL COUPON

DR. R. LINCOLN GRAHAM, The Graham Sanitarium, Inc., 123 East 89th St., New York City. Dept. 122-C:—Send me two weeks' treatment of Neutroids which entitles me to free professional mail consulting service and free booklet to Obesity. I will pay postman $2 (plus postage) on arrival in *plain package*. Money to be refunded if not satisfied.

Name..... Age.....Sex.....

Address..... Weight.....

WANT WORK AT HOME?

Earn $18 to $60 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you, guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write today. **ARTCRAFT STUDIOS, Dept.B-2, 3900 Sheridan Road, Chicago.**

CRIPPLES

Spinal, Hip, Knee diseases and deformities relieved. Write for free booklet "M" and testimonials. New York Surgical Appliance Co., 132 Lexington Avenue, N. Y. City.

REDUCE!

Wash Away Pounds of Fat Double Chins and Years of Age with La-Mar Reducing Soap

Shrinks the Skin as it Dissolves the Fat

The new discovery; La-Mar reducing soap, brings quick and amazing results. No dieting, no exercising, nothing to take internally. Reduce any part of the body at will without affecting any other part. La-Mar acts like magic on double chin, big abdomen, ugly, shapeless ankles, wrists and arms, large hips or breasts, or on superfluous fat on any part of the body or all over it. It is easy and pleasant to use and absolutely harmless—cleansing, cooling, soothing and effective. La-Mar Reducing Soap is sent direct to you by mail, postpaid, in plain wrapper, on a money-back guarantee. Price 50c a cake or three cakes for $1.00; one to three cakes usually accomplish its purpose. Send cash or money-order today. You'll be surprised at results.

LA-MAR LABORATORIES
504-M Perry-Payne Building Cleveland, Ohio

This lighthouse on the edge of Laguna Beach, one of California's most fashionable resorts, has appeared on many a bleak film island

Where the Atmosphere Is At

(*Continued from page* 108)

and even now has the heaviest job, the Lasky company being very strong for outdoor pictures.

FOR instance, Harris was just sending out a company the day that I spent in his office. It was going to the Yosemite; he was assembling a train like a circus. It included two baggage-cars to carry the props and the personal wardrobes; two specially built power cars to carry the electrical equipment and the motors; for the actors there were four compartment cars.

A little later that day he gave orders for an expedition that was to take the *Peter Pan* company to the Santa Cruz Islands to take the pirate scenes with Captain Hook. This island is not visited by steamers and is a barren sheep range. Consequently he had to send cook-stoves, tables and so on. Also he had to see that the old pirate ship used by Frank Lloyd in *The Sea Hawk* was made over into the *Peter Pan* pirate ship; that it was slid over the bar at Balboa before the tide went out. As there would be a multitude of children working in the *Peter Pan* scenes, he had to assemble twelve champion life-guards from the various beaches to go along to fish them out of the water when occasion arose. Also, for every child actor, he had to make provision for an accompanying mamma.

In order to protect the infant stomachs, he had to provide five hundred casks of distilled water and enough preserved milk to start a couple of dairies.

Also he had to dig up a barge big enough to float an eight-ton power wagon to provide the electric lights.

PERHAPS the biggest location job in the history of motion pictures fell to Harris: this was staging *The Covered Wagon*.

There were no locations in California that suited, so they took the whole outfit to Utah. There were so many people to feed that he had to build a road and inaugurate a regular motor-truck line which ran on a train schedule. Tents had to be provided for three tribes of Indians and a

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

raft of actors. He even had to start a regular camp post-office.

Among other things, the location director had to see to it that four hundred covered wagons were provided, and four hundred yoke of oxen. This problem was solved in a way that would have astonished the staid New England ox tamers. The cowboys simply roped the steers, put their heads in the yokes, tied their tails together and let them scamper around until they decided to be good.

And the irony of it all was this: that the bitterest criticisms that have been poured upon *The Covered Wagon* have been from old plainsmen and former army officers. They wildly protest against *The Covered Wagon* because they say that four hundred wagons never were known to cross the plains in a single caravan; they couldn't find pasturage for that many oxen. The largest number of wagons ever known to have crossed in a body was sixty-five, and they divided into three columns, traveling four to five miles apart. So, in the end, the location director, who has been abused so many times for not doing well enough, brought disaster down upon his neck for doing too well.

Picking Actors for Parts

(*Continued from page* 63)

nine times out of ten to Dick Sutherland—the man with the huge face and bearlike paws—the cook who made grotesque love to Pola Negri in the first episodes of *Men*.

ONE of the most extraordinary actors in Hollywood is Jean Hersholt, who takes the part of the constable in von Stroheim's *Greed*. He and Tully Marshal are regarded as the most sure-fire of all actors for parts in which it is desired to create a finished portrait of a secondary character. They are especially valued by a casting director to carry either an actress not quite experienced, or an actress who, for the moment, is stepping out of her own "stuff" for a scene. Hersholt was, for instance, an invaluable foil for Constance Talmadge in scenes where weight and definite characterization were needed as a foil for Connie's gay comedy.

ZAZU PITTS, of course, is without a rival on the screen for wistfulness and pity. Dale Fuller is another girl who has a line no other actress seems to have quite equaled. Dull despair—the deceived servant girl.

The casting directors tell me, however, that they have to exercise great care with both these women, lest they "steal" the picture. Their work is so vivid and their portraiture so unusual that only the strongest individuality in the way of a leading woman can stand against them and not be overwhelmed.

THERE is one actor who excels in a line of parts that he frankly hates and rebels against. No casting director would ever think of picking out an actor for a tough Chinese highbinder part without calling up Edward Peil. He started with these parts in D. W. Griffith's *Broken Blossoms;* he never has been able to shake them. He wildly and frantically appeals to the casting directors; he doesn't want to be a tough Chinaman; never wanted to be. But he seems to be sentenced for life to the Orient.

THERE are a number of actors who are hard to classify, but who are in great demand. For instance, Wally Van is of great value in parts like the bosom friend

FACTORY SALE

HIP & BUST REDUCERS

ONLY $2.49 REGULAR RETAIL VALUE UP TO $10

Only 987 Reducers at this amazing price—$2.49.

These reducing garments, made up especially for one of the largest distributors of rubber goods in the world, were rejected because of late delivery.

We are offering them direct to you at practically cost price—$2.49. Regular retail values up to $10.

Written Guarantee With Each Hip or Bust Reducer

Some of these reducers have slight factory blemishes which do not interfere in any way with the wearing or reducing qualities. In fact we guarantee these reducers to be the equal in reducing qualities of any reducing garments selling for five times our price.

Order To-day
Avoid Disappointment

Remember, we have only a limited number of these reducers on hand and orders will be filled in turn. So send in your order to-day, together with money order, cash or check for $2.49 (C. O. D. 25c extra). For bust reducer give measurements around bust. For hip reducer, measurements of hip and waist. Order to-day.

CARTER COMPANY
DEPT. 2
25 West 45th Street New York City

DIMPLES!

No beauty is so rare—so lovable—so mischievous—so captivating—as the girl whose dimples play hide and seek when she smiles. Men simply cannot resist them. Plain girls are amazed at the difference dimples make—women appear ten years younger. Yet everyone may have fascinating dimples now—the secret is the

DOLLY DIMPLER

a simple, harmless, easily used device that produces dimples quickly. New idea—patents pending. Recommended by facial specialists. Results positive. Testimonials from girls and women everywhere. You, too, can have dimples.

Everything necessary, including complete instructions for use, mailed sealed in plain wrapper for only $1.00 or sent C. O. D. for $1.25. Send order to DOLLY DIMPLER CO., Dept. G., Dayton, Ohio.

Dolly Dimpler Co., Dept. G., 247 McDaniel St., Dayton, Ohio

Enclosed find $1 for the complete Dolly Dimpler with full instructions for use.

Name.....
(Print plainly)
Address.....

EARN UP TO $250 per mo. POSITION GUARANTEED

Be a RAILWAY TRAFFIC INSPECTOR

Start at $110 per month or more, expenses paid. Prepare for this fascinating profession in spare time at home; unusual opportunities for advancement thru contact with big railway officials.

Travel—See the Country

or remain near home. Something new every day. Pleasant, healthful work. Any average man can qualify; simple instructions easily mastered in three months' spare time.

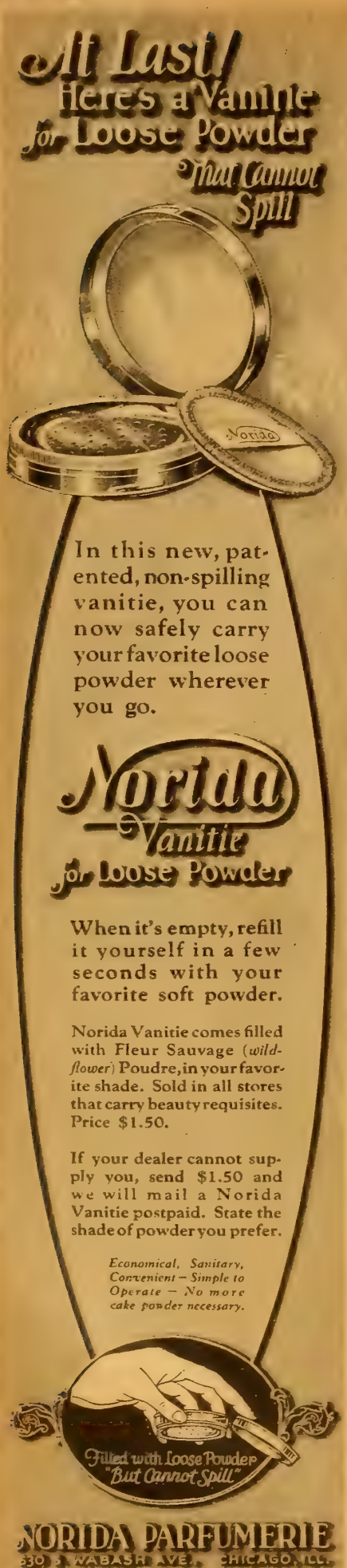
Upon graduation we guarantee you a position or refund your money. You take no risk! Hundreds of successful graduates. Investigate at once; send for free Booklet No. D-150; easy terms arranged.

Standard Business Training Institute
Buffalo, N. Y.

Standard Business Training Inst.
Buffalo, N. Y.

Send me, entirely free, Booklet No. D-150, giving full particulars about course in Railway Traffic Inspection.

Name.....
Street.....
City.....


At Last!
Here's a Vanitie
for Loose Powder
That Cannot Spill
Norida
In this new, patented, non-spilling vanitie, you can now safely carry your favorite loose powder wherever you go.
Norida Vanitie for Loose Powder
When it's empty, refill it yourself in a few seconds with your favorite soft powder.
Norida Vanitie comes filled with Fleur Sauvage (wild-flower) Poudre, in your favorite shade. Sold in all stores that carry beauty requisites. Price $1.50.
If your dealer cannot supply you, send $1.50 and we will mail a Norida Vanitie postpaid. State the shade of powder you prefer.
Economical, Sanitary, Convenient — Simple to Operate — No more cake powder necessary.
Filled with Loose Powder "But Cannot Spill"
NORIDA PARFUMERIE
30 E. WABASH AVE., CHICAGO, ILL.

of a hero where the actor, playing the hero, is a little inclined to be stodgy. He has a certain lively, inconsequent gaiety that carries along the action.

There are not many leading men and women who are available for the casting directors; most of the very popular ones are under contract. One of the most sought for is Anna Q. Nilsson. She has an amazing versatility, a big box-office name, and she is very easy to work with. She has the sure touch of the finished expert. She knows the job so thoroly that she is a great time-saver. And time, as everyone knows, is where the expense comes into picture-making.

THERE are other resources of the casting directors of which the public does not know—and does not dream. For instance, there is a girl, now in the Sennett Studio, named Cecile Evans who has been the legs of many and many a famed leading lady.

On account of Cecile's exceptional underpinning, the directors often photograph the leading lady in the bathing-suit at long range; but when they have to insert a close-up of her bare legs in the bathing-suit, the legs really belong to Miss Evans. Just so, there is a stenographer in the office of one of the press-agents in Hollywood with unusually beautiful hands. When the beauteous heroine opens the fateful letter, it is just as likely as not that it is this girl who furnishes the hands that you see in the close-up.

THERE are actors, for instance, much in demand for reasons beyond their obvious talents. Robert Frazer is very popular with leading women and stars because he "gives" a lot. This is a quality difficult to explain. As the theatrical slang phrase is, he "feeds" them. The trouble with many leading men of great ability is that they either try to pull attention to themselves, or, on the other hand, leave the girl to go it alone.

JOHN BOWERS is another leading man with interesting qualifications. He moves easily from rough he-man stuff to dress suits.

Tony Moreno, Bowers, Frazer, Conrad Nagel, Forrest Stanley and several other leading men have this special appeal to casting directors: they are young enough to have great romantic charm, but not young enough to be embarrassing to leading ladies past the chicken stage.

This list that I have given is admittedly an injustice to hundreds of capable finished actors. It is designed more to show the problems of a casting director than to give the actors deserved credit. I intended to show how the casting director sits like one playing a pipe-organ, pulling now this stop, now that one. These names that I have given are those that chanced to come up in casual conversation with the casting directors. The names of the best-known screen actors have been omitted for the reason that most of them are under contract and not available for casual "hiring."

What the Fans Write to the Stars

(*Continued from page* 85)

Doug and Mary's fan mail includes several kings and queens and many lesser fry, such as dukes, barons, princes and presidents.

A little crippled girl in a hospital has been corresponding with Lew Cody for several years. Lately she wrote him that they had amputated one of her legs. "But when you come to see me again," she wrote, "I will sit in my chair with a blanket over my knees and you will never notice that I have only one leg!"

Notice the "again"! A heart of gold beats under Lew Cody's villain's waistcoat!

Fan mail has many curiosities. Agnes Ayres received an offer of marriage, grandiloquently worded, from a real Arab sheik, who made the mistake of accompanying it with his picture. He did not resemble Valentino, but Agnes felt complimented at her conquest—until she discovered that Nita Naldi and Aileen Pringle had both received the same proposal from the same gentleman! Evidently he was collecting a harem.

Cecil B. De Mille gets many letters praising his wonderful *screen acting.* Betty Bronson has just appeared in pictures, but she has had thousands of fan letters beginning, "I go to see every one of your pictures and think you are wonderful."

Reginald Denny, no doubt because of his athletic rôles, is the movie idol of many small boys and college youths. One wrote him the other day that he came to Hollywood from Philadelphia just to see him, worked as extra in one of his pictures and went home happy because "you smiled at me one day when I called 'Hi, Denny!'"

Fans are often cultured men and women. Lois Wilson has corresponded with a college professor for five years; the work of Theodore Von Eltz, Conrad Nagel, Milton Sills and Irene Rich calls forth mail with university letter-heads. But truth compels the writer to confess that, on the whole, English fans write a higher type of letter, better spelled and expressed. American fans are in a hurry about their adorations and enthusiasms, as well as about everything else.

As I said in the beginning, this article is about *You.* You who scrawl off a hasty note to movie stars, who say you saw them in a picture they weren't in, who flatter instead of commend and insult instead of criticize. You, who write in pencil on lined pad paper, and spell "wonderful" with two l's and forget to enclose (or inclose) postage. If the shoe does not fit you, dont put it on!

If I were to write a set of *Commandments for Fans,* as a result of my investigations, they would go somewhat like this:

Dont ask for money—get a tin cup and stand on the street corner. It's more honest.

Dont beg for help to get into pictures. Marry the hard-working young druggist or the nice little girl next door, and take them to the pictures twice a week at the Palace, instead.

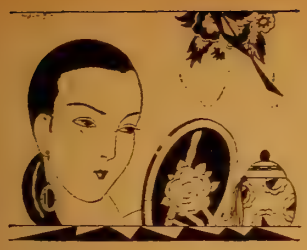
Dont expect sympathy and advice. Movie stars have more troubles than other people—they can afford *more.*

Dont tell a handsome movie hero you love him. The chances are his wife reads his fan mail and will put your heart-throb in the waste-paper basket.

Dont name your children after

(*Continued on page* 126)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.



What I Can Read in the Faces of the Film Stars

(*Continued from pages 54 and 55*)

ADOLPHE MENJOU

appearance, and is quick to notice the personal appearance of others. He likes people, but at times prefers solitude, and always enjoys reading a good book. He has an even disposition and is most considerate of others. He is also acquisitive, highly ambitious, and very intense. Mr. Menjou is cautious and reserved; a splendid judge of women and human nature in general.

ANNA Q. NILSSON

justice and fairness and honesty; she would fight for a principle.

Her nose indicates a very observing nature, one who particularly notices clothes. Here, too, there is found a good imagination, constructive ability, intuition, a dislike of petty details, and a lack of aggression. She has the ability to learn quickly from everything she sees and hears. She looks for reasons and motives of things.

The hands show high inspiration, a love of the artistic and the beautiful, a strong will, and logical thinking.

In making a summary of her character, I find that Miss Nilsson is a very kind, considerate young woman, one who is interested in people, who feels deeply and is highly emotional. She is a person of character, very lovable, and deserves all her success.

BESSIE LOVE

The hands show inspiration, a love of order and neatness, independent thinking. She is usually tactful, but with her friends she is frank and outspoken.

In making a summary of her character, I find that Bessie Love is a very friendly person who likes people and enjoys talking. She does not like to be alone, but prefers company and the companionship of others. She is neat, orderly and particular about her clothes and personal appearance. She is a very persevering, industrious person and a born optimist.

MILTON SILLS

an urge to use them. I firmly believe that he will be most successful in any executive capacity in which he is placed, for he has the necessary qualifications for such work.

His hands show inspiration and dramatic ability. When he is interested in anything, he is interested even to the smallest detail.

In summarizing his character I find that Milton Sills is an active, restless person with highly developed mental faculties. He prefers a good book to people, unless the people are interesting. He is not always as considerate of others as of himself. Mr. Sills would be as successful as a director as he is as an actor, and to be the former would give him more pleasure, as his latent ability for executive work is great and should be used.

Miss Crawford weighed 235 lbs. She gives Wallace credit for her reduction to 150 lbs.

"Can I Reduce?"

Ask Miss Crawford!

Imagine taking off eighty-five pounds in four months!

Miss Crawford used Wallace reducing records to play off this huge excess of weight, and this is what she has to say of Wallace's method:

"The day my weight reached 235 lbs. was the date of my awakening. I sent for the free trial record and put in one earnest week of daily use, and that week I lost eight pounds. I kept on, of course. I used the movements faithfully, and nothing else. I didn't take any medicine, I didn't starve myself, and lost at least five pounds each week. My present weight is 150. Whenever I find that superfluous flesh is creeping back I take out my Wallace records, use them a few days, and I'm soon back to the 150 mark. It took me only four months to lose 85 lbs. and I spent about a quarter of an hour each day with the reducing movements. I never felt better than since getting rid of all that fat, and what it has done for my appearance you can guess from my pictures."

Anybody Can Reduce By This Remarkable Method

Thousands of women—men, too—have restored normal proportions in this way. Reducing 85 lbs. is unusual, but any number of women have played off thirty and forty pounds with Wallace Reducing records, and in about two months' time. Many more have used them for lesser reductions—those who were but fifteen or twenty pounds overweight. Such cases are ridiculously easy for Wallace; they ordinarily take less than a month. Many letters testify to a pound a day, and five pounds a week is easy indeed.

If you weigh too much, you owe yourself this relief. The method is too well known for sensible people to doubt. Miss Crawford only regrets that she did not heed Wallace's offer two years ago. She is a Chicago lady, her address is 6710 Merrill Ave., where anyone who wishes to confirm her story may write. But a better way is to *start reducing* with the reducing record Wallace will furnish—for a *free demonstration*—read his offer and begin reducing *this week.*

Free Proof to Anyone

Send your name and address now and your first week's reducing lesson, record and all, will come by return mail, prepaid. Do not enclose any payment, don't promise to pay anything.

Let actual results decide whether you want to continue! Here's the coupon that brings everything for Free trial.

Mail This Coupon to WALLACE

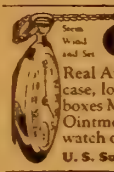
630 S. Wabash Ave., Chicago 626

Brings First Lesson Free —Record and All!

Please send me FREE and POSTPAID for a week's trial the original Wallace Reducing Record.

Name.....

Address.....



GIVEN WATCH KNIFE AND CHAIN

Real American Watch, 5 year guarantee, fine case, looks and wears like gold. Just sell 12 boxes Mentho-Nova Salve (Wonder Menthol Ointment.) Return the $3.00 and receive watch or choice of 147 premiums free. Address U. S. Supply Company, S-758, Greenville, Pa.

CATALOG FREE

CLASS RINGS & PINS

Largest Catalog Issued—FREE

Samples loaned class officers. Prices $.20 to $8.00 each. No order for class, society, club emblems too large or too small. Special designs made on request.

METAL ARTS CO., Inc. 7715 South Ave., Rochester, N. Y.

Develops Bust Like Magic!

During the past 17 years thousands have added to their captivating glory of womanhood by using

GROWDINA

for bust, neck or arm development

Great Discovery of Parisian beauty expert. Harmless, easy, certain results accomplished quickly. Marvelous testimonials of efficiency. Confidential proof and literature (sealed) on request. Write now. Mlle. Sophie Koppel, Inc., Suite 911, 503 Fifth Ave., New York

Ladies' and Gents' Wigs. Toupees

Transformations, Switches, etc., for street wear, that require expert knowledge. (No theatrical goods.) Satisfaction guaranteed. Write for Catalog No. D-3.

Seerup Expert Wig and Toupee Co., 220 So. State St., Chicago, Ill.

$2 Brings This Genuine DIAMOND RING

SIMPLY send $2.00 for the *most sensational, price-smashing diamond ring offer ever made.* A perfectly cut, guaranteed, blue white, fiery diamond is set in an 18 Karat white gold cup; ¾ Karat size. Latest design, hand engraved mounting.

TEN DAYS' FREE TRIAL

We take all chances—if you are not satisfied at the end of ten days for any reason whatsoever, return the diamond ring to us and your deposit will be refunded to you. *Send only $2.00,* and receive this genuine steel blue white diamond ring in a handsome gift box charges paid. A legal guarantee bond accompanies each ring. After ten days' trial pay balance $6.40 a month for 12 months. **Price only $79.50.**

¾ Karat Solitaire Setting

NO RED TAPE—NO DELAY

Order Now! *This offer is limited. It may never appear again. Don't delay. Just send $2.00 as a deposit.* If you wish to return the diamond ring after trial, your deposit will be refunded.

FREE BOOK OF GEMS

Most complete Jewelry Catalog ever issued of Diamonds, Watches and Jewelry — *newest designs at lowest prices.*

A full year to pay on everything you order from our TWO MILLION DOLLAR STOCK.

Address Dept. 1278, *Est. 1895*

ROYAL DIAMOND & WATCH CO

35 Maiden Lane - New York

Sunny Hair

I don't know how it comes

By Edna Wallace Hopper

My hair glistens like a halo. All who see me on the stage or elsewhere know that. Thousands of girls and women envy that amazing glint.

It comes to me through a shampoo which wonderful men created, but they won't tell me how it comes. They say that is their secret. They use some rare ingredient which nobody else has yet found.

But they have long made this shampoo for me, and now they are making it for you. They will not tell me why it makes hair sunny, so I cannot tell you. But it does.

They prepare it for me under the name of Edna Wallace Hopper's Fruity Shampoo. Druggists and toilet counters now supply it at 60 cents per bottle, and under my guarantee. If you are not amazed and delighted by it, your money will be returned.

I urge you to try it. No shampoo in all the world brings like results, I think. It will bring you what it brought to me—that lustrous hair, a woman's crowning glory. Please try it for your own sake, and learn how much a shampoo can do.

I want you to see what it does. It will be a revelation.

My Rosy Bloom

Comes largely from a super-cream

My marvelous complexion is the chief item in my beauty and in my perennial youth.

It is largely due to a cream which combines a dozen important factors. To an exquisite cream they have added products of both lemon and strawberry. Then all the best modern science knows to feed and foster, to soften and protect the skin.

I used to apply these helps separately, but now they combine them in one. I call it my Youth Cream. It comes in two types—cold cream and vanishing. Both contain all the essential constituents. I use the cold cream as a night cream, the vanishing as a day cream. Never is my skin without them.

Now all toilet counters supply that cream exactly as I use it. The name is Edna Wallace Hopper's Youth Cream, price 60c per jar; also in 35c tubes.

I will gladly send you Youth Cream or Fruity Shampoo to try if you mail this coupon. Then you will learn how much these toiletries can do. My Beauty Book and sample of my exquisite face powder will come with it. You will be amazed and delighted.

Your Choice Free

Mark sample desired. Mail to Edna Wallace Hopper, 536 Lake Shore Drive, Chicago, Ill.

834AMPM

Fruity Shampoo — Youth Cream

Name.....

Address.....

A sensuous evening gown for Paulette Duval, made of black velvet and silver lace

Styles Are Dictated in Hollywood

(*Continued from page* 111)

robe racks now hangs a wonderful evening coat of gold cloth with a train several yards long, trimmed with sable fur combined with feathers of the same shade, which Norma will wear in her next picture. It will not be seen on the screen for six or eight months, but a year from now, Claire West predicts, it will be seen in the opera, in the boxes at the horse show, and in the smart supper places.

She has just designed and had made thirty-four costumes for the *Merry Widow,* complete to hats, shoes, gloves, head-dresses and jewelry. The Colonel's Lady and Miss Mae Murray may be sisters under their skins, but they cant wear the same things above them, that's certain! However, it is safe to predict that these thirty-four gowns will be translated into terms of Stylish Stouts, For the Schoolgirl, What the Well-Dressed Woman Will Wear, and even Basement Bargains!

More than a year ago Howard Greer, sitting at his desk in the dingy frame building on the Lasky lot, sketched an ensemble costume for Dorothy Cummings to wear in *The Female.* Paris had never heard of them then. Now they are for sale at every department store and specialty shop, referred to by the salesladies variously as "ongsomble," "unsumbul" and "ensemb."

"The clothes we design up here," says the Famous Players' fashion expert, "are one year ahead of Paris, and two years ahead of the manufacturers."

It may be said by the facetious that screen clothes are so far ahead of Paris that Paris never catches up with them! Here, then, are some prophecies: Mr. Greer is sponsoring the directoire style, the empire waist that comes up under the bust, and he believes that by dressing two of the most popular and spectacular film stars in this mode he can make it the fashion for American women. So Pola Negri and Betty Compson are to wear high-waisted gowns in forthcoming pictures. Betty's empire dresses are for *Locked Doors,* which is not scheduled to be shot for several months. The styles of today do not interest Howard Greer; he is already planning the styles for day-after-tomorrow.

A tunic bouffant over a straight slip has been O. K.'d by Pola Negri for a picture scheduled to start production a year from

BOOKS

BY

Eugene V. Brewster

What's What in America. Essays on the various issues of oloquies and so-called occult sciences, including phrenology, osteopathy, physiognomy, Christian Science, superstitions, etc. $1.50.

Success Secrets. Essays on Culture Habits, On Time, Courtesy, etc., including 100 helps to Live 100 years. $2.50.

The Passing of Woodrow Wilson. Being excerpts from various newspapers and magazines gathered at the time of the death of Woodrow Wilson, with an introduction and bibliography by Eugene V. Brewster. This beautiful edition, printed on hand-made paper which was made specially for this book, is limited to 385 copies, each signed and numbered. A choice item which will some day be rare and priceless. $3.50.

Napoleon. Being three essays on "The Man of Destiny" by Charles Phillips, Robert G. Ingersoll and Hudson Maxim, with an introduction by Eugene V. Brewster. This beautiful little brochure is handsomely gotten up and printed on hand-made paper. The edition is limited to 234 copies, each signed and numbered. $1.25.

Mah Jong. The fascinating game is here simplified so that a child can learn. Also includes "One Hundred Winning Points," which are so exhaustive that even a beginner can learn at once all the scientific points of the game and hold his own with the expert players. 25 cents.

Any of the foregoing books will be mailed post-free to any address on receipt of price.

Brewster Publications, Inc.,
175 Duffield St., Brooklyn, N. Y.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

now. This star does such emotional work that her costumes are in rags after a single picture and the limp remains are sold at the yearly rummage sale in the Lasky wardrobe rooms, where fat Jewish women with waist-lines like the equator—purely imaginary—fight for possession of them.

Screen designers are at a disadvantage in one way, for color shows in the pictures only in shades of black, white and gray. On the other hand, they can use unorthodox materials. A recent gorgeous court costume was lavishly embroidered with—Christmas-tree tinsel!

Various women stars have claimed the title of *Best Dressed Star of the Screen*—Corinne Griffith, Betty Blythe, Mae Murray, Gloria Swanson, Betty Compson, Irene Castle. Sometimes you have seen their pictures dressed in Dainty Maid Dresses or Sweet Sixteen Suits, but they do not in general buy their clothes by filling in measurements on enclosed mail-order blanks. Betty Blythe brought back ten trunks of Paris gowns with her from her recent trip abroad; Corinne Griffith ransacked the exclusive shops of Fifth Avenue for her wardrobe for *Déclassée*, but by far the greater part of their screen gowns are made in studio workrooms, with the shades pulled down toward Paris.

Mr. Levinski and Mr. Rubenstein will no doubt continue to make their yearly trips across the water and carry model gowns out of the front doors of the great French dressmaking establishments, while the great French designers leave by their back doors to attend the cinema showing the latest style ideas, as displayed on the so-marvelous figure of La Belle Mae Murray, or La Petite Gloria Swanson.

Which does not necessarily mean that the next time a screen star develops bunions we shall all be wearing cloth-sided shoes.

On the Camera Coast

(*Continued from page* 103)

"singe bob." It seems that she was experimenting with a new-fangled gas-heater in her home. The flames blew out into her face, setting her silk lingerie on fire, burning off her hair and eyebrows. By some miracle she escaped being blinded. Lois got an oil rub and went back to work the next day. "I'm all right," she said, "but I feel like a singed turkey."

A gas-heater also exploded in Harold Lloyd's house, setting on fire the room where the Lloyd's chauffeur was sleeping. At the risk of his own life, Harold went into the room and dragged the man out. He would have inevitably been burned to death, but for this desperate chance that Lloyd took to save him.

WITH two former husbands in Los Angeles and a fourth marriage waiting court action, the marital affairs of Barbara La Marr would seem to be a trifle complicated. As a way out, Jack Daugherty, the vampire's third and latest, has arranged to bring a friendly divorce—to clear the boards as it were. "Miss La Marr and I are suited to each other as friends," he said, "but not as husband and wife."

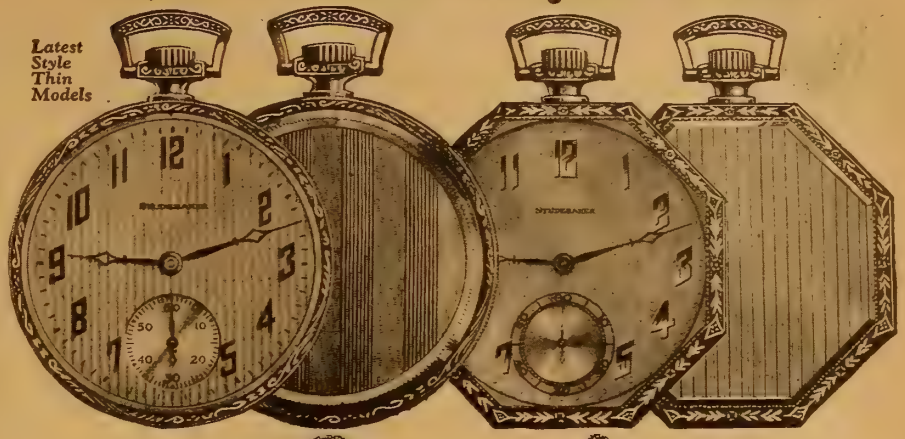
BERT LYTELL has joined the ranks of the leading men who yearn to be directors. Milton Sills and Monte Blue are both anxious to become directors. Mr. Blue says that D. W. Griffith promised him long ago to take him under his wing when he decides that the time has come.

Elinor Glyn selected Victor Schertzinger

(*Continued on page* 128)

"Buy a Studebaker Direct from the Maker"

Latest Style Thin Models



$1 Down!

Just $1.00! The balance in easy monthly payments. You get the famous Studebaker, 21 Jewel Watch—Insured for a lifetime—direct from the maker at lowest prices ever named on equal quality. Send at once for FREE Book of advance Watch Styles.

21 Jewel STUDEBAKER -the *Insured* Watch

Choice of 54 latest, thin model, Art Beauty Cases in yellow gold, green gold or white gold effects; 8 adjustments, including heat, cold, isochronism and 5 positions. Direct to you from the factory—*the greatest watch value in America today!*

FREE! WATCH CHAIN

For a limited time we are offering a beautiful Watch Chain FREE. Write now while offer lasts.

Write for Style Book! Send at once and get a copy of this book—FREE! See the newest, beautiful, advance styles in Studebaker Art Beauty Cases and Dials. Read how you can buy a 21 Jewel Studebaker Insured Watch *direct from the maker*—save big money—and pay for it while you are using it. Write for our Free Book. It will post you on watch styles and watch values. Send coupon at once. Get Free Chain offer today while it lasts.

STUDEBAKER WATCH CO.
Dept. J-6 South Bend, Indiana
Canadian Address: Windsor, Ontario

Mail Coupon for Free Book

STUDEBAKER WATCH CO.
Dept. J-6 South Bend, Indiana
Please send me your Free Book of Advance Watch Styles and particulars of your $1.00 down offer.
If you live in Canada send your inquiry to our Canadian office: Windsor, Ontario.

Name .....
Address .....
City ..... State .....

☐ Check here for Ladies' Watch Folder.
☐ Check here for Jewelry Folder.

Play a Conn SAXOPHONE

This Free Book tells about exclusive features which make the Conn easiest of all wind instruments to play. Send now for your copy and details of **Free Trial; Easy Payments** on any Conn instrument for band or orchestra.

C. G. CONN, Ltd.
325 Conn Bldg., Elkhart, Ind.

CONN BAND INSTRUMENTS
WORLD'S LARGEST MANUFACTURERS

Creighton Hale, famous movie star and accomplished saxophonist uses a Conn, as do most prominent stars

MAGDA CREAM

JARS 50c—75c
TUBES 25c
TINS $1

"EVEN BETTER THAN I GET IN PARIS"

Anna Held wrote this of **Magda Cream**—the cream so popular with critical women of the stage—the cream that has withstood all competition for over 15 years. Because—it is made from beneficial oils, perfumed like a flower, guaranteed free from animal fats or injurious chemicals.

Sold by druggists or department stores, or direct, postpaid, with a "Money back if you don't like it" guarantee.

F. C. Keeling & Co., Rockford, Ill., Agents.

Ortosan

is known to countless women as the Natural Method of safeguarding and perpetuating feminine Youth and Charm. It is an authentic, scientific method, created and perfected by Madame Louise Hermance, under the guidance of eminent European physicians. Through Ortosan you can be assured of genuine success in

Body and Beauty Culture

Mme. Hermance Creator of Ortosan Products at the age of 44

The science of Ortosan is the science of *re-normalizing* the colloidal system of the body.

When the cells and colloids become exhausted, they fail to function normally. The surface of the skin becomes soft; wrinkles develop; the face and neck fade alarmingly; sagging muscles, sallow skin and drooping chin lines appear.

Through genuine external nutrition and by direct activation, the Ortosan Method rebuilds the exhausted cells and cellular tissues. The colloids expand. The original contour of the face, neck and chin is restored. The skin becomes firm, lineless and health-tinted.

The splendid Ortosan Method frees every woman from the fetish of abusive massage, drastic treatments, worthless cosmetics. It is as effective in restoring lithesome youth to the limbs, waist, hips and all parts of the body as it is in winning beauty to the face. In modern beauty culture, Ortosan is a scientific discovery of supreme importance.

Complete series of Ortosan Treatments, under direct personal supervision, $500.00 (vicinity of New York only). **Set for Six Weeks' Home Course, individual guidance by correspondence, $10.00 postpaid. (Money back if not fully satisfied after three weeks.)**

The Ortosan Co., Inc.

***for* MME. LOUISE HERMANCE**

2255-M Broadway, New York

Gray Hair Banished in 15 minutes

Thousands of women of the most exacting discrimination are insisting upon INECTO RAPID NOTOX for this one reason.

INECTO RAPID NOTOX, created by science expressly for coloring the sensitive organism of human hair, is specifically guaranteed to reclaim permanently the original color of gray, streaked or faded hair. It may be had in 18 shades, from radiant blonde to raven black; and even under the closest scrutiny its application cannot be detected. It will neither rub off nor be affected by shampooing, curling, salt water, perspiration, sunshine, Turkish or Russian baths. It will not affect permanent waving—and permanent waving does not affect INECTO RAPID NOTOX. Contains no paraphenylene diamine.

The highest class Hairdressers from coast to coast use and endorse INECTO RAPID NOTOX as do the many thousands of American women who apply it with invariable success within the privacy of their own homes. Beware of imitations—look for NOTOX on the package. It is your protection.

SEND NO MONEY

Merely ask us to send you full particulars about INECTO RAPID NOTOX and our Beauty Analysis Chart, L-14.

INECTO, Inc.
Laboratories and Salons
33-35 West 46th Street
New York, N. Y.

INECTO RAPID NOTOX

Sold by best Beauty Shops, Drug and Department Stores

What the Stars Are Doing

(*Continued from page 80*)

Frazer, Robert—recently completed work in *Miss Bluebeard*—F. P. L.

Frederick, Pauline—recently completed work in *Married Hypocrites*—U.

G

Garon, Pauline—playing in *Speed*—B. P.

Gendron, Pierre—will be seen opposite Shirley Mason in *The Scarlet Honeymoon*—W. F.

Gibson, Hoot—playing in *The Saddle Hawk*—U.

Gilbert, John—has finally been selected for the rôle of Prince Danilo in *The Merry Widow*—M. G.

Gillingwater, Claude—playing in *Cheaper to Marry*—M. G.

Gish, Lillian and Dorothy—vacationing since returning from Italy where they filmed *Romola*, their latest release—M. G.

Glass, Gaston—playing in *Parisian Nights* for F. B. O.

Godowsky, Dagmar—playing in *Playthings of Desire*—J. P.

Gordon, Huntley—playing in *Ne'er the Twain Shall Meet*—C. P.

Goudal, Jetta—just starting work in *The Spaniard*—F. P. L.

Grey, Gloria—playing opposite Maurice B. Flynn in *The Millionaire Cowboy*—F. B. O.

Griffith, Corinne—has just started work in *Declasse*—F. N.

Griffith, Raymond—recently completed work in *Miss Bluebeard*—F. P. L.

H

Hackathorne, George—playing in *Capital Punishment*—B. F. S.

Haines, William—playing in *Who Cares?*—C. B. C.

Hale, Alan—upon completing his work in *Dick Turpin*, he is going to try his hand at the megaphone. He will direct Shirley Mason in her next picture for W. F.

Hale, Creighton—will enact the rôle of a man who is falsely accused of crime and deserted by all his friends, except his faithful and courageous wife, in *The Bridge of Sighs*—W. B.

Hamilton, Mahlon—will be seen in the next Pathé serial called *The Girl Vigilante.*

Hamilton, Neil—is cast for an important rôle in William de Mille's *Men and Women* for F. P. L.

Hammerstein, Elaine—playing in *Parisian Nights*—F. B. O.

Harlan, Kenneth—has been chosen as a perfect foil opposite Bebe Daniels in *The Crowded Hour*—F. P. L.

Harris, Mildred—playing opposite Harry Carey in *Beyond the Border*—P. D. C.

Hatton, Raymond—playing in *The Thundering Herd*—F. P. L.

Haver, Phyllis—playing in *The Interpreter's House*—F. N.

Hawley, Wanda—playing in *Who Cares?*—C. B. C.

Hay, Mary—Richard Barthelmess has chosen his wife for the feminine lead in *New Toys.* This is her first appearance on the screen since she played in Griffith's *Way Down East.*

Herbert, Holmes E.—playing in *A Man's World*—M. G.

Hiers, Walter—will give us some rare bits of comedy in *The Triflers*—B. F. S.

Hines, Johnny—just started work in *The Cracker Jack*—G. C. B.

Holmes, Stuart—playing in *The Fighting Cub*—A. E.

Holmes, Taylor—returns to the screen in a light comedy rôle in *Viennese Madness*—P. D. C.

Holmquist, Sigrid—playing in *School for Wives*—V.

Holt, Jack—playing in *The Thundering Herd*—F. P. L.

Howard, Frances—having completed *The Swan*, has been cast for the leading rôle opposite Richard Dix in *The Maker of Gestures*—F. P. L. She will appear as a Basque girl and will wear a black wig over her blonde curls.

Hughes, Lloyd—playing the leading male role in *Sally*—F. N.

Hunter, Glenn—has been disengaged since completing *The Silent Watcher*—F. N.

J

Johnston, Julanne—is playing in Sir Phillip Gibbs' *City of Temptation.* It is being filmed in Constantinople by an English producing company.

Jones, Charles—playing in *The Trail Rider*—W. F.

Joy, Leatrice—has finally consented to return to the screen after nearly two years' absence, which she has devoted to Baby Leatrice. Her first picture upon her return will be *The Dressmaker from Paris*—F. P. L.

Joyce, Alice—appearing in the screen version of *Daddy-Goes-A Hunting*, to be released under the title of *A Man's World*—M. G.

K

Keaton, Buster—is cast as a young man who will inherit seven million dollars if he will marry within twenty-four hours in *Seven Chances*—M. G.

MAH JONG

Learn This Fascinating Game in a Few Minutes

Do you know how and when to "pong" — and when to "chow," and what the "winds" stand for, and how to go "Mah Jong"? Do you know what "characters" are? and "tiles"? and "Dragons" and "Bamboos" and "Circles"?

Sounds mysterious and complicated—but it is not. Mah Jong is a wonderfully interesting game that you and your family and friends should enjoy. It combines the pleasures of all games. It is truly the "game of games."

Mr. Eugene V. Brewster, publisher of Motion Picture Magazine, Motion Picture Classic and Beauty, is the author of a book that will unfold this game to you. Go to your news-stand or book store today, and purchase a copy of

MAH JONG

Simplified

and

One Hundred Winning Points

***By* EUGENE V. BREWSTER**

This handsome little book (red, green and yellow dragon cover) will teach you in a few minutes fully to understand Mah Jong. It explains the meanings of expressions used, customs, pieces, how to score, and gives you "One Hundred Winning Points" that will positively help you to win. You can easily become an expert player with this book as your guide.

On sale at news-stands and good book stores

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

FREE GIFT
Send Only 8 Names

Just send us the names and addresses of eight girls you know—4 in your neighborhood and 4 in other towns. TOGETHER WITH THIS AD. We will immediately send you this beautiful imported Bead Necklace—

ABSOLUTELY FREE

Positively everyone who sends us the names and addresses of eight girls with this ad. will receive the necklace as our FREE GIFT. We will also explain how you can get a handsome

WRIST WATCH
14K White Gold Filled Case

or an ***Eastman Folding Camera, Rogers Nickel Silver set,*** genuine ***Fur Scarf*** and other valuable articles FREE. Only those sending in names and addresses of 8 girl friends together with this ad. will receive necklace FREE. Hurry!

THE WORLD SUPPLY CO.
Desk 55
804 N. Clark Street
Chicago, Ill.

Combings and Cut Hair are *valuable!*

Now, Paris says fashionable women will disguise the bob. What better way to do it than with your own hair. Your own combings and cut hair naturally make the best matching transformation, switch, curls, wavelets and other accessories. And, save you 50% of the cost.

We finish your hair piece with our new process.

***Guaranteed* Permanent Wave**

We are the long established makers of the well-known Sitroux Hair Nets and Sitroux Hair Goods. Our experienced workers will skillfully fashion the hair you have saved into a new Parisian hair piece, easily attached, lasting in good appearance.

Write today for descriptive matter and prices

SITROUX IMPORTING CO., Inc.
Dept. C. 121 East 24th St., New York, N. Y.

BANISH YOUR MOLES *with* DESINÆVI
A SAFE, SIMPLE, PAINLESS, GUARANTEED HOME TREATMENT
Write for Booklet of Information-It's Free
Dr. C. L. ALLEN BINGHAMPTON STA.
BOX 74 ~ MEMPHIS, TENN. U.S.A.

BECOME AN EXPERT
ACCOUNTANT

Executive Accountants command big salaries. Thousands of firms need them. Only 5,000 Certified Public Accountants in U. S. Many are earning $5,000 to $10,000 a year. We train you thoroly by mail in spare time for C. P. A. examinations or executive accounting positions. Knowledge of bookkeeping unnecessary to begin. The course is under the personal supervision of William B. Castenholz, A. M., C. P. A., former Comptroller and Instructor, University of Illinois; also former Director of the Illinois Society of C. P. A.'s, and of the National Association of Cost Accountants. He is assisted by a large staff of C. P. A.'s, including members of the American Institute of Accountants. Low tuition fee—easy terms. Write now for information.

LaSalle Extension University, Dept. 378-H Chicago
The World's Largest Business Training Institution

MAKE MONEY AT HOME

YOU can earn good money at home in your spare time making show cards for us. No canvassing or soliciting. We show you how by our new simple method. We supply both men and women with work at home, no matter where you live, and pay you cash for all work completed each week. Full particulars and booklet free. Write today.

AMERICAN SHOW CARD SYSTEM, LTD.
211 Adams Building Toronto, Canada

Keenan, Frank—playing Judge Roberts, a Kentucky gentleman, in *The Dixie Handicap*—M. G.

Keith, Ian—playing in *My Son*—F. N.

Kennedy, Madge—alternates between the stage and the screen. Her screen fans will be glad to welcome her back in *Bad Company*, filmed under the title of *The Ultimate Good*, in which she appears opposite Conway Tearle for A. E.

Kenyon, Doris—is back in New York, and glad of it too, to play the leading rôle in *The Interpreter's House*—F. N.

Kerry, Norman—has the juvenile lead in *The Phantom of the Opera*—U.

Key, Kathleen—is playing Ben Hur's sister, Tirzah, in *Ben Hur*—M. G.

Kirkwood, James—has deserted the screen for a while to appear in David Belasco's play, *Ladies of the Evening*. His latest screen appearance was in *Top of the World*—F. P. L.

Kosloff, Theodore—playing in *New Lives for Old*—F. P. L.

L

Lake, Alice—playing in *The Fast Pace*—J. P.

La Marr, Barbara—will next appear in *Hail and Farewell* instead of *The Second Chance*, as previously announced—F. N.

Landis, Cullen—is cast as George Minafar in *Pampered Youth*—V.

La Plante, Laura—has just returned from Honolulu where the exteriors were filmed for *Dangerous Innocence*—U.

La Rocque, Rod—has sailed for Paris, where he will appear opposite Gloria Swanson in *The Coast of Folly*—F. P. L.

Lee, Lila—has just arrived in New York to play the feminine lead opposite Thomas Meighan in *Coming Thru*—F. P. L. This is her first picture since the birth of James, Jr.

Lewis, Mitchell—playing in *Trapped in the Snow Country*—W. B.

Lewis, Ralph—added to the cast of *The Recreation of Brian Kent*—P. P.

Livingston, Margaret—playing in *Capital Punishment*—B. F. S.

Lloyd, Harold—is just starting work on his new comedy, which deals with college life.

Logan, Jacqueline—has returned to New York to play the lead in *The Great Air Mail Robbery*—A. E.

Long, Walter—playing in *The Fighting Cub*—A. E.

Louis, Willard—playing in *The Broadway Butterfly*—W. B.

Love, Bessie—recently completed her rôle of the half-breed in *Tongues of Flame*—F. P. L.

Lowe, Edmund—playing in *Trailing Shadows*—W. F.

Lyon, Ben—will next be seen in *The One Way Street* for F. N. He has a new leading lady for every picture—this time it's Marjorie Daw.

Lytell, Bert—has been chosen by Ernest Lubitsch for the leading male rôle in his next production for W. B.

M

Mackaill, Dorothy—playing in *One Year to Live*—F. N.

MacLean, Douglas—is just starting work on his next comedy, *Introduce Me*—A. E.

Marlowe, June—is starting work in *Trapped in the Snow Country*, in which Rin-Tin-Tin will be starred—W. B.

Marmont, Percy—playing in *A Man's World*—M. G.

Marsh, Mae—decides after every picture she makes to desert the screen, but producers are always tempting her with attractive offers and she cannot help but accept them. J. Stuart Blackton has just signed her up to appear in his next production, *The Garden of Charity*—V.

Marshall, Tully—playing Sandoja in *The Merry Widow*—M. G.

Mason, Shirley—playing in *The Scarlet Honeymoon*—W. F.

Mayo, Frank—playing in *The Triflers*—B. F. S.

McAvoy, May—has gone to Italy to appear opposite Ramon Novarro in *Ben Hur*—M. G.

McDonald, Wallace—has fulfilled an eight-year-old ambition to appear in a F. P. L. picture. He will be seen opposite Betty Compson in *New Lives for Old*.

McGrail, Walter—playing in *Trailing Shadows*—W. F.

McGregor, Malcolm—playing opposite Florence Vidor in *Girl of Gold*—R. P.

McGuire, Katherine—playing in *Find the Man*—U.

McKee, Raymond—playing opposite Clara Bow in *Free to Love*—B. P. S.

Meighan, Thomas—has the rôle of a clerk in a large steel corporation who works his way into the heart of the president's daughter in *Coming Thru*—F. P. L.

Menjou, Adolphe—after a short vacation he is back on the set working in *A Kiss in the Dark*, taken from the famous Broadway success, *Aren't We All?*—F. P. L.

Merriam, Charlotte—playing in *Pampered Youth*—V.

Miller, Carl—playing in *The Redeeming Sin*—V.

Miller, Patsy Ruth—has recently completed work in *A Husband's Secret*, formerly called *Judgment*—F. N. She has been assigned the leading rôle opposite House Peters in *Head Winds*—U.

Mills, Alyce—has an important part in *School for Wives*—V.

(Continued on page 122)

A Clear Soft Velvety Skin Quickly Yours
Through My New Secret Methods

YOU CAN be beautiful, attractive, charming! Once I was homely. The portrait above is living proof of what I can do for you, too. If your features are fairly regular, you can be as temptingly beautiful as thousands of other women I have helped. You will be astonished at the improvement you can easily and quickly accomplish. My Secrets of Beauty tell you how—secrets based on the arts of beauty culture used in the days of the old French Courts, by the most beautiful women of all times. These and many other beauty secrets to give you a soft, velvety skin, flushed with the true tints of nature, to restore and preserve youthful appearance, and make you the center of admiration and attention, are all disclosed in my Booklet "Making Beauty Yours."

Banish
Coarse Pores
Wrinkles
Pimples
Freckles
Superfluous Hair
Oily Skin

I tell you how to Remove Wrinkles; Refine Coarse Pores; Beautify the Lips; Banish Blackheads, Tan, Freckles, Liver Spots Blotches, Sallow and Oily Skin; Beautify the figure, by building up or reducing; Remove Superfluous Hair; Grow Beautiful Eyebrows and Lashes; Clear the skin of Pimples; Make Hair Soft, Lustrous, Fluffy.

Send for My Booklet—FREE

Just clip this coupon, write name and address and mail to me today. Don't pass this golden chance to win Real Beauty! Investigate! It costs you nothing to write and you'll be delighted that you did. There is information in the booklet valuable to EVERY WOMAN LIVING, whether homely or beautiful.

LUCILLE YOUNG
Room 403, Lucille Young Bldg., Chicago
Please send me, by return mail, your Free Booklet "MAKING BEAUTY YOURS."

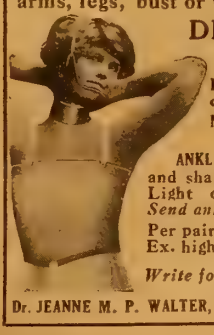
Name.....
Address.....
City.....State.....

Be An Officer
in the U. S. Coastguard
$1700 Up to $7,500 Yearly

You get $780 yearly at the U. S. Academy while training. You rank Ensign to Captain in service. We Guarantee to prepare you in time for Academy Examinations. Age requirements 18 to 24. Write Dept. C-385 for free information.

COASTGUARD PREPARATORY SCHOOL
1653 Pa. Ave., N. W. Washington, D. C.

REDUCE YOUR FLESH
arms, legs, bust or the entire body with
DR. WALTER'S
Rubber Garments



Bust Reducer in cream colored rubber - $5.00
Neck & Chin Reducer - $3.50
Chin Reducer $2.50
ANKLETS, for reducing and shaping the ankles. Light or dark rubber. *Send ankle measurement.*
Per pair - - - - $7.00
Ex. high - - - - 9.00

Write for booklet to
Dr. JEANNE M. P. WALTER, 389 FIFTH AVE., NEW YORK

HEARD IN THE STUDIO

"Hello, Dick! The party's on me tonight. Just got a $309.00 check from the National Monthly for my last drawing."

"Sure, they said it was fine and that if I had any more as good, they'd like to have them."

"Jealous, are you? Well, why don't you learn to do illustrating, too? You'd like it, I know, and there's lots of money in it. I made $500.00 last month and this month looks even better."

"Oh, with your talent for drawing, it's easy to make the start. Just send in your name and address to the Federal School. They'll make you into an illustrator in the shortest possible time, and you'll soon be making big money, too."

"Don't mention it. Glad to give you a good tip. See you tonight at 8."

Earn $200 to $500 a Month and More

If you have a liking for drawing, which nearly always indicates talent, you should get into the field of illustrating.

Present opportunities for both men and women to illustrate magazines, newspapers, etc., have never been excelled. Thousands of publishers buy millions of dollars' worth of illustrations every year. Illustrating is the highest type of art—pleasant work, yielding a large income.

The Federal School Is a Proven Result Getter

It is the only Home Study Course which has been built by over fifty nationally known artists—Sid Smith, Neysa McMein, Norman Rockwell, Clare Briggs, Charles Livingston Bull and Fontaine Fox among them.

Free—A Road to Bigger Things

Every young man and woman with a liking for drawing should read this free book before deciding on their life's work. It is illustrated and tells all about illustrating as a profession and about the famous artists who have helped build the Federal Course. Just fill out the coupon below, mail it to us with Six Cents in Stamps and we will send you a copy of the book free.

Federal School of Illustrating

Federal School of Illustrating,
309 Federal School Bldg., Minneapolis, Minn.

Name..... Age.....

Occupation .....

Address.....

.....

$1 Brings This Genuine DIAMOND

Blue white, perfect cut genuine diamond 18 kt. white gold hand engraved and pierced mounting. Rare beauty. Only $30

Easy for you to own this beautiful ring or give it as a present. Simply send $1 to us today.

10 DAYS' FREE TRIAL

Wear ring 10 days and if you don't agree it is an amazing bargain, return it and we will refund your money. If satisfied pay $3 a month until $30 is paid.

FREE catalog. Diamonds, Watches, Jewelry. $10 to $1000. All on long credit. Wonderful values.

Est. 1890 Address Dept. 324

BAER BROS. CO.
6 MAIDEN LANE - NEW YORK

Whose Hand?

(*Continued from page 93*)

the room and felt its way toward them.

As Mrs. Bellew's choked terror was released in screams, Quinlan lunged forward and seized the intruder. Margot fumbled for the light, switched it on. She saw a girl with a drawn, pale face—a black-browed, sullen-lipped girl, who was uttering no sound of fear or pain, as the policeman standing behind her held her arms pinioned to her sides. Then Margot's eyes fell upon this strange one's arms, and her heart sickened. One hand was clenched. The other arm had no hand. It had been cut off at the elbow, and the scar of the freshly healed wound made a grim patch of color.

"It's Stella Ball!" shrieked Mrs. Bellew.

"The girl who lived in this room?" gasped Margot, thunder-struck.

"Herself—— Oh, my god!" The woman was in a frenzy of hysteria. "But she had both arms when she left here. My God!"

Margot swung fiercely about to the girl. "Tell us what it all means," she ordered.

"I shall never tell anything!" Stella Ball spat back.

"We'll make you talk quick enough," the policeman growled.

"I haven't committed a crime. You cant do anything to me."

"I arrest you for unlawful entry, with intent to commit a burglary. That'll do for the present," said Quinlan.

Her lips clamped stubbornly; the girl thereafter was dumb.

(*To be continued*)

WHAT HAPPENED BEFORE

MARGOT ANSTRUTHER, a screen star, occupies one room in an old house in New York's "roaring forties," a house that, jokingly, is called haunted. She gives a party in celebration of a new rôle. Among those present are two men in love with her, Fred Stoner, her director, and Eugene Valery, a young cameraman. Laughingly, she tells them of two people who have mysteriously disappeared from this house, Stella Ball, a girl who worked part time at Macy's store, and an old man named Murchison. Both had disappeared the same day. After all have gone home, Margot, in bed, smokes one more cigaret. Half asleep, she drops the lighted match on the floor, then turns quickly to put it out. As she does so, she sees a small hand, followed by an arm, reach out from under her bed and blot out the flaming match. Margot, lying terrified in the dark, picks up the 'phone by her bed and calls Valery. Speaking in French for safety, she explains there is someone under her bed. "Come at once!" Together they search the room—nothing! They call the police—still nothing! All think Margot must be crazy. All go except one burly cop who agrees to stand guard in the room. Ten minutes later he rushes out screaming, "The hand! the hand! I saw the hand under the bed!"

Now go on with the story.

You Can Have Luxuriant Lashes

LONG heavy lashes will make your eyes look deep and luminous. Use Lashlux, a colorless cream, on your lashes to increase their growth. Pat a little into the roots at night—you will be amazed to see how quickly your lashes show the results of this nourishment in a long luxuriant growth.

Lashlux should be used also after powdering to restore the natural oils dried by the powder. Apply it by itself or over Winx, the liquid lash darkener, to give the lashes a beautiful gloss.

There are brown and black Lashlux, too, for those who prefer a light make-up. These or colorless, 50c.

At drug, department stores or by mail

ROSS COMPANY
242 West 17th Street New York

LASHLUX
means luxuriant lashes

TO ART LOVERS

Those who are interested in oil paintings are invited to a permanent exhibition of the works of Eugene V. Brewster at the galleries of Brewster Publications, 175 Duffield Street, Brooklyn, between the hours of ten and five, any day except Saturdays, Sundays and holidays. Mr. Brewster has given several one-man exhibitions on Fifth Avenue, New York, and has always received high commendation from the press and art critics. These paintings are in all sizes, from small to large, and the prices run from $25.00 to $250.00. Out-of-town patrons may order thru regular dealers, or we will send any painting on approval on receipt of price. Money refunded if not satisfactory. Moonlights, twilights, landscapes, marines, etc. In ordering, state size and general description of the kind of work desired. Brewster Publications, Inc., 175 Duffield Street, Brooklyn, N. Y.

DON'T WEAR A TRUSS

BE COMFORTABLE—Wear the Brooks Appliance, the modern scientific invention which gives rupture sufferers immediate relief. It has no obnoxious springs or pads. Automatic Air Cushions bind and draw together the broken parts. No salves or plasters. Durable. Cheap. Sent on trial to prove its worth. Beware of imitations. Look for trade-mark bearing portrait and signature of C. E. Brooks which appears on every Appliance. None other genuine. Full information and booklet sent free in plain, sealed envelope.

MR. C. E. BROOKS

BROOKS APPLIANCE CO., 221-A State St., Marshall, Mich.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Bright EYES Are a Social Asset

All the world loves laughing lips and laughing EYES. Popularity comes easily to the woman with clear, bright, vivacious EYES. They ever challenge attention — ever excite admiration.

EYES of alluring brightness are not fickle Fortune's gift. Rather, they result from proper care. Daily cleansing with **Murine** will keep your EYES free from irritating particles and promote a clear, bright, healthy condition. Contains no belladonna or other harmful ingredients.

Our illustrated books on "Eye Care" or "Eye Beauty" are FREE on request.

The Murine Company
Dept. 25, Chicago

MURINE FOR YOUR EYES

GRAY HAIR
RESTORED
to its natural color by **Gervaise Graham Hair Color.** A clear, dainty liquid, in use since 1888. Guaranteed harmless. Price $1.50 at all druggists or by mail prepaid. Write for sample and booklet on the hair and complexion, **FREE.**
Mrs. GERVAISE GRAHAM, 33 W. Illinois St., Chicago, Ill.

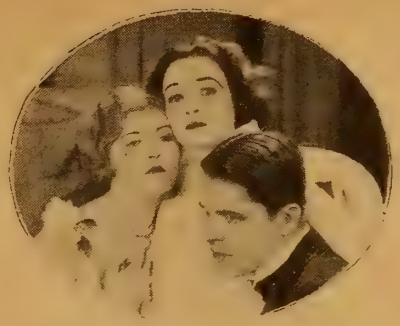
We Teach COMMERCIAL ART

Meyer Both Company, the largest Commercial Art Organization in the World offers you an unusual opportunity for practical training, based upon twenty-three years of success. This nationally known organization each year produces and sells to advertisers over 15,000 commercial drawings. Meyer Both instruction is the difference between successful fact and experimental theory This well paid profession equally open to men and women. Home study instruction.

Get Facts Before You Enroll in Any School

Ask the Advertising Manager of the leading newspapers in your city, anywhere in the United States, Canada, England or Australia about the Meyer Both Company—let them tell you about us. Write for our illustrated book telling about the success of our students—for one-half the cost of mailing—four cents in stamps.

MEYER BOTH COMPANY
Department of Art Instruction
Michigan Ave. at 20th St., Dept. 68, CHICAGO, ILL.
Note—To Art and Engraving Firms: Secure practical artists among our graduates. Write us.



Pauline Frederick, Laura La Plante, and Malcolm McGregor in *Smoldering Fires*

Critical Paragraphs

(*Continued from page* 82)

from an epidemic after they have humiliated him. And his triumph is complete. The picture is told forcefully and with true camera technique.

The Beloved Brute

POSSESSING a good share of fine points is Blackton's *The Beloved Brute*. The story is told with much physical action and swings along in colorful style. Victor McLaglen, a newcomer from England, plays the title rôle with fine grasp upon the characterization. The picture is further strengthened by the good work of Marguerite de la Motte as the girl in the case.

The Mad Whirl

JAZZ stories are becoming standardized. The popular formula is to show a laxity of conduct on the part of the jazzers for about four reels, after which a moral is tacked on to serve as an object lesson. Bringing in the Deity may serve as a lesson in redemption, but long before there is any thought of religion on the part of the sinners their stomachs have rebelled—especially with the kind of stuff that is doled out nowadays. Some day a new note will be struck. A jazz story will be written which will show the breaking down of a drinking man's (or drinking woman's) constitution.

This picture serves up the familiar high jinks with wild parties being expressed to the point of tedium. The giddy parents of the young jazzers try to keep up the pace. And all eventually reform. There is very little plot here. So the action is padded with repetitious scenes. It is just another motion picture.

Born Rich

DOMESTIC misunderstandings in high society are revealed here in a smart, sophisticated manner. The director, waiving the conventions, has succeeded in showing a fairly true exposition of life among the idle rich. The triangle is the *casus belli*—with the conflict established thru a husband and wife at odds because of her belief that he has registered infidelity during her absence in Europe. She would play his game and fails miserably.

The solution is familiar. The husband resorts to cave-man tactics and becomes reconciled to his spouse.

Smoldering Fires

HERE is a picture which tells a lifelike story and tells it well. It gets right down to the core of human understanding and what transpires can easily be accepted as truth. The director, Clarence Brown, has shown himself adept at establishing

(*Continued on page* 127)

How many times a day do you powder?

DOES the powder you use stay on? Or must you renew it frequently to keep the shine from your nose—to keep your complexion fresh and lovely? For one day, make note of the number of times you must do this.

The next day, use Encharma Cold Cream Complexion Powder. Through force of habit, you will probably find yourself reaching often for your powder puff. But wait!—is it necessary? This is a *different* powder. Not only is it softer, smoother, more velvety of texture, as you found when you first put it on—but it *clings until removed.*

Secure Encharma today—make this comparison! Sold everywhere—in fascinating *oval* box, with downy puff enclosed. Flesh, White or Rachel. Or, mail coupon below for the Luxor Samplette.

Luxor Rouge Parfait—most widely used in America—and exquisite Luxor Complexion Powder in dainty compact form, $1.50.

Send for Luxor Samplette Today!

LUXOR LIMITED,
Chicago Address:
1355 W. 31st St.

I enclose 25c, for which please send me your Luxor Samplette containing generous samples of Encharma Powder and of Luxor Perfume, Cold Cream, Rouge and Complexion Powder, etc. 9M

Name _____
Address _____
(or P. O. Box)
City _____ State _____

Luxor
TOILET REQUISITES OF ENDURING CHARM

GOOD-BYE FAT

LOST 43 POUNDS IN 7 WEEKS

French Discovery Works Out Wonders--Simple, Easy Way is Explained to You FREE

"At last I kissed good-bye to the ugly rolls of fat which burdened me for years—to-day I am a new woman, filled with pep and energy. No more tired feeling, backache, pains or ills—no more puffing from a weak heart—no more trouble getting clothes to fit me—from a 'wall flower' I became one of the most popular girls in my set; now I have friends galore, and everyone admires my looks and envies my health. I am convinced from the results I have obtained and from the cases of several people I know, that any man or woman burdened with ugly, unhealthy fat can now easily, safely and surely lose it all, regain a slender figure and at the same time improve their health 100 per cent, with this marvelous new French discovery. For years I had tried everything known to reduce, without success. One day I met Madame Elaine, of New York City. She explained to me what I should do to reduce; the result was that in less than 7 weeks I had lost 43 pounds—I DID NOT HAVE TO USE DANGEROUS DRUGS—WEAKENING EXERCISES OR DIETS—I DID NOT RUB MYSELF WITH ABSURD CREAMS, NOR DID I WEAR PAINFUL REDUCING GARMENTS. This discovery is simple, easy, safe. With it you can either lose 10 or 100 pounds. All you need to do is to go to any good drug store, get a package of SAN-GRI-NA and take two small tablets before each meal. SAN-GRI-NA is GUARANTEED ABSOLUTELY HARMLESS—cannot injure your health in any way; on the contrary, after I took SAN-GRI-NA my entire system felt stronger, my food digested better—no more bloating, headaches nor puffing—with your excess fat melting away, you should find yourself filled with ambition and energy. Remember, that Madame Elaine herself lost 50 pounds in two months with this wonderful SAN-GRI-NA. I have lost over 43 pounds in 7 weeks and I know of hundreds of women in New York and Paris who are keeping their figures slender and attractive with this most wonderful discovery for the reduction of excess fat. You are bound to use it some day—why not to-day?"—(Mrs. G. B., New York City.) If your druggist does not carry SAN-GRI-NA in stock, he can get it from his wholesaler or you can send a money order or check for $1.50 to the Scientific Research Laboratories, Dept. 131, 350 W. 31st St., New York City, and one full-sized box SAN-GRI-NA will be mailed you prepaid.

STOP Skin Troubles!

Do you suffer from skin troubles? Do you long for relief from that irritating itch? What would you give for a cool, clear, velvety skin? Then try the famous lotion

D.D.D.

This healing antiseptic wash has a record of 25 years of success in relieving skin troubles. The action of D. D. D. is calm and gentle; still it soothes the irritated skin instantly. Apply D. D. D. to your troubled skin. It will remove your skin affliction and allay irritation.

Trial Bottle Free

Write today for generous free trial bottle of D. D. D. Prescription and get quick relief from your skin troubles. Sample mailed free and postpaid. No obligation. A postal will do. Send now!

D. D. D. Co., Dept. 1523 3845 Ravenswood Ave, Chicago

Vera Reynolds, the little star of *The Golden Bed*

What the Stars Are Doing

(*Continued from page* 119)

Mix, Tom—playing in *Riders of the Purple Sage*, a picturesque romance of Utah—W. F.

Moore, Colleen—will appear in *Sally*, an adaptation of Ziegfeld's successful musical comedy for F. N.

Moore, Matt—playing in *The Summons*—M. G.

Moore, Owen—playing in *The Parasite*—B. P. S.

Moore, Tom—has just signed a contract to play the leading rôle in *Thin Ice*—W. B.

Moreno, Antonio—has recently sailed for Paris to appear in Rex Ingram's next production, *Mare Nostrum*—M. G.

Mulhall, Jack—playing in *The Three Keys*—B. P.

Murphy, Edna—playing in *Lena Rivers*—W. B.

Murray, Mae—will dance her way as Sonia in *The Merry Widow*—M. G.

Myers, Carmel—playing Iras in *Ben Hur*—M. G.

Myers, Harry—is cast as Texas in *Zander the Great*—C. P.

Myers, Kathleen—has recently completed work opposite Tom Mix in *Dick Turpin*—W. F.

N

Nagel, Conrad—playing in *Cheaper to Marry*—M. G.

Naldi, Nita—will have an important rôle in Valentino's *Cobra*—R. C.

Nazimova—has been chosen for the leading part in *My Son*—F. N.

Negri, Pola—finds herself with a new director, Raoul Walsh, and a new characterization, that of a half-caste Chinese girl, in *East of Suez*—F. P. L.

Nilsson, Anna Q.—appears as the "blonde vampire" in *One Way Street*—F. N.

Nixon, Marion—playing Bess Erne in *Riders of the Purple Sage*—W. F.

Novak, Eva—playing Rosie in *Sally*—F. N.

Novak, Jane—latest release *Cheap Kisses*. Disengaged at present—F. B. O.

Novarro, Ramon—is in Italy where he is creating the title rôle in *Ben Hur*—M. G.

O

O'Brien, Eugene—playing in *The Siege* for U.

O'Brien, George—playing Tony in *The Dancers*—W. F.

O'Hara, George—and Alberta Vaughn are planning to make another series of two-reel pictures similar to the *Go-Getter Series*. The tentative title for this series is *Alex, the Great*—F. B. O.

Olmstead, Gertrude—is being considered for the leading feminine rôle opposite Rudolph Valentino in *Cobra*—R. C.

O'Malley, Pat—will have the leading rôle in J. Stuart Blackton's next picture, *The Garden of Charity*—V.

Owen, Seena—is playing in *The Hunted Woman*—W. F. This is her first picture to be filmed in Hollywood for over two years.

P

Pearson, Virginia—has been added to the cast of *The Phantom of the Opera*—U.

Peters, House—playing in *Head Winds*—U.

Philbin, Mary—will play Marguerite in *The Phantom of the Opera*—U. This is to be an elaborate production to be directed by Wallace Worsley, who also directed *The Hunchback of Notre Dame*.

$700 a week from his own Photograph Studio

"My income now averages from $700 to $1000 a week," writes Michael Gallo, who owns his own photographic studio on fashionable Fifth Avenue, New York. He adds, "My portrait studies bring me as much as $250 a dozen."

Hundreds of others are earning big money everywhere. Amazing growth of Professional Photography offers chance of a lifetime; high salaried position or your own business. $20 to $75 a week in spare time!

Learn at Home

No previous experience or special ability needed. New easy method makes you a Professional Photographer in spare hours at home. Famous experts of New York Institute of Photography train you by mail. All branches: Motion Picture, Portraiture, Commercial, News Photography. Earn while learning.

MOTION PICTURE OR 5 x 7 VIEW CAMERA FREE

Your choice absolutely free. Motion Picture Camera takes real Motion Pictures on standard professional film used by all theatres—View Camera is latest professional model for all still photography; genuine anastigmat lens.

Write For Book. Handsome big new book explains wonderful opportunities; positions paying $50 to $250 a week, how to start your own business, how to earn money in spare time. Send postcard or letter today for FREE BOOK and free Camera offer.

NOTE: If you prefer to come to our New York or Chicago Studios for personal instruction, day or evening classes, write for Catalog R-29 to nearest address: 141 W 36th St., N. Y.; or 630 S Wabash Av, Chicago.

NEW YORK INSTITUTE OF PHOTOGRAPHY
Dept. 29, 143 West 36th St. New York, N. Y.

REAL PHOTOS OF YOUR SCREEN FAVORITE

Just mention names of the ones you want. I have them all, size 8x10. Beautiful and life-like. 50c each, 12 for $5. Money cheerfully refunded if not satisfactory. Send money order, U. S. bills or U. S. 2c stamps. Order NOW. List of Stars on request. **S. Bram, Dept. 166, 209 West 48th Street, N. Y.**

Special price to dealers

Get Rid of Your FAT

Free Trial Treatment

Sent on request. Ask for my "pay-when-reduced" offer. I have successfully reduced thousands of persons, often at the rate of a pound a day, **without diet or exercise.** Let me send you proof at my expense.

DR. R. NEWMAN, Licensed Physician, State of New York, 286 Fifth Ave., N. Y., Desk M-27

MAKE MONEY SELL MADISON SHIRTS

Direct from our factory to wearer. Easily sold. Over one million satisfied wearers. No capital or experience required. Large steady income. Many earn $100. to $150. weekly. Territory now being allotted. ***Write For Free Samples.***

Madison Mills Mfrs., 509 B'way, New York

DIAMONDS

FOR A FEW CENTS A DAY

MILLION DOLLAR BARGAIN BOOK FREE

Don't send a single penny. Ten days *Free Trial.* When the ring comes, examine it—if you are not convinced it is the *Greatest Bargain in America*, send it back at our expense. Only if pleased, pay 20% as first payment—then send $1.50 weekly at rate of a few cents a day. This bargain Cluster Ring with 7 Blue-White Perfect Cut Diamonds can be yours. No Red Tape. No Risk.

Million Dollar Bargain Book FREE Send for it today. It pictures thousands of Bargains. Address Dept. 1523

J. M. LYON & CO.
2-4 Maiden Lane N.Y.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Anna Q. Nilsson, admired for her beautiful eyes.

Make your Eyes Irresistible by emphasizing the lashes

A SINGLE glance is unforgettable if darted from under long, shadowy lashes. You can have beautiful lashes instantly by darkening them with Winx. It is a waterproof liquid dressing which makes the lashes appear longer and heavier. Winx dries the moment it is applied, clinging so smoothly and evenly that it cannot be detected. Absolutely harmless.

Winx (black or brown), 75 cents. At drug or department stores.

Write your name and address on a piece of paper and mail it with a dime for a sample of Winx. Another dime brings you a sample of Pert, the rouge of youth.

For outlining your eyebrows, try Winxette (Winx in cake form). It is applied with a brush. Complete, 50c.

ROSS COMPANY
242 West 17th Street New York

WINX
Waterproof

No More Wrinkles

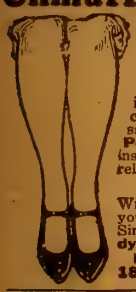
You too can have a firm wrinkle-free complexion
PARISIAN FLESH FOOD
Makes Men and Women of 50 look 25

Restores youthful freshness, revives beauty marred by time, illness or neglect. A sure way to regain the charm of a clear, wholesomely girlish complexion. Amazing results in short time. Removes wrinkles, crowsfeet, frown lines, furrows. Restores elasticity to skin, and firmness to underlying tissues. Fills hollows of face, neck, and develops bust.

FREE **Remarkable Bust Developer**

Renews youthful firmness. Makes skin smooth and soft. Most welcome discovery—not an experiment—thousands made happy during many years. Send name, address and 10 cents for trial sample and *FREE* Beauty Secrets. **Mme. Foulaire, 103 Parisian Bldg., Cleveland, O. Agents Wanted**

Have Shapely Feet Unmarred by BUNIONS



FASHION and comfort demand that feet fit snugly into the dainty pumps of today. There must be no hump to mar shapely feet—no racking torture to upset comfort. Bunions are unnecessary and dangerous. You can remove them quickly, harmlessly, pleasantly, with the new, marvelous solvent, **Pedodyne.** Pedodyne stops pain almost instantly, banishes the disfiguring hump, and relieves the swollen burning sensation.

SENT ON TRIAL

Write today and I will gladly arrange to send you a box of Pedodyne Solvent for you to try. Simply write and say **"I want to try Pedodyne."** There is no obligation.

KAY LABORATORIES, Dept. D-360
186 N. LaSalle St. Chicago, Ill.

GIVEN—A TALKING MACHINE
WE PAY CHARGES

Handsome metal case including 1 record given Prepaid for selling only 12 boxes Mentho-Nova Salve the antiseptic Ointment. Sell at Special Price, 25c. Return the $3.00 and Phonograph is yours. We trust you. Order Today.

Address: **U.S. Supply Co., Box K-758, Greenville, Pa.**

Superfluous HAIR all GONE

Forever removed by the Mahler Method which kills the hair root without pain or injuries to the skin in the privacy of your own home.

Send today 3 stamps for Free Booklet

D. J. MAHLER CO., 63-B Mahler Park, Providence, R.I.

Phillips, Eddie—just started work in *Speed*—B. P.

Pickford, Jack—has been cast as the Portuguese fisher boy in *My Son*—F. N.

Pickford, Mary—disengaged at present. Latest release *Dorothy Vernon of Haddon Hall*—U. A.

Pitts, Zazu—will appear as Judy, an uneducated mountain girl, who is crippled in childhood, in *The Re-creation of Brian Kent*—P. P.

Prevost, Marie—playing the gay outrageous Julie in *Recompense*—W. B.

Pringle, Aileen—is coming East to play opposite Adolphe Menjou in *A Kiss in the Dark*—F. P. L.

R

Ralston, Esther—added to the cast of *The Goose Hangs High*—F. P. L.

Rankin, Arthur—added to the cast of Richard Talmadge's *Fearless Lover*—F. B. O.

Rawlinson, Herbert—recently completed *The Adventurous Sex*—H. E.

Ray, Charles—recently completed work in *Percy*, formerly titled *The Desert Fiddler*—T. H. I.

Reid, Mrs. Wallace—playing in *Broken Laws*, written for her especially by Adele Rogers St. John—F. B. O.

Rennie, James—finds time to appear in a picture every now and then. He is playing in *Argentine Love*—F. P. L. in the daytime and delighting the theatergoers evenings in *The Best People*.

Reynolds, Vera—recently completed work in Cecil De Mille's *The Golden Bed*—F. P. L.

Rich, Irene—playing in *A Lost Lady*—W. B.

Rich, Lillian—is Cecil De Mille's latest choice for an important rôle in *The Golden Bed*—F. P. L.

Ricksen, Lucille—playing in *The Square Peg*—M. G.

Rin-Tin-Tin—will be starred in *Trapped in the Snow Country*—W. B.

Roberts, Edith—playing in *Thin Ice*—W. B.

Roberts, Theodore—recently completed work in *Locked Doors*—F. P. L.

Roscoe, Alan—playing in *Girl of Gold*—R. P.

Rubens, Alma—will find her early career valuable in *The Dancer*—W. F.

Russell, William—playing in *Thin Ice*—W. B.

S

Santschi, Thomas—playing in *Frivolous Sal*—F. N.

Semon, Larry—playing in *The Wizard of Oz*—and he'll be a great Wizard—C. P.

Shearer, Norma—will have the leading rôle in Monte Bell's next picture for M. G.

Short, Gertrude—playing in *Code of the West*—F. P. L.

Sills, Milton—playing in *Interpreter's House*—a story of New York society—F. N.

Stanley, Forrest—recently completed work in *Up the Ladder*—U.

Starke, Pauline—will have the feminine lead in *The Devil's Cargo*—F. P. L.

Stedman, Myrtle—will have the part of Mrs. Ten Brock in *Sally*—F. N.

Stewart, Anita—and company have just returned from Tahiti where they have filmed some of the scenes of *Ne'er the Twain Shall Meet*—C. P.

Stone, Lewis—will again be seen opposite Alice Terry in *Kings in Exile*. This is the first time he has appeared with Miss Terry since *Scaramouche*—M. G.

Swanson, Gloria—has almost completed her work in *Madame Sans Gêne*—F. P. L. Her next picture will be *The Coast of Folly*. Allan Dwan, who will direct the picture, has already sailed for France, where the exteriors will be filmed.

Sweet, Blanche—playing in *World Without End*—M. G. M.

T

Talmadge, Constance—has recently started work in *The Man She Bought*—F. N.

Talmadge, Norma—and her husband are vacationing in Europe. Her latest release is *The Lady*—F. N.

Talmadge, Richard—playing in *Youth and Adventure*—F. B. O.

Taylor, Estelle—playing in *Playthings of Desire*—J. P.

Tearle, Conway—has just started work in *School for Wives*—V.

Tellegen, Lou—playing in *Parisian Nights*—F. B. O.

Terry, Alice—playing in *Kings in Exile*—M. G.

Theby, Rosemary—added to the cast of *The Re-creation of Brian Kent*—P. P.

Thurman, Mary—playing in *The Fast Pace*—W. B.

Torrence, David—playing in *A Husband's Secret*—F. N.

Torrence, Ernest—playing Captain Hook in *Peter Pan*—F. P. L.

V

Valentino, Rudolph—has decided to produce *Cobra*, instead of *The Scarlet Power*, as previously announced. Incidentally, his internationally known beard will not be lost to the fans entirely as he will appear wearing it in a few scenes, as he impersonates one of his ancestors.

Valli, Virginia—playing in *The Siege*—U.

Varconi, Victor—playing in *The Golden Bed*—F. P. L.

(*Continued on page* 126)

$3 DOWN Brings you a Genuine **UNDERWOOD TYPEWRITER**

Yes, We Will Positively Ship You

this splendid Underwood upon receipt of only $3.00. This is by far the most liberal typewriter offer that has ever been made on so perfect a machine. **Nearly two million** Underwoods have been made and sold, proving conclusively that it is superior to all others in appearance, mechanical perfection and all-around excellence.

10 Days' Free Trial

We want you to see for yourself that this is the typewriter you ought to have, and, therefore, we make our great free trial offer. You merely send us the three dollars deposit and we ship the machine for you to try for ten full days before you decide to keep it. If not satisfied, every penny of your money will be returned to you.

Rebuilt Like New

Every Underwood we sell is rebuilt just like new. It is dismantled right to the very bottom, and remanufactured to make it just like a new typewriter, with new enamel, new nickel, new platen, new key rings, new type; a complete, perfect typewriter, with two-color ribbon, back spacer, stencil device, automatic ribbon reverse, tabulator, key shift lock, etc. **Impossible to tell it from a brand new Underwood,** either in appearance, durability or quality of work.

Easy Monthly Payments

Our easy monthly payment plan makes it possible for YOU to own this splendid machine without having to pay out any big sum of money. You will hardly know you are paying for it. REMEMBER, you have the full use of the machine, just the same as though it was fully paid for.

5-Year Written Guarantee

With every typewriter we give a written guarantee. These machines are rebuilt like new by the famous SHIPMAN-WARD PROCESS. Equipped with late improvements. You can't tell them from a new machine. The world's standard typewriter, the same models as sold by the Underwood Typewriter Company today, at a big saving to you. Act Now! Get this splendid offer and save money.

Your Money Back

Yes, you can have your money back if you want it. After you have examined the typewriter carefully, used it to write letters, if you decide for any reason whatever that you do not care for it, you may return it to us at our expense and every penny you have paid will be cheerfully and promptly refunded.

No Obligation on Your Part

When you send in the coupon for either further information about our great typewriter offer or for the typewriter itself on our free trial plan, you are under no obligation whatever until after you have tried it and have decided for yourself that you want to keep it.

Free Book of Facts

telling all about our great big typewriter factory. In this book we illustrate and describe all of the various processes of re-enameling, renickeling and assembling this splendid Underwood. It tells in an interesting way how **each part** is examined and tested carefully and thoroughly to insure the finished machine being one you will be proud to own.

Free with Every Typewriter

A complete course in touch typewriting. You don't have to know how to operate a typewriter. You can learn to operate this machine in one day. We also give free a waterproof cover and all tools that come with a typewriter.

ACT NOW! Mail his coupon today.

SHIPMAN-WARD MFG. CO.
2023 Shipman Bldg., Chicago

Send me your big bargain catalog and complete details of your surprising offer, without obligation on my part.

NAME.....
STREET.....
CITY..... STATE.....

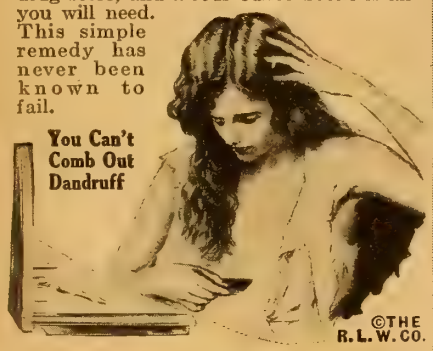
Sure Way to Get Rid of Dandruff

There is one sure way that never fails to remove dandruff completely, and that is to dissolve it. Then you destroy it entirely. To do this, just apply a little Liquid Arvon at night before retiring; use enough to moisten the scalp and rub it in gently with the finger tips.

By morning, most, if not all, of your dandruff will be gone, and two or three more applications will completely dissolve and entirely destroy every single sign and trace of it, no matter how much dandruff you may have.

You will find, too, that all itching of the scalp will stop instantly, and your hair will be lustrous, glossy, silky and soft, and look and feel a hundred times better.

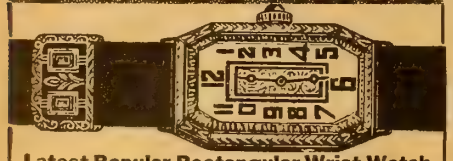
You can get Liquid Arvon at any drug store, and a four ounce bottle is all you will need. This simple remedy has never been known to fail.



©THE R.L.W. CO.

LIQUID ARVON

$1 BRINGS YOU THIS 14 KT. WHITE GOLD FILLED WRIST WATCH



Latest Popular Rectangular Wrist Watch

14 Kt. 25-year white gold-filled case, platinum style, beautifully engraved, silk grosgrain ribbon band with engraved clasp. Movement has six jewels and one French blue sapphire crown jewel. Tested, regulated, guaranteed perfect time-keeper. Will keep correct time as any fifty-dollar watch. Convince yourself before paying the full price.

Send only $1.00 down, watch comes to you for 10 days' free trial. Wear it, show it to your friends, compare its time keeping with any high grade watch. If you keep it, pay $3.00 per month for balance, full price only $14.95. If not pleased, return watch within 10 days and your deposit will be promptly refunded. Real special offer. Order your watch now.

Free Illustrated Folder

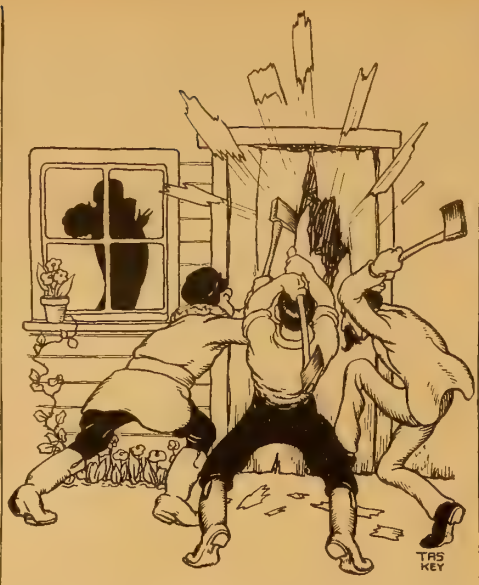
Send for our free illustrated folder showing the latest advance styles of high grade wrist watches on easy monthly payments. Write for it TO-DAY. It's FREE.

GUARANTY WATCH CO. 154 Nassau Street, Dept. P-3, New York

Wrestling Book FREE

Tells how to be a great athlete and scientific wrestler—how to WIN. Startling secrets taught in wonderful lessons by world's champions **Farmer Burns and Frank Gotch.** Be strong, healthy, athletic. Handle big men with ease. Learn self defense. Be a leader. Men and boys, write for **Free Book today.** State your age.

Farmer Burns School 1523 Railway Bldg., Omaha, Neb.



It is only when the villain crashes thru the door that the hero unclinches himself from the heroine

That's Out

(*Continued from page* 58)

Thespians Getting Even With the Producers

THE actor boom is on again in Hollywood. Even inferior hamfats are holding out for large salaries. And the producers are letting squawks out of them and wringing their hands in anguish. It was all right for the producers to cut salaries and close down the studios, but it is unfair for the actors to try to make up for this lost time.

Apparently, the producers do not enjoy taking a dose of their own medicine.

Those Fearless Movie Heroes

ONE of our pet situations on the screen is the one where the hero stands calmly loving the heroine while the villain and his gang are ferociously breaking down the door. Not a fear nor a thought in his head but for his sweetheart. And it is only when the villain crashes thru the door into the room that the hero unclinches himself from the heroine and struts majestically over to the window and climbs thru to safety.

That, boys, is what must be known as true love.

McDonald Rings the Bell Again

THAT clever and ingenious young producer, J. K. McDonald, who has already presented the screen with three distinct novelties such as *Penrod and Sam, Boy of Mine* and *A Self-Made Failure,* now comes to the front with another unique film entitled *Frivolous Sal.* In this, McDonald has obviously tried to concoct a film to suit the public palate, and, if we are any judge, he has made a huge success of it.

Most Constructive Act of the Month

M. C. LEVEE, of the United Studios in Hollywood, announces that he has built the largest incinerator in the film business, sixty-two feet high, sixteen feet in diameter and with a capacity of five thousand cubic feet a day. All this for the burning of rubbish.

Now that's a good idea. We hope Mr. Levee places this at the disposal of Hollywood producers — for the consuming of

How Would You Like to be in Business for Yourself?

YOU may not think it possible to start your own business without capital but it can be done. Many large subscription gathering agencies are the outgrowth of individual effort directed properly along the lines of our present plan.

Many men and women who are now earning large incomes in the magazine subscription business started by only giving their spare time to this work, but as soon as they learned that they could earn "big money" by devoting all their time to our proposition they gave up the job that was only paying them a small weekly income and they are now our full time prosperous and independent representatives.

We Want Immediately representatives in every locality to collect renewals and solicit new subscribers for our universally known magazines, *Motion Picture Magazine, Motion Picture Classic, Beauty* and *Movie Thrillers.*

Experience is not necessary for our work nor is it necessary for you to invest any money. If you are interested in our plan just fill in the attached coupon and mail today.

Brewster Publications, Inc.
175 Duffield St., Brooklyn, N. Y.

Gentlemen:
I am interested in your money-making plan. Please tell me how I can earn it.

Name.....

St. and No.....

City and State.....

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Pomades for 3000 Years—then GLO-CO

HAIR DRESSING

"For Real Men and Boys"

GLO-CO, the natural successor to the old-fashioned pomades, is not a grease or an ointment, but a Liquid Hair Dressing of two-fold benefit. GLO-COing the hair keeps it neatly in place all day, either when lightly brushed or combed smoothly back, and it imparts antiseptic tonic qualities which combat the causes of dandruff, itching scalp, etc. GLO-CO has become a household necessity with thousands of men and boys who appreciate the business and social value of good grooming. At drug counters and barber shops everywhere, or send for liberal free sample.

Mail Free Sample to— M

Name.....

Address.....

Fill in and mail to Normany Products Co. 6511 McKinley Ave., Los Angeles, Calif.

FREE

WRIST WATCH

SEND NO MONEY—WE TRUST YOU. Snappy model, keeps perfect time. Guaranteed 5 yrs. Write for 12 boxes famous Mentho-Nova Salve, (Wonder Healer). Sell at 25c box. Wrist watch sent you according to offer in Premium Catalog sent with Salve. Send only name and address. Write today.

U. S. SUPPLY CO., DEPT. C-758, GREENVILLE, PA.

Moles

HOW TO BANISH THEM

A simple, safe home treatment—16 years success in my practice. Moles (also BIG growths) dry up and drop off. Write for free Booklet giving full particulars.

WM. DAVIS, M. D., 1241 Grove Ave., Woodbridge, N.J.

Beauty Of Hair and Skin Preserved By Cuticura

Soap to Cleanse
Ointment to Heal

many of the films we have seen in the past few months. In fact, Mr. Levee, himself, might make good use of it.

Another *Covered Wagon*

NORTH OF 36, one of the heralded big Paramount pictures of the year, was previewed in Hollywood this month. Apparently, it will be a popular success, but the writer can find little in it to enthuse over, with the exception of a few humorous moments and a cattle stampede that is rather thrilling.

If this is a "big" picture, then a great future is assured the silent drama, for films of this sort can be turned out in car-load lots, provided the producer has a large enough bank roll. The picture public has a queer taste, and the writer heard several persons exclaim after the preview that the production was "better than *The Covered Wagon.*" It will be recalled that the picture public also thought *The Hunchback of Notre Dame* was a good picture.

Two High Spots of the Month

LAURA LA PLANTE's acting in the Universal production, *Smoldering Fires*, in addition to the fine work of Pauline Frederick, shows her to be a young actress of great promise. Let's hope Universal does more with her than they are doing with Mary Philbin.

Kenneth Harlan's acting in the Schulberg production, *White Man*. This will once more embarrass the critics who formerly claimed that Kenneth was a nice-looking boy who wouldn't act. That is, until they saw him in *The Virginian*. In *White Man* he has another strong rôle and makes the most of it.

Twenty-eight Press-Agents Face Starvation!

Now that Chaplin is married, twenty-eight press-agents will be thrown out of jobs for the lack of someone to have their fair clients engaged to, and hundreds of newspapers thruout the country will have several blank columns of space thrown upon their hands. Their only hope now is Barbara La Marr.

Some Things We'd Like to See on the Screen

A COMEDY without a Ford in it.
A society drama without a Rolls Royce in it.
A scenic without a sunset in it.
A news weekly without a funeral in it.
A melodrama without a fight in it.
A war picture without a spy in it.
A mother picture without a mortgage in it.
A Tom Mix picture without a horse in it.

Next Month

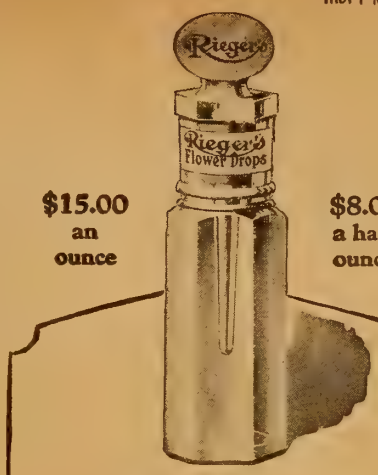
NEW TOYS

Starring the Barthelmess Family
Richard Barthelmess
Mary Hay

Told in Story Form
by
Dorothy Donnell Calhoun

Read it in *April*

Motion Picture
[MAGAZINE]



$15.00 an ounce

$8.00 a half ounce

The Most Precious Perfume in the World

RIEGER'S FLOWER DROPS are unlike anything you have ever seen before. The very essence of the flowers themselves, made without alcohol. For years the favorite of women of taste in society and on the stage.

The regular price is $15.00 an ounce, but for 20c you can obtain a miniature bottle of this perfume, the most precious in the world. When the sample comes you will be delighted to find that you can use it without extravagance. It is so highly concentrated that the delicate odor from a single drop will last a week.

Sample 20¢

Send 20c (stamps or silver) with the coupon below and we will send you a sample vial of Rieger's Flower Drops, the most alluring and most costly perfume ever made. Twenty cents for the world's most precious perfume! Send Now.

Rieger's Perfumes—at all Drug and Dept. Stores
If your dealer cannot supply you, send direct to address below

Paul Rieger's Flower Drops
Full size bottle with long glass stopper, containing 30 drops—30 weeks' supply:
Lilac, Crabapple . $1.50
Lily of the Valley, Rose, Violet . . $2.00
Romanza $2.50
Above odors: oz. $15.00
Half-oz. $8.00

Special Souvenir Box
Attractive special box containing five different Rieger Perfumes that regularly retail for $1.75 . . . . $1.00
This Souvenir Box makes an unusually acceptable gift.

TRADE MARK REGISTERED
Rieger's Honolulu Bouquet

You will be charmed by the indescribable fragrance of this new creation. Perfume—$1.00 per oz.: Toilet Water—4 oz. $1.00; Face Powder—$1.00; Soap—40c
Send 20c for generous trial bottle of this delightful new perfume.

Crême of Violets A wonderful New Greaseless Cream
For beautiful, velvet-smooth, white hands. Nothing to equal it after shaving—leaves skin smooth and cool. Large tube—50c.

Send Coupon Now

Paul Rieger & Co. (*Since 1872*)
175 First St., San Francisco, Calif.
Enclosed find $ for which send me the following:
Rieger's Flower Drops (odor
☐ Sample bottle, 20c ☐ Full size bottle, $ .....
☐ Special Souvenir box, $1.00 ☐ Crême of Violets, 50c
Honolulu Bouquet { ☐ Perfume, 1 oz. bottle . . . . $1.00 ☐ Perfume, Trial bottle . . . . 20c ☐ Toilet Water, 4 oz. bottle . . $1.00 ☐ Face Powder, $1.00 ☐ Soap, 40c
Name.....
Address.....
Send stamps, currency, money order or check
Remember, if not pleased your money refunded

Let Me Tell You How I Got Rid of Superfluous Hair Completely

Here's the Secret

I am going to tell you about a simple method used at home, with which I removed completely a heavy, beard-like growth which had resisted every depilatory I had ever tried, and which returned worse than ever even after the use of electricity and a razor.

If you could have seen me as I was before I found this remarkable method and if you could see me as I am now, you would be utterly amazed at the change. My face is now as smooth as a baby's, free not only from hair but from pimples and blemishes.

This method of mine is different from anything you have ever used. It is not a powder, paste, wax or liquid, not a razor, not electricity. It causes no burning or itching and leaves no scars. It removes superfluous hair completely and makes the skin smooth, soft and attractive under any light, no matter how intense—even bright sunshine or electric glare.

Thousands of other women who also had despaired of ever being free from superfluous hair have found complete relief through this method. Letter after letter like the following come to me:

"Am so happy with the results. The growth of hair on my face has entirely disappeared."

"I'd like to tell the world of my appreciation and happiness as a result of using your method. My face is now perfectly clear and smooth."

With this method, which I call by my own name—Lanzette—your trouble with superfluous hair will be over. A trial will prove it.

Send for My Free Book

In order to make this method clear, I have written a book about it, and if you write at once I will send you a copy of it free. No other book like this has ever been written. Don't send me a penny. Just a letter or postcard while this offer holds good and you will receive the book by return mail. Address **Annette Lanzette**, 68 West Washington Street, Dept. 1258 Chicago, Ill.

EARN MONEY AT HOME

YOU can earn $1 to $2 an hour in your spare time writing show cards. No canvassing or soliciting. We instruct you by our new simple Directograph System, supply you with work and pay you cash each week. Write today for full particulars and free booklet.

WEST-ANGUS SHOW CARD SERVICE LIMITED
Authorized Capital $1,250,000.00
69 Colborne Building, Toronto, Can.

What the Fans Write to the Stars

(*Continued from page* 114)

screen stars. Give them a chance in life!

Dont—if you happen to be in jail for forgery—expect some film flapper to petition to get you out.

Dont write gushy letters, love letters, begging letters, slam letters, hard luck letters—dont write any letters, if you can help it! If you cant help it, they will probably be worth reading.

I am not trying to get a job as postman for some impoverished member of the family by increasing the bulk of Hollywood fan mail when I repeat that if you *must* write fan letters, they stand more chance of being read by the stars themselves if they concern the kind of picture you want them to play in, and if they give constructive criticisms and comments on their work. These are the ones their secretaries are instructed to turn over to them from the tons of mail that they receive.

What the Stars Are Doing

(*Continued from page* 123)

Vaughn, Alberta—starting on a new series, *Alex, the Great*, for F. B. O.
Vidor, Florence—portraying a spoiled daughter of a rich broker in *The Girl of Gold*—R. P.
Von Eltz, Theodore—playing in *Thin Ice*—W. B.

W

Walker, Johnny—playing in *The Mad Dancer*—J. P.
Walthall, Henry B.—playing the gay young blade in *The Golden Bed*—F. P. L.
Washburn, Bryant—has been added to the cast of *The Parasite*—B. P. S.
Welch, Niles—playing in *The Fast Pace.*
Williams, Earle—playing in *Lena Rivers*—W. B.
Williams, Kathlyn—upon completing work in William de Mille's *Locked Doors*, F. P. L., she will leave for a four months' trip to the Orient.
Wilson, Lois—playing in *The Thundering Herd*—F. P. L.
Windsor, Claire—recently completed work in *The Square Peg*—M. G.
Wong, Anna May—playing in *Peter Pan*—F. P. L.
Worthing, Helen Lee—playing Wanda von Gluck in *The Swan*—F. P. L.

Key to Abbreviations

A. A.—Associated Arts.
A. C.—Al Christie Productions.
A. E.—Associated Exhibitors.
A. P.—Allied Productions.
B.—Banner Productions.
B. F. S.—B. F. Schulberg Productions.
C. C. B.—C. C. Burr.
C. P.—Cosmopolitan Productions.
D. W. G.—D. W. Griffith.
E. S.—Ernest Shipman.
F. P. L.—Famous Players-Lasky.
F. B. O.—Film Booking Offices.
F. N.—First National.
H. P.—Halperin Productions.
H. S.—Hunt Stromberg.
I. P.—Inspiration Pictures.
M. G. M.—Metro-Goldwyn-Mayer.
P. P.—Principal Pictures.
P. D. C.—Producers Distributing Corporation.
R. P.—Regal Productions.
T. H. I.—Thomas H. Ince.
U.—Universal.
V.—Vitagraph.
W. B.—Warner Brothers.
W. B.—Whitman Bennett.
W. F.—William Fox.

Radiantly Beautiful

Like a Fairy Gift does she regard — Pum-Kin Rouge

Just a single application and the pallor of her lovely skin is transformed to a radiance that is marvelously natural.

Pum-Kin Rouge is doing as much for thousands of discriminating women each day . . . .

The Owl Drug Co

San Francisco, 611 Mission St.
Chicago, Clark & Madison St.
Los Angeles, 6th & Broadway
New York, 230 W. 47th Street.

By Mail 75¢ Postpaid

All Owl Drug Stores and Authorized Owl Agencies

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Mary Astor and Reginald Denny in *Oh, Doctor*

Critical Paragraphs

(*Continued from page* 121)

with utter simplicity and economy of effort a story of a mismated couple—of a youth married to a woman far beyond his years. He finely suggests her tragic loneliness—her feminine wish to retain her girlhood. It is fortunate that he had an actress of Pauline Frederick's sympathy and understanding to play the rôle.

Oh, Doctor!

ALL the fine play of a sparkling, effervescent comedy is expressed in this film version of Harry Leon Wilson's story.

From the moment that Reginald Denny appears as the "hypo" suffering from an imaginary illness—and taking to his bed as a confirmed invalid—there isn't a dull scene. The star plays the part in the manner of a grown-up Fauntleroy. The "invalid" develops courage after becoming interested in a pretty nurse. To win her respect he becomes a reckless daredevil. There is a plot to it—and the incident is bright and abundant. A sure treat.

Norma Poses for Her Portrait

(*Continued from page* 88)

give still greater beauty and charm.

Just that morning, she told me, Morris Gest had asked her to play the rôle of the Madonna in *The Miracle* when he produces it again.

"How I should love to do it," she exclaimed, "even for a few days! But, alas! I am always far too busy. Besides, I could never stand rigid for forty-five minutes on any stage, I fear."

But our time had flashed past; we had forgotten it was Monday morning. A secretary appeared at the door, carrying a book of appointments. There was one with a Fifth Avenue modiste; an interview with a national magazine; there were many calls to make; then tea, and the theater in the evening.

A maid came, bringing her street clothes—and just at this point Mr. Schenck rushed in. My studio was thrown into confusion.

"Strange how my husband should find business in New York during the week of the World's Series games," smiled Norma.

During all this confusion she remained perfectly poised and calm. It was only the others who were excited. Then with a charming smile and a friendly "Good-bye," she was off for her next engagement.

So passed two hours of a busy day in the life of a truly great artiste, Norma Talmadge.

Watch Harold Lloyd, the famous Pathe star, in his great picture, "Hot Water." How "crazy" he seems! Far from it! In private life and in his preparation for his successes he is one of the best read young men in America.

What makes HAROLD LLOYD stand out from the crowd?

Just a few of the artists who own Dr. Eliot's Five-Foot Shelf of Books:

June Mathis
Claire Windsor
Wanda Hawley
Harold Lloyd
"Hoot" Gibson
May McAvoy
Henry B. Walthal
Conrad Nagel
Rudolph Valentino
Constance Talmadge
Helen Ferguson
Richard Dix
Mary Miles Minter
Ralph Graves
Claire West
Johnny Walker
Clara Kimball Young
William Desmond
Myrtle Stedman
W. F. Russell

See Harold Lloyd in one of his big, wholesome, side-splitting comedies, and you will say:

"Thousands of young men had as good a chance as he had. How has he become America's favorite? What is his secret?"

You will find the answer when you know what Harold Lloyd does in his spare time. Visit him and look at the books he reads.

In his private library, for one thing, is Dr. Eliot's Five-Foot Shelf of Books (The Harvard Classics).

Books of this kind, wisely selected, have made Lloyd's mind as agile as his body.

Take stars like Rudolph Valentino, Constance Talmadge, May McAvoy, Clara Kimball Young. Was it by accident that they reached the heights they now occupy? What makes *them* stand out from the crowd?

The secret is this—they have spent their spare time in making themselves *interesting* people. In *their* libraries, too, you will find Dr. Eliot's Five-Foot Shelf of Books.

And they are only a few of the screen favorites who have discovered this great secret of personality. Glance through the names at the left.

Why not decide today to profit from your reading hours? Why not say: "From now on, I will give my mind a fair chance to grow. I will read only the books that will build me into a successful man or woman—the books that have proved their building power in other lives."

You can do it if you will. Your reading problem has been solved; the solution is contained in a free booklet that every ambitious man and woman should own. It is called "Fifteen Minutes a Day" and it tells the whole story of

DR. ELIOT'S FIVE-FOOT SHELF OF BOOKS

the most famous collection of literature in the world.

Let us send you a complimentary copy of this booklet, that tells how Dr. Eliot has put into his Five-Foot Shelf (The Harvard Classics) "the essentials of a liberal education," how he has so arranged it that even fifteen minutes a day are enough to give you the knowledge of literature and of life, the culture and the thinking capacity which are the tools of success in life.

"For me," wrote one man who had sent in the coupon, "your little free book meant a big step forward, and it showed me besides the way to a vast new world of pleasure."

It is a valuable book, but it will cost you nothing. Send for it *today*.

P. F. Collier & Son Company,
416 West 13th Street, New York City

By mail, free, send me the little guidebook to the most famous books in the world, describing Dr. Eliot's Five-Foot Shelf of Books (The Harvard Classics) and containing the plan of reading recommended by Dr. Eliot of Harvard.

Name { Mr. / Mrs. / Miss .....

Address .....

3041 H. C. W. L.

For stubborn, unruly hair—*try this*

MOISTEN your hair very slightly—then apply just a touch of Stacomb before you brush it. Your hair will be instantly smooth and lustrous—and it will stay that way *all day*.

Stacomb also helps prevent dandruff. It keeps your scalp clean, your hair looking better and healthier than ever before. Not sticky or gummy. In jars and tubes or in liquid form, at all drug and department stores.

Stacomb
REG U.S. PAT. OFF.

FREE OFFER

Standard Laboratories, Inc., Dept. O-17
113 West 18th Street, New York City
Send me, *free*, a generous sample tube of Stacomb.

Name.....

Address.....

Youth-Ami Skin Peel
A New Scientific Discovery

which painlessly and harmlessly replaces the old skin with a new and removes all Surface Blemishes, Pimples, Blackheads, Discolorations, Tan, Eczema, Acne, Large Pores, etc. A non-acid, invisible liquid. Produces a healthy new skin, beautiful as a baby's. Results astounding. Booklet "The Magic of a New Skin" free in plain sealed envelope.
Youth-Ami Laboratories, Dept. DB, 30 E. 20th St., New York

Learn to Draw at Home

New Method Makes It Amazingly Easy

Trained artists earn from $50 to over $250 a week. Tremendous demand right now for good art work. Magazines, newspapers, advertisers, printing houses, etc.

Become an artist through wonderful new easy method—right at home in spare time. Learn Illustrating, Designing and Cartooning. Actual fun learning this way. Individual attention by mail from one of America's most famous artists. Learn to draw and earn big money.

Send for FREE BOOK

Just printed—a new book which describes the latest developments and wonderful opportunities in Commercial Art, and gives full details on this new easy method of learning to draw. Tells all about students—their successes—what they say—actual reproductions of their work—and how many earned big money even while learning. Write for this Free Book and details of special free offer. Mail postcard or letter *now*.

WASHINGTON SCHOOL OF ART
Room 183-C, 1115-15th St. N. W. WASHINGTON, D. C.

On the Camera Coast

(*Continued from page* 117)

to direct the screen version of her novel, *Man and Maid*.

George Ade has arrived in Hollywood to help Tommy Meighan make a picture from one of the Ade stories. A Los Angeles reporter interviewing Mr. Ade, asked him about his famous farm in Indiana. "That farm," he replied, "isn't a place that I keep to go to: I only keep that to refer to."

Sonia Petrova, reared in the Russian nobility, has come to Hollywood to be a screen actress.

IF it still means anything to an excited world, here's why Rudolph Valentino's beard has disappeared. He is to make *Cobra* at the United Studios with a cast not, at this writing, announced. Valentino has quite charmed his friends with his modesty and simplicity since his return. He has settled down in a home in Beverley Hills and is saving a great deal of money. Rudolph will soon be independently rich. He has a business manager who allows him just two hundred and fifty dollars a week to spend, and invests the balance. If Ruddy splurges over the two hundred and fifty dollars in one week, the ruthless manager takes it out of the next week's instalment.

The lure of diplomacy has been too strong for Agnes Ayres. She has canceled her Lasky movie contract and has gone to Mexico with her husband, Señor S. Manuel Reachi, who is in the diplomatic service of Mexico. Later, it is possible that Miss Ayres may return and make a series of pictures in San Francisco.

Mildred Harris, the first Mrs. Charlie Chaplin, is to play the lead in a "Western" with Harry Carey.

It is doubtful if Will Rogers ever returns to films, according to the statements of the producers. Rogers is rich and he doesn't care as much for the films as for the stage: so why worry, thinks he.

JACK PICKFORD has been engaged as a featured player to appear in support of Nazimova in *My Son* to be directed by Edwin Carewe. He will play the rôle of a Portuguese fisher boy, who loves three women.

Hollywood evidently didn't make much of a hit with Andrée Lafayette, who came over here a year or so ago to play Trilby. She married Max Constant, who came over on the same boat to play in the picture. M. Constant has been granted a divorce in the Los Angeles courts because Miss Lafayette is in Paris and refuses to come back to this barbarous country.

Anne Cornwall has been seriously ill as the result of exposure while taking scenes for a Douglas MacLean comedy on Mount Rainier in Washington.

Belle Bennett was married to Fred Windemere, the director, recently.

Another bride of the month was Ruth Clifford, who was married to Richard Cornelius, a young banker of Beverley Hills.

Lewis Stone and Alice Terry are both to be featured players in Victor Seastrom's *Kings in Exile*.

Jack Root, formerly a prize-fight champion, but in later years one of the most successful of motion picture exhibitors, recently returned from a trip to England with George Harris, an English comedian. On Mr. Root's recommendation, Harris was put under contract by Mack Sennett. He is very small, being considerably less than five feet tall. He is one of the famous stars of the London music halls.

"Sweet and Twenty"

Youth—and an exquisite rose-tinted skin, white as milk and soft as silk.
But for how long?

SEM-PRAY JO-VE-NAY
The One Beauty Cake

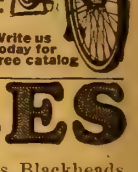
—will help to keep the bloom and freshness of life's morning. And for her who faces the fading years there is imperative need of this beautifier. Sold by druggists and department stores everywhere. A generous trial cake free on receipt of your address.
SEM-PRAY JO-VE-NAY CO.
23 Turner Ave. Grand Rapids, Mich.

Deafness

Perfect hearing is now being restored in every condition of deafness or defective hearing from causes such as Catarrhal Deafness, Relaxed or Sunken Drums, Thickened Drums, Roaring and Hissing Sounds, Perforated, Wholly or Partially Destroyed Drums, Discharge from Ears, etc.

Wilson Common-Sense Ear Drums
"Little Wireless Phones for the Ears" require no medicine but effectively replace what is lacking or defective in the natural ear drums. They are simple devices, which the wearer easily fits into the ears where they are invisible. Soft, safe and comfortable. Write *today* for our 168 page FREE book on DEAFNESS, giving you full particulars and testimonials.
WILSON EAR DRUM CO., Incorporated
724 Inter-Southern Bldg. LOUISVILLE, KY.

30 Days' Free Trial
Select from 44 Styles, colors and sizes, famous Ranger bicycles. Delivered free on approval, express prepaid, at Factory Prices, from $21.50 up.
$5 a Month if desired. Parents often advance first deposit. Boys can earn small payments.
Tires wheels, lamps, horns, equipment at half usual prices. Send No Money. Write for our marvelous prices and terms.
Mead CYCLE COMPANY Dept. D-39, CHICAGO
Write us today for free catalog



PIMPLES

Your Skin Can Be Quickly Cleared of Pimples, Blackheads, Acne, Eruptions on the face or body, Barbers Itch, Eczema, Enlarged Pores and Oily or Shiny Skin.
FREE Write today for my FREE BOOKLET, "A CLEAR-TONE SKIN,"—telling how I cured myself after being afflicted 15 years.
E. S. GIVENS, 222 Chemical Bldg., Kansas City, Mo.

Photoplay Ideas Wanted

Don't send your manuscripts to studios until first protected by copyright. Plots accepted in any form: revised, criticised, copyrighted, marketed. We are right on the ground in daily touch with the studios. Not a school—no courses or books to sell. Advice free.

UNIVERSAL SCENARIO CORPORATION
260 Security Bldg., Santa Monica and Western Ave. Hollywood, California

Publishers Popular Scenario Writer *Send for free sample copy*

High School Course in 2 Years

You can complete this simplified High School Course at home inside of two years. Meets all requirements for entrance to college and the leading professions. This and thirty-six other practical courses are described in our Free Bulletin. Send for it TODAY

AMERICAN SCHOOL
Dept. H-358, Drexel Ave. & 58th St. © A S 1923 CHICAGO

Manufacturers, Distributors and Studios of Motion Pictures

OUTSIDE NEW YORK

American Film Co., 6227 Broadway, Chicago, Ill.
Bennett, Chester Prod., 3800 Mission Road, Los Angeles, Calif.
Century Comedies, 6100 Sunset Blvd., Hollywood, Calif.
Chaplin, Charles, Studios, 1420 La Brea Avenue, Los Angeles, Calif.
Christie Film Corp., 6101 Sunset Blvd., Hollywood, Calif.
Commonwealth Pictures, Corp., 220 So. State Street, Chicago, Ill.
Coogan, Jackie, Prod., 5341 Melrose Avenue, Los Angeles, Calif.
Dean, Dinkie, Prod., 5617 Hollywood Blvd., Hollywood, Calif.
Famous Players-Lasky Studios, 1520 Vine Street, Hollywood, Calif.
Garson Studios, Inc., 1845 Glendale Blvd., Los Angeles, Calif.
Goldwyn Studios, Culver City, Calif.
Grand-Asher Prod., 1438 Gower Street, Hollywood, Calif.
Graf Prod., Inc., 315 Montgomery Street, San Francisco, Calif.
Hart, William S., Prod., 6404 Sunset Blvd., Los Angeles, Calif.
Ince Studios, Culver City, Calif.
Laurel Productions, Hollywood Studios, Hollywood, Calif.
Lloyd, Harold, Studios, 6642 Santa Monica Blvd., Hollywood, Calif.
Mayer, Louis B., Studios, 3800 Mission Road, Los Angeles, Calif.
Metro Studios, 1025 Lillian Way, Los Angeles, Calif.
Pathé Frères, 1 Congress Street, Jersey City, N. J.
Pickford-Fairbanks Studios, Hollywood, Calif.
Ray, Charles, Studios, 1425 Fleming Street, Los Angeles, Calif.
Roach, Hal E., Studios, Culver City, Calif.
Roland, Ruth, Prod., Culver City, Calif.
Robertson-Cole Studios, 780 Gower Street, Los Angeles, Calif.
Sawyer-Lubin Prod., 6912 Hollywood Blvd., Hollywood, Calif.
Sennett, Mack, Studios, 1712 Glendale Blvd., Los Angeles, Calif.
Schulberg, B. F., Prod., 3800 Mission Road, Los Angeles, Calif.
Sol Lesser Prod., 7250 Santa Monica Blvd., Hollywood, Calif.
Stahl, John M., Prod., 3800 Mission Road, Los Angeles, Calif.
Talmadge Prod., 5341 Melrose Avenue, Los Angeles, Calif.
Tiffany Productions, Goldwyn Studios, Culver City, Calif.
Tourneur, Maurice, Prod., United Studios, Los Angeles, Calif.
United Studios, Inc., Los Angeles, Calif.
Universal Studios, Universal City, Calif.
Vitagraph Studios, 1708 Talmadge Street, Hollywood, Calif.
Warner Brothers, Studios, Bronson Avenue, and Sunset Blvd., Hollywood, Calif.
Weber, Lois, Prod., 6411 Hollywood Blvd., Hollywood, Calif.
Wharton, Inc., Ithaca, New York.

Be yourself!

POGO helps! It's a hand-made rouge—a Frenchman invented it—to match nature. It blends perfectly with the skin's pigments and gently heightens facial charm.

So creamy-smooth is its composition—so exquisite its quality—that it tones in as naturally as the normal glow of youth.

POGO once applied is hard to detect—for it not only *becomes* you, but becomes *you.*

Insist on POGO *at your favorite store—or order from us. Price 50c.*

Po-Go ROUGE

GUY T. GIBSON, Inc.
Distributors of Ciro Perfumes
565 Fifth Avenue, New York
Made, boxed and packed in France

Giving You the Best

HE pours dreams, energies, perfection into his product—determined to give you the best.

A food perhaps. He thinks, "Somewhere the finest grain is milled" or "the finest fruit is grown." "My product must have the best." He isn't satisfied until he has found it—for you.

He tells you proudly thru his advertisements, "You can buy all the dreams, energies and perfection I have poured into this product—for 25c."

He doesn't say, "I like it." He forgets self. He holds out a promise and a fulfilment. He says, "You'll like it."

Read the advertisements that come your way.

The World's Most FAMOUS BEAUTIES Have Curled Hair!

THE crowning glory of a woman is her hair—and the crowning glory of straight hair is KurleyKews.

Send 25c and we will send to you { 2 Packages 4" Kurley Kew Wavers. 1 Package Kurley Kew Krimpers.

KURLEY KEW, Inc.
33 West 60th Street New York City

$180 Offered for Ring

That's what one of our customers says. Elite Diamonds are so gorgeous and dazzling even experts could not tell them from Genuine Diamonds without their experience. Elite Gems are nearest approach to Genuine Diamond. Retain their brilliancy and outsparkle others because they have same facet cutting as genuine diamonds. See for yourself their beauty.

SENT ON APPROVAL—Make Test Then Decide! So sure are we of your delight, we'll send Elite Ring on approval. Compare it with a genuine diamond. If you or your friends can tell the difference, send it back, you'll not lose a cent. Rings No. 2 and 3—14K. Gold s. all others sterling silver. Latest 1925 designs.

FREE CHOICE WITH RING ORDER Beautiful Sterling Silver Bar Pin set with 7 Elite Gems or Large Emerald Scarf Pin set with 11 Elite Gems. But hurry!

Send No Money Just send name, address, finger size and number of ring wanted. Deposit price shown with postman. Your money back if not satisfied.

ELITE JEWELRY HOUSE
Dept. 1217, 25 E. JACKSON BLVD., CHICAGO

Your Yardstick

THE story of man's progress is written daily on the printed page—in messages from all corners of the globe. Only history can measure it.

Yet the progress that concerns you most—the better talcums, tooth-brushes, shoes and automobiles that can give you daily satisfaction—you can measure as you read.

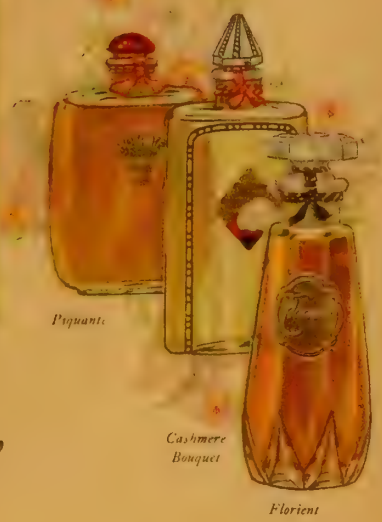
Advertisements are your local yardsticks. They tell of the new and the best your own dealers carry.

If you read the advertisements, you can buy wares that repay your confidence—wares widely advertised because widely believed in. Moreover, by helping you select the new, economical and best today, the advertisements help you save for the new and best tomorrow.

Let the advertisements in Motion Picture Magzine keep you alert, progressive. Let them help you save

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

EDWARD LANGER PRINTING CO., INC., JAMAICA, NEW YORK CITY.



Piquante

Cashmere Bouquet

Florient

The Charm Your Mirror Does Not Show

Your mirror can show you a perfect skin, bright eyes, a graceful figure and an enchanting gown. But you can add still another charm—one that is lovely in itself, and that seems to enhance all the others. Your mirror cannot show it to you, but you will see it reflected in the admiration of those about you. It is the charm of perfume—the final touch that makes all the rest perfect.

Choose your perfume as carefully as you do your loveliest frock. Be sure that it harmonizes with your type, so that it seems to belong to you alone.

It is easy to choose the right perfume with the Colgate Perfume Test, and lots of fun besides. Write for the three trial vials of perfume, perfumers' testing slips and directions for making the test. Enclose a 2-cent stamp. Address Colgate & Co., Dept. 998, 199 Fulton St., New York City.

COLGATE'S
Perfumes

The MOTION PICTURE MAGAZINE

IN PARIS—IN NEW YORK—

more women use this Liquid Polish than any other

THE originator of the famous Cutex manicure, who revolutionized the manicuring habits of the world, perfected this wonderful finish for the nails. It is so perfect that in Paris, the home of sophisticated toilettries for lovely women, this American product—Cutex Liquid Polish—sells more than any other Liquid Polish!

One that you can depend on as you have always depended on the other lovely Cutex preparations. It

is just the rose color of this season's smart Parisian Manicure
spreads smoother and more evenly
won't peel off
gives a deep natural polish water will not dull
lasts a whole week
needs no separate polish remover

To enjoy this touch of Parisian elegance to the full, send the coupon below for this wonderful Liquid Polish together with the famous Cutex Cuticle Remover that is the basis of correct manicuring. Or a full sized bottle is 35c.

Enclose 6c in stamps or coin for enough Liquid Polish and Cuticle Remover for 6 manicures.

NORTHAM WARREN, Dept. M-3
114 West 17th Street, New York

_____

_____

_____

What we send you in 6c package

This 6c package contains Cutex Liquid Polish and Cutex Cuticle Remover, enough of both for 6 manicures, a brush, emery board, orange stick, cotton and booklet, "How to have Lovely Nails." Address Northam Warren, 114 W. 17th St., New York or 200 Mountain Street, Montreal, Canada.

CUTEX *Liquid Polish*

Brett Litho. Co., N.Y.

MOTION PICTURE

APRIL

A BREWSTER PUBLICATION

25 CTS

THE MYSTERY OF POLA NEGRI — Page 35

Soap from Trees!

The only oils in Palmolive Soap are the priceless beauty oils from these three trees—and no other fats whatsoever

AFRICAN PALM TREE

That is why Palmolive Soap is the natural color that it is—for palm and olive oils, *nothing else,* give Palmolive its green color

OLIVE TREE

NOTHING is hidden, for there is nothing to hide. No ordinary soap oils tolerated, no "super-fatting," no "super-anything." Palmolive's only secret is in its blending.

And that secret blend is judged one of the world's priceless beauty secrets. The beautiful, natural complexions one out of every two women has today proves it.

Wash, launder, cleanse with any soap you choose—but when beauty is at stake, use a soap made to protect it.

60 years study to insure women keeping "That Schoolgirl Complexion" makes Palmolive safe to use.

Palmolive Soap is untouched by human hands until you break the wrapper—it is never sold unwrapped.

COCONUT PALM TREE

2681

Copyright 1925—The Palmolive Co.

At Last!
Here's a Vanitie for Loose Powder That Cannot Spill

Actual size of Vanitie two inches

MISS LOUISE FAZENDA
Tells why she prefers a

Norida Vanitie for LOOSE POWDER

"I think it's just wonderful to be able to use my favorite loose powder when I am away from home or the studio. I'm sure that every woman will appreciate the Norida Vanitie as I do."

Filled with Loose Powder "But Cannot Spill"

"Refill It Yourself"

Now you can safely carry your favorite loose powder wherever you go

So clever—so simple—so convenient—so practical—and so economical! You've longed for a vanitie like this. You've put up with gritty, crumbling cake powder because you simply had no choice in the matter.

But now comes genuine relief—the Norida Vanitie—a new patented non-spilling powder case—as dainty and beautiful as it is practical. In it you carry your *favorite* loose powder wherever you go. You can safely carry it in your purse, shopping bag or pocket—you can even turn it upside down—yet the loose *powder cannot spill.* A patented feature keeps the powder securely sealed.

And just think of this feature: When your Norida is empty, you refill it yourself with *your favorite loose powder* taken right from the original package.

You must see and use a Norida Vanitie in order to appreciate it fully. Drug stores, department stores, beauty shops and all toilet goods counters are being supplied as fast as our distributors can make deliveries. The price is $1.50 filled with Fleur Sauvage (wildflower) Poudre, a fragrant imported French Powder in your favorite shade.

The Norida Vanitie is a handsome, dainty thin case—of just the right size. Comes in gilt and silver finishes.

AT ALL TOILET GOODS COUNTERS

If your dealer cannot supply you with a Norida Vanitie, we will send you one, postpaid, upon receipt of $1.50. State the shade of powder you desire.

NORIDA PARFUMERIE

630 S. WABASH AVE. CHICAGO, ILL.

Personalities of Paramount

Gloria Swanson

WHO shall say what is the secret of Gloria Swanson's rise to the very pinnacle of screen fame?

The moment her features and figure appear in the picture millions of eyes are more intent than before, the spell is deepened, and box office records occur.

The pleasure lies for many in watching the star exercise her power as it might be in real life. Few will forget how in *Bluebeard's Eighth Wife* she keeps a wayward husband at her beck and call. In *The Humming Bird* the rags of a Paris gamin do but help to reveal an astonishing versatility, which is continued in *Manhandled* wherein Gloria clowns it through subway scenes and bargain basements and society studios most laughably.

The recent Paramount Pictures, *Her Love Story* and *Wages of Virtue*, contain still more evidence of quite different Glorias, while her latest picture is *Madame Sans-Gene*. This was made in and near Paris with the support of leading lights of the French Stage.

TRADE MARK
Paramount Pictures
PRODUCED BY
FAMOUS PLAYERS-LASKY CORP
ADOLPH ZUKOR-PRESIDENT
NEW YORK CITY

Paramount Pictures

What Paramount Can Mean to You

Paramount puts you in warm touch with the beating heart of men and women.

Simply take your seat where the sign says "It's a Paramount Picture," and become as one with the crowd enjoying the best show in town.

What magic is it that makes Paramount Pictures the sort you always like to see? The magic of Stars, Directors, Casts cast right, Great Plots, Long Experience, Ample Funds and Highest Entertainment Ideals!

If a producer is missing on any one of these points his pictures are missing too.

Today, Famous Players-Lasky Corporation is out to change the bother and worry of life to brightness and gaiety for everyone.

Man lives not by work alone.

Not a tiny community anywhere need be left without entertainment of highest quality. Not a soul need leave a theatre anywhere feeling lonely.

"If it's a Paramount Picture it's the best show in town!"

When you write to advertisers please mention MOTION PICTURE MAGAZINE.

MAR -2 '25

© CI B652265

A BREWSTER PUBLICATION

Motion Picture Magazine

Founded by J. Stuart Blackton in 1910—Trademark Registered

APRIL, 1925

Vol. XXIX Number 3

(A Complete Table of Contents will be found on page 9)

SIGHT GIVES INSIGHT

Let us have a free theater where there is room for everything but incompetence, hypocrisy, and stupidity . . . where we can be shocked by what is horrible, where we can laugh at what is grotesque, where we can see life without shrinking back in terror. —August Strindberg

ABOUT fifteen years ago, when I sat down to design this, the first motion picture magazine in existence, very few people had the foresight to see into what a colossal giant the then baby industry was to grow. From the nickel shows in the back of stores and saloons I have watched them grow into the marble palaces on Broadway, and I have gradually beheld the magic transformation of the uncouth neighbor in overalls sitting next me into the polished gentleman in evening dress. Where I once gazed in wonder at the crude one-reel melodrama of Broncho Billy holding up a stage-coach, or at a pie-throwing farce, I now behold a marvelous *Ten Commandments*, or an artistic, million-dollar comedy by artists such as Harold Lloyd or Buster Keaton. Where once I saw "sets" made out of a few boards, a few dollars' worth of wall-paper, and pieces of cheap, borrowed furniture, I now observe gorgeous salons, marble mansions and whole cities that were builded at enormous expense for a mere flash on the silver sheet. Pictures were then made that cost but a few hundred dollars; now it is not uncommon to see pictures that cost a million. Salaries that were once a few dollars a day are now as much as a thousand dollars a day, and more.

And what does it all mean? Is the motion picture merely a pastime for the public? The drama is about twenty centuries old; the motion picture about a quarter of a century: what will the latter be when it is 1975 years older? The drama appears to have advanced but little, if at all, since the days of the Booths; whereas pictures certainly advance year by year. A play is seen by only a few hundred at a time; a picture may be seen by a dozen million in a single night. What a power for good or for ill! Not that pictures are to supplant the pulpit, nor that the screen is to usurp the school. Every day fifteen million people are learning something from the silver sheet. They unconsciously study character, manners, motives, emotions, life; their own characters are being molded by what they see and absorb. The poor learn how the rich live, the idle see the hardships of the workers, the American learns something of the manners and morals of his brothers across the seas, and each nation studies the other. If the motion picture were in the exclusive hands of one man, he could almost accomplish what Alexander did and Napoleon nearly did. What if Confucius, Mohammed, Zoroaster, Cæsar, Luther, had had control of the motion picture! What if Kaiser Wilhelm had had it! More powerful than the ballot or the bullet, it can sway multitudes, breed wars, make or unmake empires.

Fortunately, the motion picture is free to all. It is not controlled by any one man or group of men. But you, gentlemen, you who hire men to write and to direct your plays: do you realize the responsibility that Chance and Fate have placed on your heads? It is great to be a giant; it is not great to act like one. You owe much to the world. You must and should make money, yet that is not all—you must use your powers not like a giant, but as a ruler great and good whose people have rested their welfare in your hands. If you do not, either one of two things will happen: you will be forced unwillingly into the clutches of the dread censors, or the people will wrest the scepter from you by force. We are not afraid to see life as it is, however horrible; we do not ask you to produce for the Sunday schools nor for His Highness, Canon Chase: but we do ask you to be honest with yourselves and faithful to your trust, never forgetting that sight gives insight.

Harry Carr, *Western Editorial Representative* F. M. Osborne, *Editor* A. M. Hopfmuller, *Art Director*

Published Monthly by the Brewster Publications, Inc., at 18410 Jamaica Ave., Jamaica, N. Y. Executive and Editorial Offices, 175 Duffield Street, Brooklyn, N. Y.

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. Printed in the U. S. A.

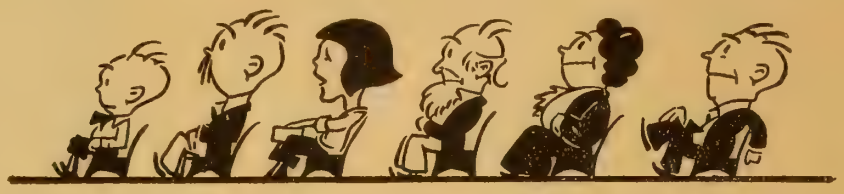
Eugene V. Brewster, *President and Editor-in-Chief*; Duncan A. Dobie, Jr., *Vice-President and Business Manager*; George J. Tresham, *Circulation Director*; E. M. Heinemann, *Secretary*; L. G. Conlon, *Treasurer*. Also publishers of Motion Picture Classic and Movie Thrillers.

Subscription $2.50 a year in advance, including postage in the United States, Cuba, Mexico and Philippines; in Canada, $3.00. Foreign countries, $3.50. Single copies, 25 cents, postage prepaid. U. S. Government stamps accepted. Subscribers must notify us at once of any change of address, giving both old and new address.

Copyright, 1925, in United States and Great Britain by Brewster Publications, Inc.

A Guide to 100 Current Pictures

Which are now being shown thruout the United States



Alaskan, The—Not up to the caliber of story we expect from Tom Meighan. Too convenient and old-fashioned in plot and treatment. Carries wonderful backgrounds. (*Famous Players*)

Arab, The — Romantic melodrama showing Bedouin rescuing missionary's daughter from treacherous tribes. Lacks incident, so interest is held in pictorial backgrounds and acting of Ramon Novarro and Alice Terry. (*Metro-Goldwyn*)

Babbitt—Too wordy in its treatment and never develops the story as it was contained in book. Characters somewhat indefinite. Interesting in spots. (*Warner Brothers*)

Barbara Frietchie—Presents flashes of conflict of North and South, founded on play of same name. Customary plot reveals Northern hero and Southern girl—with romance sweeping aside the song of hate. Has several dramatic scenes, fair action—and fine acting by Florence Vidor. (*Ince-Producers Distributing Corp.*)

Battling Orioles, The—Fast comedy offering a series of highly amusing gags. Moves at smart pace around youth who graduates from small-town barber shop to big-city environment. Capitally titled and played with spirit. (*Roach-Pathé*)

Beloved Brute, The—An exciting melodrama, this—one built around regeneration of fighter who eventually meets his master. Characterization finely developed—and situations carry convincing note. Title-rôle colorfully played by Victor McLaglen. (*Vitagraph*)

Beloved Vagabond, The—Affords moments of heart appeal and a mild, but fragrant romance of sacrifice as youth gives up girl he loves in order that she marry wealth. Youth after adventurous career marries orphan girl he adopts. Good atmosphere, fair acting. (*F. B. O.*)

Bread—Adaptation of Charles Norris' novel shapes up as conventional film material which introduces too much incident in arriving at its climax. Firmly planted that woman's place is in the home. No high lights. Fair entertainment. (*Metro-Goldwyn*)

Broadway After Dark—Here is melodrama executed with human values. Has plenty of sophisticated touches, teems with plenty of action and carries strong comedy vein. Capitally played. (*Warner Brothers*)

Captain Blood—Tells in vivid fashion a swashbuckling story of piracy on the high seas during the seventeenth century. Adapted from Sabatini's novel and is saturated with action and color. Highly entertaining. (*Vitagraph*)

Captain January—Features a little wisp of human flotsam who is washed ashore and taken in by gentle lighthouse keeper. Makes him happy by adopting him into her family. Atmosphere good. Acting ably taken care of by Baby Peggy and Hobart Bosworth. Good of its kind. (*Principal*)

Christine of the Hungry Heart—The eternal triangle of an unhappy woman longing for love after matrimonial tragedies with two husbands and one lover. Treated in sympathetic fashion, tho it serves nothing new in plot. Florence Vidor brings feeling to the character of the title. Fair enough. (*Ince-First National*)

Clean Heart, The—A. S. M. Hutchinson's novel makes a most compelling photoplay as treated by J. Stuart Blackton and Percy Marmont. Is exceptionally human and perfectly intelligible. Tells of man conquering his worries. Appealing all the way. Worth your while. (*Vitagraph*)

Code of the Sea—Old-time ingredients in this melodrama, carrying theme of cowardly youth conquering himself thru girl's belief in him. Appealing in its action and the vividness of its photography. Fairly well acted. Interesting. (*Paramount*)

Code of the Wilderness—Satisfactory character drawing and the requisite amount of physical action makes this a satisfying Western melodrama. Theme implied in title—that a man has the right to shoot to kill when necessary to defend his life. (*Vitagraph*)

Cytherea—Somewhat different from novel. Relies heavily upon the obvious and pictury touches. But it is thoroly appealing in its emotional conflict developing around middle-aged man married to conventional woman. Beautifully mounted and finely acted. Lewis Stone, Irene Rich and Alma Rubens see to that. (*First National*)

Danger Line, The—Sessue Hayakawa again. Back in an emotional drama dealing with the triangle situation as it concerns a British skipper trying to steal affections of the Japanese nobleman's wife. Has melodramatic scenes and excellent pantomime as furnished by star. Worth looking over. (*Film Booking Offices*)

Dangerous Blonde, The—Light and rather inconsequential, but treated with creditable zest and spirit is this tale of a girl saving her father from being compromised by adventuress by getting the damaging letters. Enjoyable. Smile with Laura La Plante. (*Universal*)

Dante's Inferno—Presents in vivid fashion a sermon on what befalls a worshiper of wealth. Modern story linked up with graphic scenes of the Inferno as Dante and Doré conceived them. A real novelty, pictorially satisfying. (*Fox*)

Daring Love—Introduces the triangle situation in rather unconventional fashion. Brush aside the effort to create the punch and story hasn't much substance. The husband becomes reconciled to wife after latter has used extreme measures. Ordinary. (*Truart*)

Dynamite Smith—Charles Ray returns to type of story that made him popular. Plays again the rôle of a timid youth who overcomes cowardice when goaded by vengeful brute and under spell of romance. Well done—with plenty of physical and mental conflict. Rugged entertainment. (*Ince-Pathé*)

Enchanted Cottage, The—A beautiful exposition of romance which mellows the hearts of two unfortunates. They see each other as perfect, tho each has physical defects. Is done with fine imagination by Director Robertson, Richard Barthelmess and May McAvoy. Will touch your heart. (*Inspiration-First National*)

Enemy Sex, The—The best vehicle Betty Compson has had since "The Miracle Man." An Owen Johnson story of a chorus girl who refuses wealth, social position, etc., to br ng back the almost ruined life of a youth addicted to drink. Betty Compson irresistible. Excellent supporting cast. At last, a well-done flapper film. (*Paramount*)

Female, The—Betty Compson in South African surroundings. Unhappily married to a native of the veld, she does not discourage the attentions of an Englishman arriving on the scene, and we have the too familiar triangle situation again, with the Englishman triumphing. Noah Beery, as the Boer, does best acting. Picture only fair. (*Paramount*)

Fighting American, The—Comedy-romance capitalizing the fighting qualities of young American who overcomes every obstacle in winning the girl of his heart. A familiar movie theme treated in a light vein. Well titled, and played in spirited fashion by Pat O'Malley. (*Universal*)

Find Your Man—A deceptively titled melodrama woven around youth and his dog in a lumber camp; not a Northwest Mounted story, but the tale of a dog's loyalty to his master thru thick and thin. Rin-Tin-Tin makes an otherwise tedious melodrama interesting by uncanny intelligence. (*Warner Brothers*)

Fools in the Dark—Here is a picture which pokes fun at old fashioned, serious melodrama. The paid kidnappers, the mad scientist, the oily Hindu, the young adventure-seeker, his fiancée—they are all here, amid comedy settings. Matt Moore, Patsy Ruth Miller and Tom Wilson excellent. A good mixture of thrills and comedy. (*F. B. O.*)

Forbidden Paradise—A sophisticated modern romance dealing with a fictional queen whose greatest weakness is men. Pola Negri as the alluring queen is the best she has yet been in an American-made film. Well supported by Rod La Rocque, Adolphe Menjou, and Pauline Starke. Fine food for sophisticates. (*Ernst Lubitsch-Paramount*)

Galloping Fish, The—A tonic for melancholia. A potpourri of comedy, slap-stick and otherwise, some original and some not, which moves at a swift pace. There is some excellent work done by Louise Fazenda, Sidney Chaplin, Ford Sterling, Chester Conklin, and "Freddie," a trained seal. Designed solely for laughter. (*First National*)

Gerald Cranston's Lady—Domestic drama based upon marriage of convenience which results in a triangle when couple misunderstand each other; love and happiness result eventually. A story without much suspense or surprise, but situations are logically developed and the acting is good. A little above the average play of its kind. (*Fox*)

Girl of the Limberlost, The—A story centering about a girl whose abiding love of the beautiful transforms an atmosphere of hate and bitterness into a realm of sympathy and understanding. Sentimental and rather sugary, but appealing. Carries out flavor of Gene Stratton Porter's book. (*F. B. O.*)

Girl Shy—A high speed and sparkling comedy from that Lloyd boy. Laughs balance the thrills—and there is real invention in the scenes. Its moments of heart appeal, drama and farce are perfectly blended. Timid youth develops courage. Lloyd is immense. We dare you to stay away! (*Pathé*)

Good Bad Boy, The—Packed with enjoyable humor and heart interest, this juvenile study certainly affords a satisfying hour. Youngster has reputation as being a bad boy, but lives it down. (*Principal*)

Heart Buster, The—Tom Mix sees to it that the Westerns should be treated to a dose from the comedy faucets. Here he's a cowboy who resorts to extreme measures to prevent girl from marrying a scoundrel. Plenty of action and a number of laughs. Mix has had better ones. (*Fox*)

Her Love Story—Smacks of the George Barr McCutcheon school of mythical kingdom romances. Gloria Swanson adopts the rôle of a princess who loves a young captain of the guard. She is forced into an unpleasant marriage with an aging monarch. Below the Swanson standard. Appeal rests with atmosphere and characterization. (*Paramount*)

Her Night of Romance—One of the best of the Constance Talmadge comedy caprices. Scenes laid in England deal with impecunious nobleman hounded into a proposal of marriage to an American heiress. Farcical complications and the spirit of action and acting make it enjoyable. (*First National*)

Hit and Run—The best baseball yarn ever screened. Takes busher from tall alfalfa and after amusing and lively high jinks places him in World Series. The melodrama concerns the ever-lurking gamblers. Novel film and entertaining all the way. (*Universal*)

Hot Water—Something new for Harold Lloyd in that he is married right off the reel. Develops trouble with the in-laws—and then the fun begins. Volumes of laughs thruout and the incident sparkles along at a lively pace. Up to his high standard. Sure fire. (*Pathé*)

How to Educate a Wife—Develops around the average American home and tells in lifelike manner those episodes which mark the journey of many a matrimonial bark. Lives up to its title in scenes of intimate farce. Mingles jazz with amusing domestic complications. Breezy and bright. (*Warner Brothers*)

In Hollywood with Potash & Perlmutter—Reveals clever and jolly satire of studio life with Montague Glass' celebrated partners trying to break into the "fillums." Delectable burlesque which exposes in realistic and comic fashion the life of the movies. Capitally titled—and capitally acted. (*First National*)

Inez from Hollywood—This was once known as "The Worst Woman in Hollywood." Revolves around famous film actress with publicity complex who is not so black as she is painted. Scornful of men she tries to save innocent sister from them—and fails. Not especially convincing—and rather trite, but Lewis Stone and Anna Q. Nilsson make it interesting. (*Firs National*)

It Is the Law—Mystery melodrama, this—one carrying out a youth's diabolical scheme of vengeance against his best friend for stealing the affections of the only girl. Taken from stage play and holds attention with its vivid action, thrills and the characterization by Arthur Hohl. See it and shiver with excitement. (*Fox*)

Janice Meredith—Elaborately mounted romance of the American Revolution, adapted from well-known story of same name. The love sparks dominate scenes, but there are sufficient troop movements (the crossing of the Delaware being conspicuous) to grip you. Marion Davies is appealing and she is surrounded by talented cast. (*Cosmopolitan*)

K—The Unknown—Inclined to be unduly sentimental and drama seems unconvincing. Adapted from best seller but story loses in transference to silversheet. Treats of a surgeon who sacrifices everything when he believes himself guilty of carelessness. Finds redemption in surgical manner. Pretty well acted. (*Universal*)

King of Wild Horses, The—A sure novelty here—exploiting a wonderful specimen of horse flesh who is a courageous exemplar of the divine urge for freedom and the pursuit of beauty which smolders deep in the hearts of us all. The horse meets force with force when man tries to conquer him. He also meets kindness with kindness. (*Pathé*)

Last of the Duanes, The—Plenty of old-fashioned trigger-finger play here—with plenty of hard riding and hazardous thrills. Affords Tom Mix an opportunity to breathe life into an "up and at 'em" Western. A sure time killer. (*Fox*)

Last Man on Earth, The—Another novelty from the Fox lots, depicting the awful state of the world when men no longer follow at women's heels. Fantastic, but slight of plot. The women discover last man hiding in jungle—and there's a fight between two Amazons to win him. Amusing and abounding in pretty girls in négligée. (*Fox*)

Lightning Rider, The—Not startlingly original is this Western, but it affords an exciting hour when the Black Mask terrorizes the countryside with his night riding Good old hold-up stuff—with romance to temper the trigger touches. (*Producers Distributing Corp.*)

Little Robinson Crusoe—Deals with adventure as sponsored by Jackie Coogan who lives over the days of the original Crusoe. Carries an abundance of comedy, drama and thrills. Certain of its appeal to the children. Interesting. (*Metro-Goldwyn*)

Manhandled—An accurate study of youth in love and at war with love. Presents girl who keeps to her ideals despite the temptations thrust her way. Outwits the men with her humor. Keen satire here

(*Continued on page* 86)

FREE!

Both 10-Piece White Enamel Kitchen Set and 9-Piece Enameled Canister Set

Wonderful 32-Piece Aluminum Set consists of 2 Bread Pans; Doughnut Cutter; 2 Loose Bottom Jelly Cake Pans; Combination Teakettle and Rice Boiler with lid; Saucepan Set with lid; Dipper; Colander; Measuring Cup; Percolator; 2 Pie Pans; Castor Set (4 pieces); Tea or Coffee Strainer; Fry Pan; also Cooker Set of 5 pieces, making 11 separate utensil combinations, as follows: Preserving Kettle; Convex Kettle; Combination Cooker; Casserole; Pudding Pan; Tubed Cake Pan; Colander; Roaster; Corn Popper; Steamer Set; Double Boiler.

Only $1 Brings Complete 32-Piece Aluminum Set

Just mail the coupon with $1 and **Hartman, the Largest Home Furnishing Concern in the World,** will send you this splendid complete 32-Piece Aluminum Cooking Set, and with it absolutely **FREE** the **10-Piece Combination Kitchen Set and handy 9-Piece Canister Set** described at right. Use all three sets *30 days on Free Trial*, and if not more than satisfied, send them back and we will refund your $1 and pay transportation charges both ways. If you keep them, pay only for Aluminum Set, a little each month. Keep both the Kitchen Set and Canister Set as gifts from Hartman.

FREE 10-Piece Kitchen Set and 9-Pc. Canister Set

Both sets free with Aluminum Set. **Kitchen Set** includes: **Potato Masher, Mixing Spoon, Measuring Spoon, Ice Pick, Egg and Cream Beater, Can Opener, Vegetable and Pan Brush, Fork, Egg and Cake Turner, Wall Rack.** All have white enameled handles and hang on wall rack. **Canister Set** includes: **Large containers for Tea, Coffee and Sugar, small containers for Pepper, Cinnamon, Allspice, Nutmeg, Cloves and Ginger,** all enameled in colors with black lettering designating contents. Offer limited.

A Complete Cooking Outfit—Guaranteed for Life

This is Hartman's famous, special, selected set of heavy gauge Aluminum Ware—a complete cooking outfit, light to handle, easy to clean, always bright as silver. Will never chip, crack or rust. So durable that **we guarantee it for life.** 32 utensils—everything you need for baking, boiling, roasting, frying. And, think of it—

Send Post Card Today For Your FREE Copy

FREE Bargain Catalog

Hundreds of pages, many in actual colors, of the world's greatest bargains in furniture, rugs, carpets, draperies, sewing machines, silverware, watches, etc.—all sold on easy monthly payment terms and *30 days' free trial.*

FREE GIFTS

Book explains how you get Glassware, Silverware, Jewelry, Table Linens, etc., Free with purchases.

"Let Hartman Feather YOUR Nest"

Nearly a Year to Pay

This offer proves that Hartman gives the world's most liberal terms and the world's greatest values in dependable merchandise. Send only $1 now and that will be your first payment on the Aluminum Set. Then, if after 30 days' trial you decide to keep it, take nearly a year to pay for the Aluminum Set only—a little every month. Pay nothing for the Kitchen Set or Canister Set at any time. Offer is limited. Mail the coupon NOW, while you can get these wonderful Free Gifts.

Order by No. 417GMA14.
Price for Aluminum Set, $18.95.
Send $1 with order.
Balance $2 monthly.
10-Piece Kitchen Set and 9-Piece Canister Set are FREE.

Just Pin a Dollar Bill to Coupon —Mail Today

HARTMAN FURNITURE & CARPET CO.
Dept. 7209 Chicago, Ill.

I enclose $1. Send the

32-Piece Complete Aluminum Cooking Set No. 417GMA14, Price $18.95,

and with it the 10-Piece Kitchen Set and 9-Piece Canister Set absolutely FREE. I am to pay nothing further for goods on arrival—only the small freight charges. I am to have 30 days' free trial. If satisfied, I will send you $2.00 monthly until full price of Cooking Set, $18.95, is paid. Will pay nothing at any time for the 10-Piece Kitchen Set and 9-Piece Canister Set. Title remains with you until paid in full. If not satisfied after 30 days' free trial, I will ship all goods back and you will refund my $1 and pay transportation charges both ways.

Name_____

R. F. D., Box No. or Street and No._____

Town_____ State_____

HARTMAN FURNITURE & CARPET CO.
Dept. 7209 Copyright, 1925, by Hartman's, Chicago **CHICAGO**
Largest Home Furnishing Concern in the World

Warren I. Young,
Arlington, Mass.

William L. McCord,
Toledo, Ohio.

Don Peck,
Everett, Wash.

Mellin's Food

Mellin's Food and milk will enable your baby to have the healthy and robust appearance so typical of all Mellin's Food babies.

Write to us for a Free Trial Bottle of Mellin's Food and a copy of our book, "The Care and Feeding of Infants".

Mellin's Food Co., 177 State St., Boston, Mass.

Dorothy J. Johnson,
Wilkes-Barre, Pa.

Barbara C. Marsha,
Peru, New York.

Elizabeth H. Kaufholz,
Eagleville, Pa.

APRIL, 1925

This Number Contains:

COVER DESIGN——**Pola Negri,** painted by M. Paddock ..... *Cover*

A GUIDE TO 100 CURRENT PICTURES——Pictures are alphabetted by title and briefly criticized .. 6

OUR PORTRAIT GALLERY——Exclusive studies of **Carmel Myers, Robert Agnew, Julanne Johnston, Richard Dix, Leatrice Joy, Constance Bennett, Douglas Fairbanks, Jr., Warner Baxter,** and **Mae Murray** 11–19

THEY'RE CHEATERS——An astounding disclosure but *NOT* a Hollywood scandal ..... by *Harry Carr* 20–21

SOME WILD WOMEN——Pictures of feminine thunder-storms bursting over masculine heads 22–23

RAMON NOVARRO AS THE GALLEY SLAVE——**Ramon's** favorite study of himself in his new rôle .. 24

HOLLYWOOD'S NEW SHEIK——He tells **Harry Carr** about his dramatic début in pictures 25

THE STORY OF MY LIFE——The autobiography of **Lois Wilson** 26–28

SEEING STARS!——A page of the sketches submitted in our Artists' Prize Contest 29

MALCOLM McGREGOR AND DAUGHTER JEAN PLAY HOOKEY——Two snap-shots 30

TEACHING AN OLD DOG NEW TRICKS——Special pictures of **Virginia Valli** 31

WHAT DO THE STARS DO WITH THEIR OLD CLOTHES? ..... by *Dorothy Donnell Calhoun* 32–33

THE MYSTERY OF POLA NEGRI——The truth about this actress who changes her emotional clothes in public ..... by *Harry Carr* 34–35

NEW TOYS——A fictionization of **Richard Barthelmess'** new picture ..... by *Lynn Fairfield* 36–38

THREE IS NOT A CROWD——A special home study of the **Barthelmess** trio 39

REELING WITH LAUGHTER——Amusing scenes from current comedies 40–41

FACTS I CAN READ IN THE FACES OF STARS——Character analyses of **Norma Shearer, Doris Kenyon, Jack Pickford** and **Lionel Barrymore** ..... by *F. Vance de Revere* 42–43

WE CONGRATULATE——Portraits of winners of our Beauty Contests, who are now famous stars 44

WHOSE HAND?——Part IV of our mystery serial, which is replete with thrills ... by *W. Adolphe Roberts* 45–47

A PENSIVE MARY——A home portrait of **Mary Pickford** posed specially for this magazine 48

NEW PICTURES IN BRIEF REVIEW——Twenty-four films just released ..... by *Laurence Reid* 49–52

THEY'VE JUST RECEIVED THE DEGREE OF M. R. S.——Meaning **Mrs. Cruze** and **Mrs. Blue** 53

CONFIDENCES OFF-SCREEN——
With **Norma Talmadge, Antonio Moreno, Milton Sills,** etc ..... by *W. Adolphe Roberts* 54–55

FOUR GREAT STARS——Appearing in new rôles in *The Phantom of the Opera* 56–57

THAT'S OUT——Keen comment by a recognized master of satire and humor ..... by *Tamar Lane* 58

GLORIA SWANSON GREETS YOU——From her drawing-room just before leaving Paris 59

ME AND MY DOG——Pictures of men stars of the screen with stories by them about their dogs 60–63

THE LUCKY THIRTEEN ON BEAUTY'S ROLL OF HONOR——Pictures and descriptions of the **Baby Wampas Stars,** who introduce our new Beauty Department 64–65

WHAT'S WRONG WITH THIS PICTURE?——**Douglas Fairbanks, Rudolph Valentino,** and **Jackie Coogan,** three very unhappy motion picture stars 66

WE'RE ASKING YOU——A Question-Box conducted for the readers ..... by the *Editorial Staff* 67

EAST CAN BE WEST——**Anna May Wong** as an Oriental, and as an Indian maiden 68

ON THE CAMERA COAST——News and gossip of stars and studios in the West ..... by *Harry Carr* 69–71

CHEERS AND HISSES——Excerpts from letters which we have received from our Readers 72

WHAT MAKES AN ACTOR GREAT——Studies of **George Hackathorne** 73

ALONG THE ATLANTIC WAY——News and gossip of stars and studios in the East ..... by *Hal Howe* 74–75

THE ANSWER MAN——Replies to fans who have asked for information about pictures and stars 76

WHAT THE STARS ARE DOING——
An alphabetical list of players, giving their present activities ..... by *Gertrude Driscoll* 80

TRE-JUR

The Venus of Today

WHEN Modern Loveliness meets Ancient Art—Modern Loveliness seems *very lovely.*

The American Girl of Today is both beautiful and wise. She demonstrates her wisdom by choosing—TRE-JUR.

In all the world there are no compacts to match their worth. Each contains a quality of cosmetic to please the finest skin. Each is delightfully scented with JOLI-MEMOIRE—as fragrant as a little breath of heaven.

Every compact case is an inspired invention. Judge, for instance, THE TRE-JUR TRIPLE. Powder, lipstick, and rouge—all arranged to serve you swiftly and well. The compact, complete with all its charm, is yours for $1.25.

Then, there's THE TRE-JUR THINEST—scarcely deeper than a dollar—and that's precisely what it costs. The lovely case just fits the palm. The mirror is generously large—the powder ample and of exquisite quality.

THE HOUSE OF TRE-JUR, 19 West 18th St., New York

"Thinest"

At your favorite toilet goods counter you'll find Tre-Jur—a compact for every need—a value surprising. Or by mail from us.

NEW: Tre-Jur Loose Face Powder, exquisite quality, delicately scented, silken soft—in a wondrously lovely box. **50c, $1.**

"The Triple"

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

OUR PORTRAIT GALLERY

d'Ora, Vienna

Carmel Myers

This is a Carmel who is strictly Parisian, and looks not at all like the Carmel who is Iris, in "Ben Hur"

Robert Agnew

Edwin Bower Hesser

When you fans of feminine persuasion were flappers in high school, wasn't there always just one boy in attendance for whom all the girls languished, much to the disgust of your classmates of masculine persuasion? And didn't that one boy look like Bobby Agnew? Well, is it any wonder then that Bobby is popular on the screen? When he flashes that smile, all the girls in the audience want to cry for more. He's just finished work on "The Man Without a Conscience." At the right, with Mary Astor, is Bobby trying to look like a man named Robert

Sasha, London

Julanne Johnston

We dont know what's the matter with Julanne. Hollywood is desolate without her; producing companies in New York are offering one inducement after another; but she refuses to return to America. Ever since her great success as the Princess in "The Thief of Bagdad," she has flirted with home folks, and has kept her beautiful self in Europe. However, after completing Sir Philip Gibbs' "The City of Temptation," she promised to come back to us—that was one day. The next day, she cabled that Sir Philip wanted her to be the screen heroine of a second story, so she wasn't returning. But the next day she changed her mind again; then again; and so on. At this writing we dont know what Julanne is going to do. At the left she's the exiled Russian Princess of "The City of Temptation," consoled by Malcolm Tod, an English hero

Richard Dix

Mr. Dix wishes us to assure you that he's not trying to imitate a Sheik or a Latin Lover. You'll see him costumed in this unusual and elaborate fashion for a Spanish Fandango in "Too Many Kisses." But he wears these gay garments for a few film moments only, then Richard is himself again

Leatrice Joy

Edwin Bower Hesser

They're making a picture in Hollywood that the producers declare will set the styles for women's costumes, not only for this summer and fall, but for 1926 as well. Girls, you cant afford to miss it. It's called "The Dressmaker of Paris," and Leatrice Joy is its heroine. How do you like her severe boyish bob? She doesn't look like even a second cousin of the Leatrice pictured at the left

Richee

Constance Bennett

There's a mixture of the wistful and the enigmatic in Constance's eyes, even in the smiling picture at the left. If it weren't that she's just out of the schoolroom, we'd say she had a broken heart. Constance does some very dare-devilish stunts in "The Code of the West." Perhaps, when you watch her dropping fifty feet from a firetrap into the river bed below, you'll see an entirely different expression in her eyes. Her new pictures are "The Goose Hangs High," and "My Wife and I"

So, with the unterrified courage of young genius, he flung all his savings and all the money he could borrow into a cheater.

His was a gypsy story that had been told him by a real gypsy who had rescued him when Sture-Vasas' horse had been killed during a wild boar hunt in northern Hungary.

Not being symbolism like von Sternberg's, this one required a lot of people and a lot of money. He couldn't depend upon dredgers. He hired Shannon Day as the leading lady. She too had been waiting a long time for a real chance. He took the part of the leading man himself and he made the entire picture outdoors, to save studio expense. All in all, his picture cost sixteen thousand dollars. If it is a success, of course, it will put him on his feet as an independent producer.

It is a romantic and appealing gamble with Fate.

BOTH von Sternberg and Sture-Vasas never intend to make another cheater. These were only stepping-stones. There are, however, several firms—mostly audacious boys and girls—who regularly make cheaters as a steady thing.

Some of their methods are amusing.

I know one young man who is making a fortune out of it. His specialty is buying up discarded film. As is generally known, every studio takes three times the amount of "picture" that is ever used. He buys the surplus.

I saw one picture, for instance, at which the tragedy of the evening took place at a dance. This boy brought up the "trims" from a big society picture in which a masquerade ball was shown.

He showed a big "shot" of this elaborate ballroom with the crowd of dancers; then he cut to a "close-up" showing his heroine and the villain sitting at a table in a corner of the café. They kept looking off and applauding; so skilfully was this faked in that it looked as tho they were applauding the dancers. But they really weren't looking at the dancers. They were looking at a bleak corner of a rented studio. The result was that his entire picture cost about one-third what the ballroom scene had cost the big producer.

ANOTHER boy I knew was making a picture in which he simply had to have a mob; that was all there was to it. A mob, or he perished as a producer.

So what did he do but rent a grocer's delivery wagon; conceal the camera inside and make it lose a wheel on the busiest traffic corner in Los Angeles. The traffic policeman came running and the bystanders came running also—to the number of several thousand. He heard a large and eloquent variety of swear words from the traffic cop; but he got his mob for nothing. It saved him five thousand dollars.

Another time it was highly important that he have a fire-engine tearing down thru the traffic. He lay in wait for a fire-engine peacefully coming home from a fire. That was easy. But how to get the rush thru the crowded traffic? He solved this problem by renting an ambulance for an hour from an undertaking establishment. With a camera concealed inside, he drove it down himself—hooting the siren whistle that gave him the right of way thru the heart of the traffic, with the traffic cops warning back the crowds.

THERE is a house on the edge of a hill made to order for cheaters. It stands just on the brow of a steep hill. Standing on one of the window-sills, you have the impression that the hero is looking down from a high building into a business street. As a matter of fact, he is looking down about four feet.

One of the most interesting cheaters ever made in Hollywood was made by a girl stenographer who suddenly took it into her head to be a motion-picture producer. She had nerve but almost no money.

She had the heart of a hero. She got one of her big scenes by getting on board a passenger steamer about to leave for San Francisco—and refusing to get off until she had shot what she wanted to shoot.

Another time during the making of the picture, the ruthless and unsympathetic owner of a rented automobile wanted it back because he got in a sudden panic about his pay. To have taken it would have ruined her picture. So she drew her trusty revolver and held him up at the point of it while the camera ground on for the few moments necessary.

With the unterrified courage of young genius, Helge Sture-Vasas flung all his savings and all the money he could borrow into a cheater—a gypsy story. He took the part of the leading man himself, and made the entire picture outdoors to save studio expense. If it is a success, it will put him on his feet as an independent producer

THE architect who built the Los Angeles courthouse twenty-five years ago, is blessed by all makers of cheaters. He made a tunnel thru the elevators; and the entrance looks exactly like the gateway of a mediæval castle. More than once, the meek and lowly court stenographers and clerks hurrying to get to work on time have found themselves — at least, their backs — figur-

(Continued on page 95)

Some Wild Women

If Marjorie Daw once lets go on the trigger finger, some other actor is due to cease playing his part in "Fearbound." Is the feminine of "desperado," "desperadoll"? "Doll" holds good so far as Marjorie is concerned, anyway

There'll be a black eye for Raymond Bloomer, if Dagmar Godowsky has her way in "Greater Than Marriage"

Stars dont twinkle all the time. Sometimes they're like Bebe Daniels in "Miss Bluebeard," shooting sparks in all directions. When that happens, there's no place in the world for a mere man like Raymond Griffith

This desperate encounter between Leon Errol and Colleen Moore, ends in a general upset. There's no doubt in our minds as to who's going to win the fight, even tho we haven't seen "Sally" yet

Cannons

A hat and a shirt like that are enough to drive any lady cowpuncher to shooting up the scenery, as you'll witness Alice Day in her next Sennett comedy

You've seen some of these feminine storms bursting over masculine heads recently; the others are tempests due in the spring

Beaned by a bottle of Blanche Sweet's best perfume seems likely to be the horrid destiny of Lew Cody, who must have offended rather seriously to deserve such a fate in "The Sporting Venus"

Instead of the pleasant sound of kisses in "True As Steel," the noise here is probably one loud, clear smack, as Aileen Pringle says "No" to Huntley Gordon in words of one syllable

There's certainly a storm brewing in Betty Blythe's vicinity —and very likely it's a thunder-storm

Ball

She's a man-eater, is Bobby Perkins, in "Daughters of the Night." And apparently Edward Roseman didn't know this when he started the argument

MORAL: Brainstorms are all very well in their proper place, but before you start on one it's best to be sure you can get away with it. The picture at the right shows the awful results of pulling a tantrum on the wrong person. Gloria Swanson's director favors the cold-water method of reducing temperament, and Gloria seems to be thriving on the treatment. Luckily, she's the sort of girl who is equally charming in a limousine or a wash-tub

Brogaglio, Rome

Ramon Novarro as Ben Hur, the Galley Slave

Hollywood's New Sheik

He's a real Latin Lover and a true aristocrat, but he has chosen an American name for the screen. He told Harry Carr the truth about his sudden rise to fame in motion pictures—and here's the story:

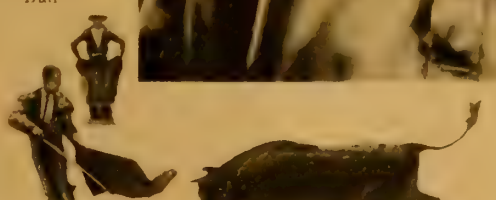
HOLLYWOOD'S latest sheik was literally hooked into the movies on the horns of a wild bull.

His name for picture purposes is "Paul Ellis." As a matter of fact, he comes from an aristocratic Argentine family in Buenos Aires.

There have been a number of gentlemen, named everything from O'Halloran to Bernstein, who have thought to win success as Latin Lovers by taking Spanish names. Mr. Ellis is the first one on record to abandon a real Latin love name for a good American one.

Perhaps he got an overdose of Latin fervor in the bull-rings of Spain where the life was almost gored out of him by the long horns of fighting Spanish bulls. His body is scarred and torn by his wounds.

Clarence S. Bull



Here is Manuel Granado, who prefers to be known as Paul Ellis on the screen

He told me that his family had him headed for the career of a physician; but he ran away from school when he was fifteen years old to become a bull-fighter.

"You hear a great deal," he said, "about bull-fighting being a tame sport. I found it to be a lot of things; but never tame.

"It is, in fact, so dangerous that we, little, ambitious amateurs, had to go to a regular bull-fighters' college. It was conducted by an old matador who had retired from the ring. Every day he would get us out in a small bull-ring and he would pretend to be the bull, while we learned how to manipulate the sword of the matador and the cloaks and little barbed flags of the banderilleros.

"It is terribly difficult. Your body has to be like flexible steel, and your nerve has to be like the Rock of Gibraltar.

"The day finally came when I was allowed to go into the ring. Oh, my! Napoleon never felt more important.

"The first time a young toreador goes into the ring, he is set against a young bull with his horns sawed off. He has to plant the barbs in the bull's shoulders and finally kill him with the espada. In other words, he goes thru the whole fight from beginning to end.

"You know that a bull always tries to gore the red cape—not the bull-fighter. That's the only reason a bull-fighter lives to tell about it.

"I had been carefully trained to leave this long cape trailing on the ground behind me when I made my first bow, so the bull would occupy himself with that while I made my grand salute.

"It happened, however, that I had a sweetheart in the audience. I decided to dedicate my first bull to her. I was so occupied with making a grand flourish in her direction that I forgot about trailing the cape and kept it up under my arm. Right in the middle of the most gorgeous salute of my career, I heard some one yell, 'Look out!' I looked around just in time to make a kangaroo leap to save my life—which seriously interfered with my grand, dramatic moment.

"After that I always kept my attention on the bull and left the soft nothings of love for another time."

Mr. Ellis confesses that the reason why he gave up the money and the glory of bull-fighting was his soft heart: he never could get over feeling sorry for the bull.

"I didn't stay in the bull-ring quite long enough ever to attain the position of matador—the star who runs the sword thru the bull. I was a banderillero, which was less glorious but more dangerous."

According to Mr. Ellis' descriptions, a banderillero's job is a mighty poor life insurance risk.

"When the bull first comes into the ring—out of the darkness of his pen—they jab a barbed, spear-like thing into his shoulder to stir up his enthusiasm, which is seldom necessary, by the way. These bulls are not like our domestic cattle. They have been bred for generations for fighting. And they would fight a herd of elephants.

"They tease him for a while with cape and flags. Then

(*Continued on page* 106)

In the picture above, Manuel waves the red flag in a Spanish bull-ring and gets away with it. At the right, the photographer snapped him as the matador in "The Bandolero," at the very moment when the bull gored him

Kenneth Alexander

The Girl Whose Dreams All Came True

From the time Lois Wilson was as little as the Lois you see with her sister in the circle, she wove wonderful day-dreams in which she was the fascinating heroine of thrilling and beautiful adventures. And now those dreams have all come true—every one of her longed-for adventures has actually happened in her screen life

The Story of My Life

An Autobiography by Lois Wilson

Lois and her sister in their teens

This popular star literally was dragged into the movies by the hair of her head. A film company wanted a girl who could be pulled thru the streets by her crowning glory. but nobody had hair long enough or strong enough to stand the strain. Then a friend pushed Lois into the limelight. One glance at the length of her braid and Lois was where she wanted to be—in the movies

When they were eight and nine

Lois and Richard Dix in a scene from one of her first starring pictures. She is a fine horsewoman and always delights in athletic rôles

WHEN I try to think back over my life, it is hard for me to separate the things that have really happened to me from the things I have only imagined happening. From the first I can remember I have been making up a wonderful story in which Lois Wilson, the heroine—I used to give her long golden hair—had thrilling adventures, and the people I knew and the book people I loved were inextricably mingled.

Outwardly I was a plump, healthy, commonplace child, playing with dolls till I was fifteen, going to Sunday School, and doing my lessons; inwardly I was a little girl in a fairy-tale, my dolls were enchanted creatures, the house I lived in was a castle, my grandfather a magician, small angels with downy wings stood beside me in the Sunday School, Little Nell and Paul Dombey were familiar playmates.

Always I seem to have been haunted by the fear that someone would make me stop believing in things. The first thing I can remember is picking up my doll and having peppermints drop out of her skirts—the little, hard, old-fashioned pink-and-white button ones. After that there was a glamor about that doll. I used to walk around her, awed, hardly daring to pick her up for fear *this* time the magic might fail and there would be no pink-and-white peppermints raining from her petticoats, but my grandfather kept up the pretty prank, and I never tried to find out how the candy got there. I wanted then—as I want now—to believe in Magic.

Christmas was so wonderful to me that for two days before it I could not eat or sleep. It wasn't so much the presents as the "differentness" of this one time in all the year. I used to think that it was a Happy Day, on which no one could be sick or cross or sad or old. Being old was my worst bugaboo as a child, and still is. Every morning I look in my mirror to see if I look older than I did yesterday.

Not that I was afraid of dying—that

A scene from her new picture, "Contraband," in which she plays with Raymond Hatton, Noah Beery, and Jack Holt

seemed rather pleasant to me. There was an undertaker's establishment I had to pass on my way home from school with a little white coffin in the window. I loved to look at that coffin—with its white satin upholstery, tulle draperies and silver handles, and the cross of artificial pink roses leaning against it. It looked like the bed of a little princess, and I thought it would be quite splendid to lie in it and have the family standing about weeping (this appealed especially to me after I had been scolded for something).

But old age—that was different. I used to plan to die at forty, to escape it. Now that I am rather nearer forty than I was at six, I have set the time limit further ahead. I still dread the thought of age, and yet—when I ask older people whether it is very dreadful, they look at me—I could almost believe—pityingly. An aunt whom I adore and who has had a happy life told me the other day that she wouldn't be in my place for anything! I know myself that I am a more interesting person, make friends more easily now than in my teens, so I am gradually getting over my dread of gray hairs.

Perhaps it wasn't so much age I feared as losing the thrill of life, having it get stale and commonplace. And I know now that that will never happen to me. "Lois, aren't you ever going to grow up?" people say when I get excited over something, and I answer, "Never—if I can help it!"

I SUPPOSE an autobiography ought to have *some* real facts in it, tho, and not just dreams. The first fact worth recording about me is that I was born in Pittsburg (I'm not a native Southerner as people seem to think), but we moved to Birmingham, Alabama, so soon afterward that my first memories are all of a huge old house with a white columned gallery—Southern, for porch—and the beaming dark faces of the "cullud pussons" who passed by.

My mother was from Boston, my father was an Englishman by way of Canada, and Grandfather, who lived with us during my childhood, came from London. He used to describe Piccadilly in a fog, the Embankment, and the Inns of Court so vividly that when I went over to London last year I felt as if it were my second visit instead of my first. I could actually find my way around! And the people I met took me for an English girl.

I think that most Americans when they go to London have the sensation of coming home after a long ancestral absence.

It's the fashion nowadays to speak of Dickens with a sort of amused tolerance, but just the same, modern novelists sound rather *thin* and poverty-stricken to anyone who was brought up on *Pickwick Papers* and *Dombey and Son*. I always used to think of him, when I was a little girl, as a big, kind friend whose hand I held while we walked thru Tom All Alone's, and Mrs. Jarley's Wax Works, and all the quaint lanes and byways of London. I knew Dickens' city by heart—and London hasn't changed much since his day.

I learned to read at five from newspaper head-lines, the family thinking I was too young to be given books. When one day I inquired of my mother, "Mama, what does 'Hor-ble Mur-der' mean?" I was hastily presented with my first story-book, and from

(*Continued on page* 90)

Lois as a little emigrant girl, one of her first character parts

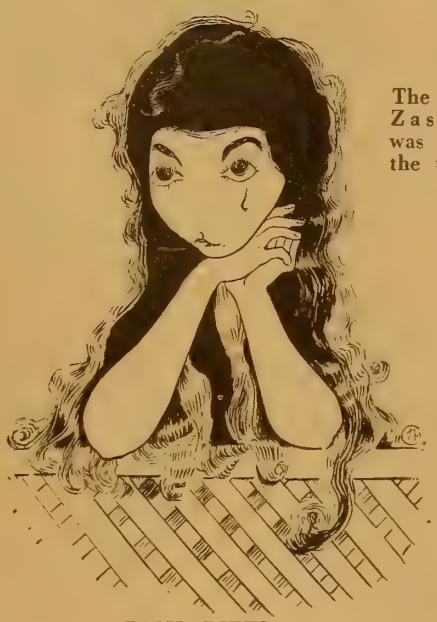
Seeing Stars!

Close-ups of their favorites by our artist readers

(Details of this contest will be found on page 97)

Sketched by Grace Reelhorn, Kirkersville, Ohio

AILEEN PRINGLE



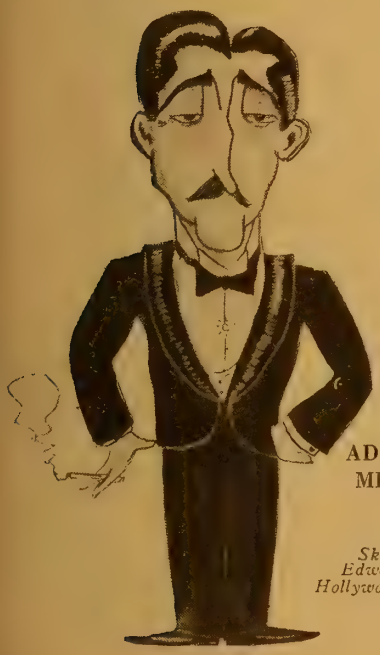
The sketch of Zasu Pitts was awarded the ten-dollar prize

ZASU PITTS

Sketched by H. F. Gearheart, Wichita, Kansas

Sketched by Rose Chapman, San Francisco, California

MILTON SILLS



ADOLPHE MENJOU

Sketched by Edward Pierce, Hollywood, California

LARRY SEMON

Sketched by Leon Kappelman, Galt, Ontario

LLOYD HAMILTON

Sketched by Don Wootton, Cleveland, O.

COLLEEN MOORE

Sketched by Marjorie Henderson, Frazer, Penna.

NITA NALDI

Sketched by Grant Macdonald, Galt, Ontario

EVEN tho the Californians boast that it is spring the year round out there, toward the last of February the inhabitants are apt to be inflicted with the very same Spring Fever that we catch in the East a month or two later. This fever caught Mr. Macgregor and his little daughter the other day, and they ran away to their cottage in the hills, and played with a saw and hammer and nails, and had a picnic dinner, n'everything. We refuse to print what Father's director said when the star of "Lady of the Night" returned to the studio next day, and it is rumored that Daughter was soundly spanked by her mother and roundly scolded by her teacher

When Malcolm Macgregor and Daughter Jean Decided to Play Hookey from School and Studio

St. Elmo Boyce

Schellenberg

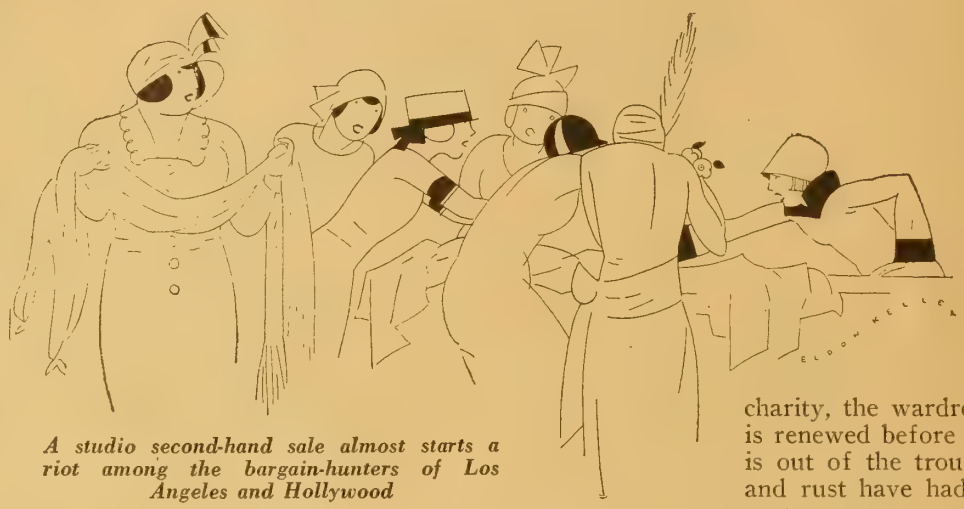
Virginia Valli is a Chicago girl who ran away from a successful stage career to join the movie colony in Hollywood. Her first real success was in "The Storm," when she played opposite House Peters; and her first starring picture was "A Lady of Quality." Now she's working on "Siege." She and May McAvoy are very dear friends, and always spend their Sundays together when they're both in town

Tho Virginia is the boyish, swagger type, her inclinations and habits are quite the opposite. She much prefers an evening at home, with a good book, and her wire-haired terrier for company, to the gayest of social affairs. Her power over animals is uncanny. She has taught her dog the letters of the alphabet and the numerals, and many tricks, too. "I really can carry on an intelligent conversation with him," declares Virginia

She Can Teach an Old Dog New Tricks

What Do the Film Stars Do

Do they sell them? Do they keep them? Do they make them over? Do they give them away to their relatives or their friends? To their favorite fans? Or to their servants? Or do they hand them out the back door to the passing tramps? This article will tell you all about it



A studio second-hand sale almost starts a riot among the bargain-hunters of Los Angeles and Hollywood

ALONG the railroad ties came a member of the *genus hobo*, bundle tied to a stick across his shoulder, unbarbered, unwashed, informing the world in a beery baritone that he was only a bird in a gilded cage.

The other two gentlemen of leisure, cooking something in a tomato can by the wayside, gazed at the newcomer with an awe too profound even for the natural outlet of profanity. Over his bulging and rusty shoes were buttoned spats of pale pearl. Above his seedy bagging trousers depended the broadcloth tails of a dinner coat of flawless tailoring; from the soiled celluloid collar hung a handsome satin cravat. His unshorn locks were topped with a sleek tile.

The hobo dude slid down the bank and joined them, elegantly removing a soiled white kid glove. "My route led tru Hollywood," he answered their unspoken questions; "dese glad rags wuz hand-outs frum de movie stars!"

"Aw, if youse is going to be so bloomin' swank," sneered one of the tramps, "whynell doncher *shave?*"

"Haven't yer heard?" the resplendent one looked at him with pitying scorn, "Whiskers is all de rage now dat Valentino set de style!" And languidly he removed the grimy yellow suède glove from the other hand.

This little story has no moral—one would not expect a moral in a tale about Hollywood.

IF there are any hobos numbered among the readers of this magazine, they are hereby advised to change their itinerary to include the back doors of the sheiks of the screen. Where the every-day citizen wears his old clothes until they have acquired a mirror-like surface, before which the imprudent office boy combs his hair, and afterwards cleans the automobile and empties the ashes in them before he reluctantly relinquishes them to sweet charity, the wardrobe of a film hero is renewed before the pristine crease is out of the trouser legs and moth and rust have had a chance to corrupt.

There is undoubtedly a cabalistic sign signifying "Easy Mark" chalked on the gate-post of Richard Dix's home, for that generous and easy-going star receives so many requests for his old clothes from the unwashed gentry that he can hardly keep a coat on his back.

"And the 'bo's are getting darned particular," grins Richard. "A fellow I gave a complete outfit to the other day balled me out because I didn't throw cuff-links and a stick-pin in, too!"

Hollywood is the world's best-dressed town. In the silk padded and perfumed boudoirs of the feminine film players are hung hundreds of beautiful gowns, constantly replaced by newer ones of later styles. The men of the pictures often have twenty-five suits in their wardrobe at the same time. Valentino, it is said, possesses forty. Last year Holmes Herbert, the popular leading man, spent four thousand dollars on clothes.

It would seem that Whitley Heights and Beverly Hills would be the happy hunting-grounds of the Ol' Clo'es Men, and that the celebrated climate

Servants fall heir to lots of finery. From in back it's hard to tell a star from her maid, when you glimpse her in a cabaret or the lobby of the theater. Her escort, however, usually gives the masquerader away

With All Their Old Clothes?

By Dorothy Donnell Calhoun

Sketches by Eldon Kelley

would be made musical with cries of "I Cash Clo'es!" "I Ca-aa-ash Clo-ooo-es!"

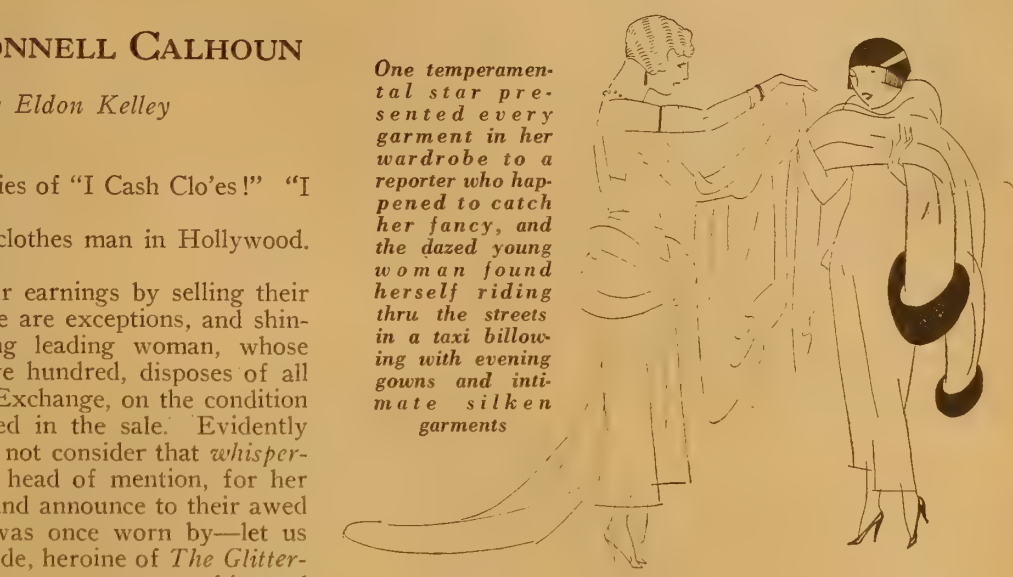
But there isn't a single old-clothes man in Hollywood.

Few stars try to eke out their earnings by selling their discarded wardrobes. There are exceptions, and shining ones. A celebrated young leading woman, whose weekly pay check is twenty-five hundred, disposes of all her old gowns at a Wardrobe Exchange, on the condition that her name is not mentioned in the sale. Evidently the proprietor of the shop does not consider that *whispering* the name comes under the head of mention, for her purchasers fare proudly forth and announce to their awed friends that their new gown was once worn by—let us discreetly say—Miss Kinda Wilde, heroine of *The Glittering Sin*. Since some of these customers are thin and others are stout, Miss Wilde would seem to have an amazingly versatile waist-line!

Twice a year Famous Players holds a sale of costumes used in their pictures, and it takes a special detail of police to keep the lady bargain-hunters from pulling each other's hair and scratching each other's faces over Julia Faye's dresses and Leatrice Joy's kimonos.

The fat lady whose figure is a perfect forty-six carries off tiny Betty Compson's costumes, thus proving the triumph of mind over matter, elderly women purchase Vera Reynolds' flapper sport suits, thus showing how hope springs eternal.

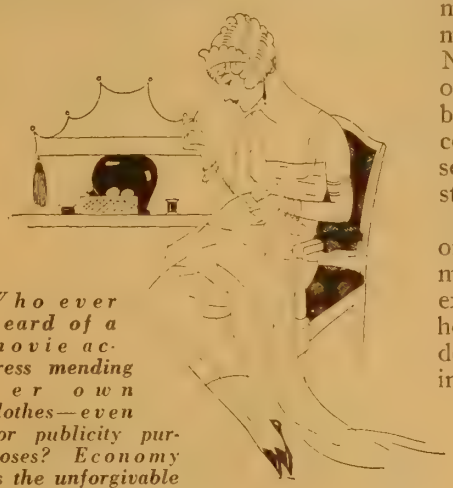
If the other stars' garments provoke dissension, anything of Pola's would start a riot. But Pola has no discarded costumes! "When she has worn a dress in a picture, it's *done*," the wardrobe mistress sighs ruefully. Emoting is very hard on the clothes. Her most beautiful costumes are limp and in rags after Pola has loved, suffered, sacrificed and sinned in them—beautiful silken rags, tatters of priceless lace——



One temperamental star presented every garment in her wardrobe to a reporter who happened to catch her fancy, and the dazed young woman found herself riding thru the streets in a taxi billowing with evening gowns and intimate silken garments

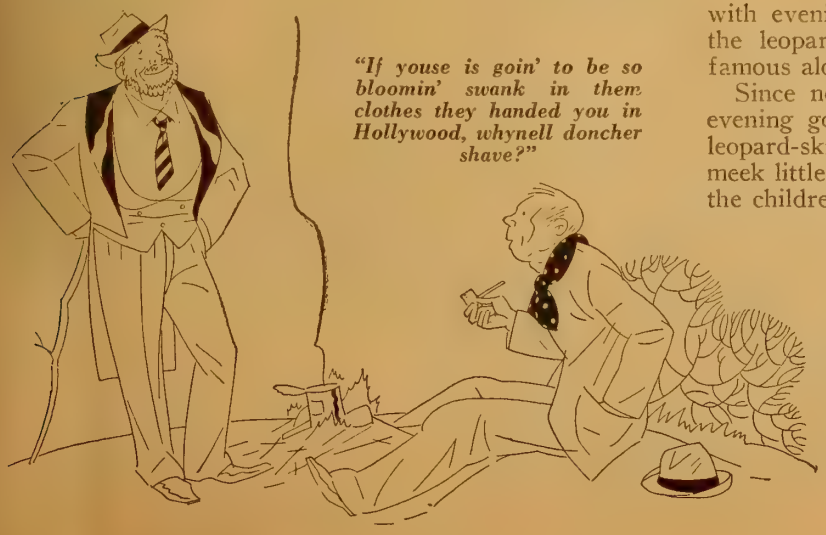
There is something about the clothes of movie stars that makes them different from other garments—something besides the price mark. No one would ever think of the crown of England as second-hand, even if it has been worn before. In Hollywood it is considered the highest honor to be presented with some garment from a film star's wardrobe.

There was one interviewer who called on a temperamental young actress and made such an impression that, with unexpected impulsiveness, the star invited her into her bedroom and opening the doors of her closet swept every garment inside from the hooks and laid them, with a truly regal gesture, in the interviewer's astonished arms! The dazed young woman found herself presently riding thru the streets of New York in a taxicab billowing with evening gowns, intimate silken garments and even the leopard-skin coat which the exotic star had made famous along Broadway!



Who ever heard of a movie actress mending her own clothes—even for publicity purposes? Economy is the unforgivable sin in Hollywood

Since no one except a Russian could have worn the evening gowns, they became sofa cushions, and, as the leopard-skin coat made the blonde interviewer look like a meek little sheep in wolf's clothing, it was handed over to the children of the household to play tent with—a peaceful end for such a dangerous garment!



"If youse is goin' to be so bloomin' swank in them clothes they handed you in Hollywood, whynell doncher shave?"

Louise Fazenda's clothes only go to people she really likes, and her friends never dare to comment favorably on anything she is wearing for fear she will take it off then and there and present it to them, or that, if it is something that cannot be taken off then and there, it will appear by messenger the next day, with a tactful little note from Louise saying she is tired of it and wont

(*Continued on page* 116)

When Pola first came to America she was told that she must be a picture-maiden of lily-white purity; so Pola attempted to be so refined that it was fairly suffocating. Consequently, her early pictures showed her as a stuffed doll

"Damn sympathy," screams Pola; "I dont want to be sympathetic —or beautiful—or loved. I want to be a great actress—to do parts that are human beings, not saints"

Richee

"They make a mistake in trying to make Pola play characters who are all white," says Ernst Lubitsch; "she does better when they are a leetle spotted." Pola is a cultured barbarian; untamed Gypsy blood runs in her veins

Above, she's the Czarina of "Forbidden Paradise," but she looks like this when she publicly snubs important people. Below is Pola as she looks when she remembers the tragedies that have filled her life

When Pola has been crossed in love she doesn't tell the world she has a headache; she announces that she's been crossed in love, and retires to mourn

Richee

As Pola talks over a scene to be made, her eyes will suddenly light up, and that is the divine instant for the director to send her out in front of the camera

The *Mystery* of *Pola Negri*

Harry Carr says Pola is mysterious because she dares to change her emotional clothes in public; consequently she is

Overbearing
Humble
Disagreeable
Reasonable
Forbidding
Charming
Ruthless
Sympathetic

THE mystery of Pola Negri isn't really so mysterious, after all.

The truth is, Pola is a child of impulse. She is quite capable of kissing a cook or kicking a king—if the spirit so moves her.

Untamed Gypsy blood runs in her veins. She doesn't know the meaning of restraint.

It is Pola's nature to do exactly whatever she feels like doing. Sometimes she has a tenderness and a sweetness that is almost overwhelming. But if she feels ugly—well then, she's ugly.

When Pola has been crossed in love—which quite frequently happens—she doesn't tell the world that she is suffering from a headache due to eye-strain. She announces that she has been crossed in love and retires to mourn.

I have known Pola to snub a very distinguished celebrity of a foreign diplomatic corps before whom all Hollywood had prostrated itself in awe and humility. That in the morning; and in the afternoon to waste an hour on a scared young girl, who strayed in from an Iowa town and said she yearned to be a movie actress.

Pola is cruel, condescending, overbearing, humble, contrite, generous, sweetly reasonable, gracious with a charm that would disarm an ogre, disagreeable, ungracious, winning, forbidding. In other words, Pola is every kind of woman—according to the mood of the moment.

The lovable and wonderful thing about Pola is that she sees thru herself.

"I'm jus' a bloof," she says in her charming voice. "Jus' a bloof! That's the way of all actresses; always acting."

All of which explains the mystery of Pola. Why, in Europe, she was one of the greatest actresses in the world; came over here and—until *Forbidden Paradise*—wasn't the greatest actress in the world.

So long as Pola is herself: so long as she remains a creature of whims and moods and does what she feels like doing, she is marvelous. When she tries to stop and figure out what to do—the fire goes out.

When she first came over to America, somebody filled her up with a lot of nervous apprehension about American audiences. As tho we were a different kind of being altogether!

The result was, her first American pictures did not show the real Pola at all. They showed a stuffed doll that Pola nervously conjured up for the occasion.

They told her, if she would stand so and look so and turn her head this way and that, she would look very beautiful Also, she must be a maiden of lily-white purity; so Pola attempted to be so refined that it was fairly suffocating.

The fruits of this harvest—as might have been expected—were a couple of very bad pictures. No one so cheerfully admits this as Pola herself.

It was very curious—the way Pola worked at that time. One of her first American directors told me that Pola, suddenly called before the camera, would always go thru the scene once and do it with fire and genius. Then she'd always say: "Now I would like to do that again. I have figured out a way to do it better."

And that second time, it was invariably bad.

This is nearly always true of genius. When they "just do it," they are convincing and wonderful; when they stop

(*Continued on page* 108)

Natalie's affectionate greeting of Will convinced Mary that she had been wasting her time doing dishes

New Toys

The wife who longed for money and fame or the other woman who offered love and sympathy—which would you have chosen if this had been your life?

This picture was adapted from the play by Milton Herbert Gropper and Oscar Hammerstein, 2nd, produced on the stage by Sam H. Harris. Adaptation by Josephine Lovett. A John S. Robertson production starring Richard Barthelmess. Produced by Inspiration Pictures, Inc., for release thru First National Pictures. Permission has been given for this brief fictionization

By Lynn Fairfield

"AND how," asked Natalie in her silkiest tones, "are the new toys wearing, Will?" She put three lumps into his teacup without asking and with a clandestine air, as of one sharing a guilty secret.

The amused tolerance of her smile made marriage seem ridiculous; the little flat in Harlem cheap and shabby; even made the Wonder Child merely a baby. Will Webb set his cup down with the feeling that he would be unfaithful to Mary to drink it.

"We're very happy——" He was furious with himself for the defiant sound of the words, as tho he was defending his happiness to this beautiful, silken woman with whom he had once fancied himself in love. How smooth and white her hands were, fluttering prettily among the tea things, helpless-looking hands. They couldn't make pot roasts, or bathe babies, or set a table so that a ten-cent bunch of wired roses looked as perky as American Beauties. Still they were lovely hands to look at. He jerked his thoughts back angrily, "We're *perfectly* happy," which was worse.

"The inventions?" Natalie purred, insultingly sympathetic, "you haven't——?"

He suppressed a writhe. Three years ago when he saw Natalie Woods off on the *Gigantic*—she had called it "running across for the London season"—he had been so sure of his radio patents. He had wanted to be rich then, tremendously rich, so that he could dare to ask a society girl, whose suite on the *Gigantic* cost almost a year's salary, to marry him.

He had not guessed, being mere man and, indeed, one of the merest, that if he had asked her then she would have said "yes" with almost indecent haste, because of the way the hair grew on his forehead, and his little crooked smile. He did not know that a woman will forgive any kind of love-making, but she will never forgive the man who did not make love to her, when she wished him to.

If he had guessed these things he would have risen from the luxurious divan in Natalie Woods' drawing-room, and taken his little Mary in her bravely furbished best (but they were wearing skirts *so* much shorter this year) under his arm and hurried her home to the little flat and the Wonder Child as fast as the subway train would take them. But he only knew he wished they hadn't come to the tea.

Mary seemed to be enjoying herself, tho. He glanced across at her as he answered Natalie's insidious questions, and saw that she was forgetting to keep her elbows down so that the mended place under one arm wouldn't show, which meant that she must be awfully *interested* in what Tom Lawrence was saying to her; leaning forward intimately as tho it was something for her ears alone.

Mary was maddening on the way home. She held her skirts disdainfully as they went down into the subway, sloppy with dirty snow and wet chewing-gum wrappers, and she laughed condescendingly at his usual reading of the funny page, as they swung to and fro from the white china handles. She got supper with the air of Marie Antoinette playing at being a dairymaid.

Will was made to feel that it was his fault that the dessert was bread pudding, whereas yesterday he would only have enjoyed the flavor. Mary didn't touch her helping at all. "I shall have oysters," she remarked dreamily, "and we will have to get a new tablecloth. Of course tablecloths are awfully bad form, but you couldn't use doilies with *this* table!"

And they had had such fun bargaining for it at the second-hand man's on Amsterdam Avenue two years ago! Will could feel himself getting mad, a slow, hot tide rising up in his chest. But he tried to speak reasonably. "Giving a party, are we? Who's coming?"

Mary picked up several dishes and started for the kitchen. "Tom Lawrence," she called back over her shoulder. The name had the effect of a challenge. "Oh, yes, and that Woods woman you were talking to so long. She practically invited herself, and us with only half a dozen spoons——" her voice trailed back with a new note of discontent, "and the ones we have, plated——"

The slow hot tide rose to Will Webb's throat, thickening utterance. "That Lawrence! A big noise about nothing. If he hadn't had rich ancestors he'd be selling dress-goods in a department store! Why should we have that goof to dinner?"

For the first time in two years his wife looked like a stranger as she stood in the kitchen doorway. "Of course, *you've* no reason to like Tom—he only introduced you to me!" she said witheringly. "Maybe I've no reason to be grateful to him for that, either! I was doing well with my dancing. I might have had my name in electric lights on Broadway by now, instead of *this*——" her scornful gesture brought out every scratch in the instalment furniture, every spot on the ugly wall-paper.

Mary's hands—he saw heart-sickly, were reddened and roughened with housework, with a blister on one finger that meant a hot coffee-pot; and, because it hurt him to see them and to think of Natalie's cool, white ones, he answered her bitterly. They had quarreled before over little foolish things—and made up with tears and kisses. This time there was no divinely silly ceremony of reconciliation. They were coldly polite to each other during the two days that intervened before the dinner-party, and politeness between married people is a very bad sign.

Of course, it *was* unfortunate, in view of the half-dozen teaspoons, that Will's friend, Sam Clark—a bachelor with a comic-supplement sense of humor—should drop in just before dinner, when Mary was trying to arrange two oysters in each cocktail glass so that they would look like four. And, when the bell rang again and Mary's mother, a widow from Brooklyn, came in for a Sunday surprise visit and hugged her daughter and son-in-law with affectionately creaking stays, Will had a sinking sensation of domestic crisis.

"A pound of steak for six people!" Mary whispered fiercely as he added the telephone stool to the miscellaneous circle of chairs. "If that Sam Clark tells any limericks or does that trick with matches and a glass of water, I'll *scream!* We'll have to open a can of salmon. Oh, well, what's the difference! After they've climbed those four flights of stairs by the garbage pails, everybody will know we're poor!"

"Dont worry, Hon!" Will whispered back, "they wont know what they're eating with the Wonder in his cradle beside us. And if Sam starts to ask a riddle, I'll just quietly kill him——"

But his most determined efforts at cheeriness could not save the day. Afterward, looking drearily back and reviewing it from the beginning, Will could not see how he had been to blame. Of course, Natalie's greeting of him *had* been rather warm, but when he had tried to explain to Mary in the kitchen, when he was carrying out the soup plates, that they were old friends, she had only sniffed and answered cattily, "*She* certainly is an *old* friend!"

THE CAST

Will Webb	*Richard Barthelmess*
Mary Lane	*Mary Hay*
Natalie Woods	*Catherine Wilson*
Tom Lawrence	*Clifton Webb*
Sam Clark	*Francis Conlon*
Mrs. Lane	*Bijou Fernandez*

"Dont worry, hon," Will whispered, "if Sam starts to ask anyone a riddle, I'll just quietly kill him"

The only thing Will wanted, with a simple, earnest yearning, was to roll up his sleeves and punch Tom Lawrence's long, thin nose

As for the outrageous way that Tom Lawrence had held Mary's hand and smirked down at her, why what man *wouldn't* have been angry? And her explanation—in the kitchen, while she was trying to divide the dessert into six portions instead of four, that Tom had known her for years, was no excuse at all!

Sam Clark had entertained the company with what he described as some hot screams from a vaudeville show he had been to the night before; Mrs. Lamb had insisted on telling Mary the symptoms of an elderly aunt, as detailed in a letter she had received; Tom Lawrence had conversed in undertones with the hostess, while the host wondered morosely why men with small black mustaches were allowed by law to live. Natalie's behavior was perfect. She cooed to the baby, listened sympathetically to the symptoms, laughed at the gags, and seemed to be tactfully trying to put them all at their ease. But Will did not want to be put at his ease. He wanted, with a simple, earnest yearning, to punch Tom Lawrence's long, thin nose.

It was a triumph for civilization that, when Mary announced over the after-dinner coffee that Tom was going to give her a part in his new play, Will Webb did not obey that impulse.

"But you *cant*," he had said stupidly, "Mary, you *cant*."

"And why cant I?" Mary had flamed; "I'm wasting myself, washing dishes when I might be an artist!" There were quotation marks around the last part. He could hear Tom Lawrence whispering them into her small, pink ear—the ear he liked to kiss, warm under her brown bob.

"But your home—the baby!" he had said with the desperate sensation of speaking against the roar of many voices, the modern mob that shouted about women's rights to self-expression. "You're *—married!* You're my wife! I—*I—wont have it——*"

Sitting here in the empty flat now, with the Wonder whimpering near by, Will had the feeling that he must look like the husband in a Sunday comic of the Katzen Dogs Family. She had made him cheap, ridiculous, jumping up that melodramatic way and saying she was going to a rehearsal that very afternoon. He would have looked cheaper, more ridiculous, if he had tried to stop her.

Of course, Mother Lamb had gone with them, but Natalie had patted his hand as she followed them out, with a sympathy he was helpless to resent, and even Sam Clark had tried tactlessly to condole with him. "Well, it's the first hundred years, y' know! If you want to get drunk and forget you're married, I might be able to find a drop of something illegal over at my digs!"

Will looked about him, dazedly. He could not remember seeing the apartment without Mary in it, and it seemed unfamiliar and cheerless with the crumbs of the unsuccessful dinner still on the table and Mary's little pink-sprigged, bungalow apron flung onto the floor. As he looked dully down at it, head held between big hands, Love pleaded Mary's case. He remembered her as he had first seen her at the amateur performance two years before, a tiny, vivid figure who seemed to dance for very joy. He remembered the miracle it had been when he heard that she loved him, and the sweet wonder of those first months—all the months between. He thought, shaken with remembered agony, of that night when he had paced the hospital waiting-room, waiting for the door to open——

Will had lost his heart to Mary at an amateur performance

"Why *should* she love me?" he

(*Continued on page* 118)

Wide World

Three is NOT a Crowd

When you see "New Toys," the drama of young domestic life in which Mr. and Mrs. Barthelmess play together, you will be amazed at the gusto with which they quarrel on the screen. However, the director will inform you that this perfection was not obtained thru practice off the screen. Dick and Mary had to be rehearsed in the bickering bits over and over again in the studio. And lest the illustrations on the preceding pages may lead you to believe that "New Toys" has few jolly moments, at the left you will find a very close-up which depicts the happy ending of the story. Above, meet Mr. and Mrs. Barthelmess and Miss Mary, snapped specially for you one Sunday morning in their home

Reeling With Laughter

Jimmie Adams attempts to ring the belle of the new Christie comedy, "Smoked Out." Vera Steadman looks doubtful, but we bet on Jimmie

Here's that dough-nutty comedian, Bert Roach, about to punish an innocent glass of nature's greatest food, "the milk from contented cows," in a scene from the Universal comedy, "A Nice Pickle." But you mustn't mix pickles with milk, Bert

What social error is being made by Syd Chaplin (right) in this Christie comedy, "Charley's Aunt?"

It's no use, Farina, they've got you spotted, and Our Gang are all broken out with "Circus Fever" (Pathé-Roach comedy)

Stan Laurel (above) in the F.B.O. comedy, "Somewhere In Wrong," starting on the dog part of the golden rule, "love me, love my dog"

Can you look a chicken in the eye and say "Shoo!" Ralph Graves does the shoo-ing in "Cupid's Boots," a Sennett comedy

Showing Some Scenes from Current Comedies

Which Will Tickle Your Funny-Bone

Andy is all there when it comes to hanging his clothes on a hickory limb, but it doesn't seem to be making much of a hit with Ma Gump. You're in a barrel of trouble, Andy. (Universal Andy Gump comedies)

Hilliard Van and Edna Marian, partners in "Powdered Chickens" (Century). Touch wood, Hilliard. If you can cash all those checks you are wearing, you'll be rich

See the kisses Beth Darlington printed on the Buddy Messenger in "Clear the Way" (Century). He'll buy her an indelible lip-stick p. d. q.

You may think Walter Hiers and Duane Thompson are practising the piano, but they are trying to make that table move, helped by "Good Spirits"

The hero and a court beauty of "Grief in Bagdad," a Fox Monkey comedy

One of the great dates of history is made by "Nero" in this new comedy, of the Hysterical History series

Facts I Can Read in

Norma Shearer

BEING fond of young people, I particularly enjoyed meeting Miss Shearer. She has all the charm of youth; she is impressionable, enthusiastic and very ambitious; with a sweet, affectionate nature and plenty of common sense. With these and her other characteristics she will make a great success.

In reading her character, I find, in the forehead, ability to visualize accurately, to plan and design, and a lack of natural mathematical ability. I see a tendency to fret and worry when things do not go just right, and to take herself and her work seriously. Back of the hair line the language sign is full and developed, showing a ready use of words and excellent conversational powers.

The nose shows a very intuitive person, observing, especially of clothes. A person of quick judgment, one who dislikes petty details, who looks for the reason of things and is fond of having her own way.

Her upper lip indicates a very kind, charitable nature, full of enthusiasm and ardor. I see, too, a love of display and of pretty clothes. The lower lip shows a highly emotional nature, affectionate and loyal in friendship, a great love for children and animals and a patriotic nature. In the parentheses about the mouth are shown integrity, poise and a desire to lead and excel.

The cheeks show good powers of recuperation, a frank open nature, daring, the courage of her convictions and a love of variety, change and travel.

The chin and jaw denote great nervous force rather than physical strength and endurance, much determination, persistency and an independent nature which chafes under restraint. I find a love of beauty, and an affectionate nature strong in her likes and dislikes.

By her hands I know she has an extremely sensitive nature, feels deeply and usually says the right thing at the right time; she is fairly practical and has clever hands that can do all sorts of things. She could pull apart a hat

Lionel Barrymore

MY first thought when reading the face of Lionel Barrymore was, "I wonder why that man is not an artist?" There are all the indications of the artist—the high powers of visualization, the ability to see forms and shapes exactly as they are, the eye for blending color, a good imagination, keen observation and the inspiration

Keystone

combined with the ability to reproduce that which he feels. If he were an artist, his greatest ability would be for doing portraits.

Note the forehead and the pronounced fulness across and above the eyes. This formation is usual in the face of an artist. Of course, some of these characteristics are necessary for his present work. There is a fine mentality represented in the splendid, well-shaped head and broad, high forehead.

In the jaw, I find executive ability and persistency combined with great physical strength and endurance; a nature which attends to its own business and expects others to do likewise.

In the side of the head above the ears is a lack of fulness which denotes a taciturn nature, which does not waste words and is not given to much talking.

In the shape of his nose, I find a very observant nature, a vivid imagination, constructive ability, and good powers of analysis and concentration. People of this type find it difficult to engage in congenial pursuits. The fulness at the root of the nose denotes a highly individual nature. There is a good development in the location of memory.

In the cheeks are shown industry and intensity.

In the upper lip, I find firmness and a nature which will not communicate personal business and gossip. The lower lip indicates a nature which, when aroused, becomes extremely jealous.

(*Continued on page* 113)

the Faces of the Film Stars

By F. VANCE DE REVERE

Doris Kenyon

GOOD looks, sweetness, and a nice personality are not Miss Kenyon's only assets. She is a very gifted and talented young woman.

In reading her character, I notice first that her face is harmonious. A harmonious face is one in which the temperaments, mental, motive and vital are equally divided, or almost so. You will notice that the distances from the top of the head to the eyebrows, from the eyebrows to the tip of the nose, and from the tip of the nose to the point of the chin, are almost equal. People with this type of face are very versatile and able to fit into almost any vocation. Possessing so many possibilities, it is very difficult for such a person to concentrate continually upon one vocation, tho that is all that is needed for a great success.

The forehead is very high with good breadth, which denotes a splendid mentality. Appreciation of melody and rhythm and the ability to hear sounds accurately are all highly developed. This development, with wide spacing between the eyes and the formation of the nose, indicates musical ability which should be developed to its greatest extent.

Above the eyes I find the ability to visualize correctly, and a great susceptibility to color. In the side of the head back of the hair line, I see a ready use of words, a good vocabulary and this, with other signs, denotes literary ability.

By the shape of her nose I see that she is an intuitive, observing person with a good imagination but lacking in aggression and the instinct of self-protection. She is an easy person to impose upon. Here, too, is shown a dislike for details.

Jack Pickford

LOOKING at Jack Pickford's face, I wonder had he not been the brother of the famous Mary, if he would not have made a greater success. Jack started so young that we are apt to forget that he is still too young to have fully developed his possibilities.

The thing which impresses me most, in his face, is the latent ability; the faculties with which he was born and which he has not yet developed.

I notice first, the line from the metus of the ear to the point of the chin. An unusually long line but lacking in firmness and development, as are most of the faculties in his chin and jaw—a natural enough thing in one of his years. This long line in the jaw, combined with a broad chin, both of which are firm and developed, is found in men of executive ability.

Mr. Pickford has a splendid, well-shaped forehead, showing a good intellect and a mentality quick to grasp and comprehend. He is not a natural student but a person who instinctively gathers knowledge from that which he sees and hears.

There is a fulness above the root of the nose and between the eyes which gives good powers of visualization and an ability to plan and see vividly the mental picture of a thing before it is realized. Over and directly above the iris of the eye is a fulness which denotes great love of color. Such a person is usually a good judge of color combinations, especially in clothes and drapery. The sign for melody and rhythm is well developed, showing a love of dancing and an appreciation of music.

Rahmn

In the nose, I find splendid powers of observation, a distaste for petty details, and a lack of aggressiveness and self-protection.

(*Continued on page* 113)

We Congratulate—

Ourselves, on having discovered these popular stars

Bird

Virginia Brown Faire won the Fame-and-Fortune Beauty Contest of the Brewster Publications in 1919. She has been a featured film player ever since, her latest role being June, in "Friendly Enemies"

Russell Ball

Allene Ray was one of our winners in 1920, and is today considered the foremost serial picture star. She's now in Florida, filming a new Pathé serial

Above, you recognize Clara Bow, our winner of 1921. She's in great demand as a star for flapper rôles. At the right is Mary Astor, Douglas Fairbanks' new leading lady, who was also a winner in 1920

Richee

Whose Hand?

PART IV—*In which the press screams, the haunted house yields a secret, and Margot summons a silent witness from its tomb*

By W. ADOLPHE ROBERTS

(*A syniopsis of Parts I-III will be found on page* 115)

MARGOT sat after luncheon with Gene Valery in the new room she had taken in the house of mystery. It was not merely that the old one seemed a perilous place, where no woman familiar with what had passed there could ever sit, much less sleep, again. But, in addition, the room of the bodiless hand from under the bed, the room the mutilated Stella Ball had so strangely re-entered, was now become public property in a sense. The police laid claim to it, as the principal field of research in a case they chose to insist was neither criminal nor supernatural. It was being visited every few hours by reporters and news photographers. For the moment, the fickle attention of the crowd was concentrated upon it. It was under the limelight as the setting for the latest number in the *Follies of New York*.

So Margot had moved. That she had not left the house altogether was astonishing, a little disturbing, too, to Gene. But she had met his arguments with a cryptic smile, had told him to say nothing more until she was ready to explain herself. He was wise enough to perceive that she must always work out her problems in her own way. The almost incredible boon of her love had been given to him, and in return he was willing to obey her slightest wish.

Two days had passed since Margot had last reported for work at the studio. She and her whole adventure had acquired news value by the midnight arrest of Stella, and she had been well aware of it. But the sensation had broken at too late an hour for the morning papers to act. She had slipped safely away to Astoria before nine o'clock, to be met with the announcement that the screening of *A Toreador's Love* was held up for a few days, possibly for a week. A blunder on the part of the art director had been made the occasion of a revamping of the set, a hysterical movie comedy of errors. Stoner was in a condition of blasphemous wrath. Corinne Delamar, the star, darted acid comments thru the slats of her dressing-room on wheels. The minor members of the cast had been told to get out of the way.

Without a confidential word to anyone, Margot had returned to the city. The head-lines of early afternoon editions had greeted her. Head-lines about herself. Bantering, hateful head-lines: SPOOKS PURSUE FILM BEAUTY—ACTRESS AND COP GET GHOSTLY BURGLAR—MOVIE GIRL REPORTS ROOM HAUNTED. Well, she had anticipated that sort of thing. It could be checked, however. Margot had placed herself at the disposal of all the reporters that called, and within twenty-four hours their stories had sobered down. But it was significant that Stoner, who had tried to bully her into silence, had emphasized his displeasure by neither telephoning nor calling since the matter had reached the press.

Eugene sighed. "You are too deep for me, Margot. I'm afraid I'm not going to be much help to you in this business." "Oh, yes, you are, dear. I'll need masculine support when I challenge the police. And there's a physical job or two I may ask you to tackle"

Illustrations by Edward Ryan

She leaned toward Gene now, her eyebrows puckered.

"Listen, dear," she said. "I've been analyzing our melodramatic problem, and I'm ready to talk it over with you, if you'd care to have me do so."

"You bet I would," he flashed back.

"All right. As I see it, we have to do with a mystery, but a perfectly normal one. It will turn out to be important to students of crime, rather than to the Society for Physical Research. The best detective methods are the surest, in fact, the only methods that will solve it."

"It's in the right hands, then," commented Gene. "Cornelius Hart and his assistants are hot on the trail."

Margot snapped her fingers impatiently. "I wish I shared your good opinion of the police department. Hart seems a bungler to me. He laughed at my story, even

tho it was supported by what the patrolman, Boyle, had seen. The appearance of Stella stirred him to action, of course; but he hasn't known how to make her talk, and his investigation in this house consists of watching for something new to happen. He isn't using his brain."

"I guess I haven't used mine either," murmured Gene. "Wont you set me straight, Margot?"

"Strip the case to its essentials, and we get this: I saw an apparently unattached arm, and the following night Stella Ball entered with *her* arm missing to the elbow. I believe there is a connection between the two things."

A cold shudder passed down the cameraman's spine. "Oh, Lord!" he breathed. "That sounds like an admission of the spook theory you said you'd rejected. Sounds as if she'd sent her arm ahead of her. You cant mean it."

Margot pierced him with a level, speculative gaze. "No, I dont mean just that," she said. "But, remember, the hand found it important to put out lights on the floor. Stella had lived in the same room. She might, in the past, have penetrated its secret. The other night, she may have wanted either to help or to thwart the hand."

"In dealing with the lights?" gasped Gene.

"Not necessarily. But I reason in a stubbornly logical way, and until I am forced to, I refuse to tag the easy label of coincidence onto a sequence of odd happenings. I contend that the hand has a living owner, and that he and Stella were after something in the room of which they both had knowledge."

"What were they after?"

"I am not ready to say yet. But the flames on the carpet will probably prove to have a lot to do with it, and so will the fact of Stella's being armless."

Eugene sighed. "You are too deep for me, Margot. I'm afraid I'm not going to be of much help to you in this business."

"Oh, yes, you are, dear! I'll need masculine moral support when I challenge the police. And there's a physical job or two I may ask you to tackle."

"Call on me for anything of that kind," he said, brightening.

"Good. Now, let's take up the next question that Mr. Hart scorns to consider. The quick and complete vanishing of the arm after it had appeared, first to me and then to Boyle, argues the existence of a hiding-place for the arm's body."

"But haven't we all searched for such a place? Searching has been the chief thing the police have done. You cant think any possibility in the room has been overlooked."

"Of course, I think it. No finding a thing the first, or even the twentieth time, one looks for it, is no proof that it isn't there. You ought to know that, if you've ever lost a coin or dropped one of your collar buttons."

"But where, Margot—where could a man have hidden?" demanded Gene, amazed. "Between the spring and the mattress of your bed?"

"No. I'd have felt it if he'd crawled up there. Besides, Quinlan checked up on that. He almost broke his nightstick pounding at the bed."

"In the fireplace, then?"

"Silly boy! The fireplace is several feet clear of the bed. The creature could no more have reached it unseen than he could have made the doorway, as Quinlan suggested."

"Where?" he reiterated, his imagination stunned by the restriction to that corner of the room that had been most closely scanned.

"I dont *know*," she answered. "I've only followed the *Sherlock Holmes* method and discarded the escapes that couldn't have been used."

"Until one remained that might have been?"

"Yes."

"Will you show it to me?"

"You and I mustn't tamper with anything, because we're not sure of our ground. It's best to direct the police what to do. But we can take a look now. The possible object of Stella's quest is really the more interesting of the two——"

She was interrupted by a rapping on her door, and the voice of a messenger boy piping, "Telegram!" Eugene hurried to receive the message for her. She tore open the envelope as soon as it was in her hands, then leaned forward in her chair, her gray eyes troubled, her wide, sweet mouth drawn at the corners. "What do you think of this?" she asked, and read aloud:

SEE ME AT THE STUDIO WITHOUT DELAY.

—CORINNE DELAMAR.

"I guess Stoner was right in saying her high-and-mightiness would be mad at your breaking into the newspapers. That would be her only reason for sending for you today. Too bad, dear."

"I guess Stoner set her up to it," retorted Margot, mimicking the jeer in Eugene's voice. "Miss Delamar isn't a bad sort. It never occurs to her to be jealous unless somebody hints it's expected of her."

She went over to the mirror and renewed her make-up for the street. "No time for detective work until I get back," she said over her shoulder. "Now, Gene, will you do this for me: Will you get Hart and his crowd here at five o'clock? Tell that brilliant sleuth of Mayor Hylan's

The police had laid claim to her room. It was being visited every few hours by reporters and news photographers. For the moment the fickle attention of the crowd was centered upon it

that I want to call his attention to new evidence. Argue him, flatter him, into coming. Do it any way you wish, but have him here."

"And you'll really have something for him?" Eugene demanded, his tone one of admiration instead of doubt.

"If my powers of deduction haven't failed me—yes."

"I'll bring Hart, even if I have to blackjack him first and hire a wheelbarrow."

When Margot reached the studio, she tried to slip to the star's dressing-room unnoticed by Stoner. But he was evidently on the watch for her, and cornered her behind the chrome yellow plaster wall of a Spanish farmhouse that formed part of the set.

"You would do it, wouldn't you?" he commented sourly. "You *would* be written up, in spite of what I said."

She shrugged, disdaining to point out that the entry of Stella Ball had taken the initiative out of her hands.

"Miss Delamar is wild," the director continued. "She's going to give you some calling down! She'll likely tell you you're fired."

"Can she do that? I thought you had the power to engage or discharge the members of this cast," replied Margot scathingly. "If what you say is correct, please inform her of my resignation, and I wont have to see her."

"Dont take it in that spirit," he pleaded hastily. "I was going to say I'd be able to calm her down afterwards, no matter what she tells you. But you've got to meet me half-way, Margot. I wont let myself in for a scrap with Corinne Delamar unless you promise me two things."

"And they are?"

"First, cut loose from this haunted house case. I cant stand your being connected with it. I want you to forget it ever happened," he said with remarkable violence of feeling.

"I might conceivably buy my job at that price," she declared, with meditative irony. "What is the other condition?"

"That you marry me, or—or become engaged to me, at least. I'm crazy about you. I cant see myself helping you along while you're running around with Gene Valery, and that's straight."

Never before had he expressed himself more baldly on the subject of his selfish patronage of her career. Margot was furious. "I'd die first," she vowed. "You're the one man in motion pictures I cant even imagine myself marrying."

She turned bruskly from him, and in a moment had reached the door of Miss Delamar's cabin-like dressing-room. Her knock was answered by a sharp, "Come in!" A negro maid edged out of the narrow compartment as Margot entered.

The star was sitting in a wicker chair beside a table strewn with cosmetics, a table with a disproportionately large mirror above it, and flanked by hooks on which were draped a variety of startlingly gaudy Spanish bolero-jackets and shawls. There was no space for a visitor to sit, so Margot stood easily, looking down at Miss Delamar. The latter was very beautiful, the girl admitted to herself with generous enthusiasm. Corinne might be over thirty, but her strange gold-colored eyes, her ivory-pallid cheeks and throat, and her fierce, red pouting lips had all the splendor of youth.

"Miss Anstruther, they say that this wild story about you in the newspapers is the result of a play for publicity. Who are you to take such a liberty, while you have a part supporting me?" The star assuredly wasted no time in getting to the point.

"They say!" repeated Margot softly, her manner perfectly respectful. "Isn't it that Mr. Stoner says?"

"Of course—well?"

The girl did not reply at once. Suddenly she wanted intensely that Corinne Delamar should believe her. She marshalled her thoughts, then with a stern clarity, a note of eloquent conviction, she described all that had occurred to her since the evening she had given the party in her room. She did not attempt to explain anything, she offered no excuses for what she had done, she merely told her story. Corinne's hostility wavered under the test. That the star had actually been thrilled by the odd tale would have been plain to any close observer.

"You put a new complexion upon it," was all she would concede in words, however. "I'll make inquiries and talk to you about it later in the week."

"Thank you," said Margot, and withdrew, smiling.

She found Stoner waiting for her, as she had known he would be.

"Miss Delamar told you to get out—huh?" he flung at her brutally.

"Oh, no! She left that to you."

"Well, the both of you guessed right. You'll find your notice waiting for you in the office." He was almost insane with rage, smarting under the blow to his vanity she had dealt him a few minutes before.

"I anticipated that," she replied, walking toward the stairway.

"And as for Gene Valery, you can tell him he's fired without a notice," he snarled after her.

She moved her right shoulder impatiently, disdaining to answer.

"A Toreador's Love" was held up for a few days, possibly a week. The minor members of the cast had been told to get out of the way

(*Continued on page* 114)

Alice

A Pensive Mary

All the fans will be delighted to know that, for her next picture, Mary Pickford has decided to become again the rags and tatters heroine you adore so deeply. At the right you see Mary trying out her new car. Her mother apparently has sublime faith in daughter's skill as a chauffeur; but Marshall Neilan is praying for a safe journey

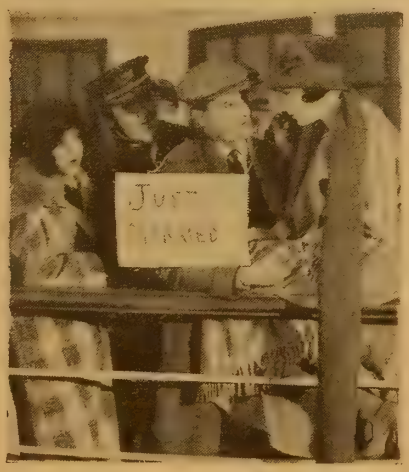
K. O. Rahmn

New Pictures in Brief Review

Selected and Reviewed by LAURENCE REID

***Peter Pan*—Fanciful Drama**

UNDER the spell of the Barriesque charm and the witchery of Betty Bronson's portrayal of the title-rôle, this picture is destined to create responsive appeal everywhere. Miss Bronson makes Peter a figure of boyish abandon. She *is* a living symbol of the spirit of eternal youth—just as Barrie painted the character.—*Paramount.*



***Argentine Love*—Romantic Drama**

PARAMOUNT has lavished some of its choicest treasure on this Ibañez story. Direction by Alan Dwan, Bebe Daniels the star, costly settings—rich contributions, but they are impotent to bring life to a commonplace story about a Latin beauty who loves an American engineer against her father's wishes and, of course, marries him.—*Paramount.*

***So Big*—Romantic Drama**

CONSCIENTIOUS interpreters have transferred Edna Ferber's lovely novel to the screen. They have achieved the mood, if not the fire, of the original story.

The inspirational quality is not absent, for Colleen Moore's Selina glows with vitality. Sensitive and appealing, Miss Moore triumphs in a moving story.—*First National.*

***A Lost Lady*—Romantic Drama**

SEVERAL fine dramatic moments give substance and appeal to this screen version of Willa Cather's novel. The outstanding feature is the acting of Irene Rich as Marian Forrester, who quits her worshipful but elderly husband in a search for romance.

It is a faithful transcription of the novel, and splendidly acted.—*Warner Bros.*

***The Salvation Hunters*—Drama**

THE picture which brought fame overnight to its director, Josef von Sternberg, is on the theme of self-redemption of a group of characters who climb up in the social scale after freeing themselves from sense of self-inferiority. The characters seem overaccented, but it is wondrously simple and interesting in treatment.—*United Artists.*

***East of Suez*—Melodrama**

SOMETHING of a "come-down" for Pola Negri. On the stage Somerset Maugham's play carried a real dramatic flavor but in the screen version nothing ever seems to develop. It is keyed in a morbid pitch and the action becomes often commonplace. The high lights are found in the details and atmosphere—and Negri is always colorful.—*Paramount.*

***Bad Company*—Romantic Drama**

A VARIATION of the theme about the woman who goes to her rival to plead with her to give up her husband—tho in this case the husband is a brother. It has a mystery flourish at the start but soon settles into a conventional groove. Madge Kennedy plays the actress who steals the will to prevent her brother from squandering his money on the temptress, who is exposed at the crucial moment. Pleasing, even if it carries little surprise.—*Associated Exhibitors.*

***A Thief in Paradise*—Melodrama**

THE Fitzmaurice flair for contriving an atmosphere of sumptuousness finds a splendid medium for its expression in this vivid society melodrama about a pair of nobodies making their way among the fashionable and wealthy of San Francisco.

It is a substantial pageant of gorgeous scenes, exciting melodrama, and fine acting, all blended skilfully in a stimulating and interesting screen play. Ronald Colman scores at the head of a superior cast.—*First National.*

***The Lighthouse by the Sea*—Melodrama**

IT will probably be said that Rin-Tin-Tin, the canine star, is the saving grace of this picture, but, all things considered, he doesn't seem to be so "apart" from the action as is usually revealed in dog stories. It's an old-time melodrama by Owen Davis. The figures are orthodox, but the dog is a novelty. And it moves with good speed and lively incident around a blind lighthouse keeper and his daughter who prevent bootleggers from defying the law.—*Warner Bros.*

***The Deadwood Coach*—Western Melodrama**

WE would call this Tom Mix's most elaborate picture. It takes him out of semi-humorous Western rôles and places him in a dyed-in-the-wool melodrama of the plains. He becomes a good-bad man—an outlaw seeking vengeance against the man who killed his father. It is vivid and colorful; packed with tense action, stage-coach hold-ups, daring rescues and quaint comedy.

The star displays his horsemanship and a quick trigger finger. A vigorous yarn carrying a wealth of thrills.—*Fox.*

***So This Is Marriage*—Comedy Drama**

THRU skilful handling of an obvious type of triangle, this picture enters the rank of intelligent entertainment. No ruts are followed. The triangle of the quarrelsome occupants of the lavish love nest and the man who lives on a floor below is treated with plenty of sparkle.

The climax brings a reconciliation, but it never irritates as a convenient way out for the conflict. The acting is deftly expressed by Conrad Nagel, Eleanor Boardman and Lew Cody.—*First National.*

***The Dancers*—Drama**

CONTRASTS and conflicts are generously shaken up in this picture, which places it on a par with the stage version. It shows the results of worshiping the false god of Jazz. It brings on tragic consequences for a girl who is reunited to her lover after a long absence. He had left London for the Argentine—and there is romantic conflict when the fair Argentinean feels that she has lost him forever. But the English girl takes poison and there is a happy embrace under a soft Argentinean moon.—*Fox.*

The Dixie Handicap— Romantic Drama

IN this Kentucky race-track story the director refrains from having the harassed heroine don the colors and ride the mount under the wire a winner. In this respect the picture is different. There is good color, appropriate atmosphere—and a cameo characterization by Frank Keenan as the Kentucky judge (not a colonel this time) who beams with happiness when his colt wins the derby.

It is an enjoyable romantic drama—never taken too seriously, but which is treated with some reality.—*Metro-Goldwyn.*

Frivolous Sal—Melodrama

SEVERAL fine scenes of the open spaces are caught in this picture—which do much in making the action seem more graphic. It is a story of a Broadway actor who, finding himself in the atmosphere of a mining camp when his show is stranded, becomes enamored of a dance-hall queen. There are some flashes of human interest and pathos. There are thrills, too—especially a fight in an aerial tram. It's straight-from-the-shoulder type of melodrama and made interesting thru its thrills and action. A lively picture.—*First National.*

The Narrow Street—Light Comedy

CARRYING quaint humor which never leaves its groove, sustaining the interest with its clever characterizations, this picture earns a strip of blue ribbon thru its naturalness and fine treatment. The story is about a timid youth who develops courage after facing romance. He is bearded in his den by a spirited girl and goes thru a metamorphosis that changes him from a lamb into a lion.

Matt Moore is an ideal choice as the youth. A mellow picture acted and directed in just the right vein.—*Warner Bros.*

Barriers Burned Away— Melodrama

HERE is screen melodrama at its very best. The E. P. Roe romance of the Chicago fire lives luminously in a series of stirring episodes, rife with atmosphere and sparkling with romance, color and action. There is also a spectacular quality introduced in the reproduction of the fire scenes. There is an arresting romance centering about a social light and his light-o'-love, a flower blooming in the lowlands of Chicago's social structure in the 1870's.—*Associated Exhibitors.*

Locked Doors—Drama

AN interesting presentation of a familiar theme is afforded by this latest effort of William de Mille. It is an original story about youth married to age, with the usual complications of another love developing and the unusual outcome in which the husband gracefully steps aside to free his wife.

The intelligent work of the director is enhanced by the acting of Betty Compson and an excellent cast. It is a mature and absorbing play.—*Paramount.*

Playthings of Desire—Drama

A SINCERE and competent presentation of a highly conventional, tho well-constructed, society melodrama is here furnished by the Jans organization. It is a play dealing with a young woman married to a faithless man whose vices lead to his own destruction and free the woman. She finds happiness in a second marital venture.

Estelle Taylor and Mahlon Hamilton head a cast of popular players. It holds the interest thruout.—*Jans.*

***Ports of Call*—Drama**

THE old theme of the cast-out youth who drifts to the South Seas and overcomes his cowardice thru brushing up against realities and romance is expressed again here. It seems colorless and more is expected from the story. The situations are convenient, tho there are moments of vividness as the youth fights his way to the top. Edmund Lowe is not the ideal choice for this rôle—and he fails to inject sufficient spirit to make it real. It appears far-fetched at times. Just fair.—*Fox.*

***Troubles of a Bride*—Comedy Melodrama**

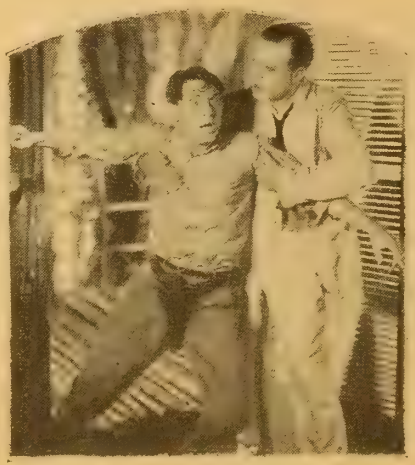
BY poking fun at the old-fashioned melodramas thru placing the heroine in a series of daring escapades, the sponsors of this picture have turned out a fairly creditable work. It is nothing to make a fuss over, but due to its speed and melodramatic high jinks engineered by a bad, bold villain determined to bring out the hero's and heroine's love for one another, it becomes fairly entertaining. Pleasant hokum this. The cast works easily in putting it over—especially Alan Hale.—*Fox.*

***Tomorrow's Love*—Comedy Drama**

A LIGHT bit of matrimonial fluff. There are no "scenes" in the sense that domestic quarrels are "scenes." The wife simply becomes provoked with her husband and refusing to listen to grandma's wise entreaties wins an interlocutory decree of divorce. In the end she realizes her error—and then there is a mad race to prevent hubbie's marriage with some mercenary creature. The clever titles, the breezy incident—and the poise of the players make it enjoyable.—*Paramount.*

***The Wife of the Centaur*—Drama**

THERE isn't so much to this eternal triangle concerning a young visionary novelist who leaves his wife to hop off to his erstwhile sweetheart. He had tired of the gay life before his matrimonial experience — which accounted for his settling down. There is little surprise here—and very little humor. And humor is needed in triangle stories to make them appear half-way human. John Gilbert tries to make this modern centaur convincing, which is rather something of a task.—*Metro-Goldwyn.*



***If I Marry Again*—Drama**

GILBERT FRANKAU'S story serves as the basis of a successful screen play. There is color in its scenes and a number of telling dramatic moments have been wrought from the material, but the play lacks pace, a condition due to the excessive length of many episodes. It ought to be generously cut.

The locale is San Francisco and an island in the Pacific. Doris Kenyon is charming and is splendid as the woman whose father-in-law will not accept her. —*First National.*

***In Love with Love*—Farce Comedy**

ANOTHER adaptation of a stage play becomes in its screen shape a fair-to-middlin' comedy. It lives up to its title—in that the central character is in love with love. She has three suitors and naturally responds to the most manly of the trio. For the purposes of shedding conflict, this youth appears almost stupid in not realizing which way the wind is blowing. The other suitors are conventional types—one being an irritating bore, another a sort of romantic boob. Has romantic appeal.—*Fox.*

Richee

They've Just Received the Degree of M. R. S.

Wedding-bells have been pealing overtime in Hollywood this past winter. Marie Prevost and Kenneth Harlan started it; then Betty Compson and James Cruze, her director, decided to have the bells ring out a special tune for them. And they've lived happily ever since in a beautiful home near Los Angeles

Henry Waxman

At the left, you see the pair that followed the example of the Cruzes. A minister in Seattle, Washington, conferred the degree of M. R. S. on Miss Tove Janson, and when Monte took his bride to her new home in Beverly Hills, his friends serenaded them with a special syncopated song: "Those Happily Married Blues"

Confidences Off-Screen

By W. Adolphe Roberts

Nice Norma and a Star Who Likes Cats

THE readers of these confidential pages must often have wondered which of the great women stars it would be nicest to know off-screen? Which of them brings the maximum of charm to ordinary social contacts? Which, in short, is the most human and likable?

Having raised the question, I must not let it go unanswered.

But right here discretion bids me drop the superlative degree. I'll merely say that Norma Talmadge is a very charming person, indeed. If her fans could meet her in the flesh, they would adore her doubly. And if the rest of the public could be given the same privilege—why, they'd all become Norma fans.

The day I was presented to her, she was in her jolliest mood. With *The Lady* just completed, she had come on from the Coast, to shop in New York and then sail for a two months' holiday in Europe.

"What are your plans for abroad?" I asked.

"Did you ever hear of the chauffeur who was given a holiday, and spent it riding in taxicabs?" she countered.

"Yes, but——"

Her eyes danced. "Well, my chief plan for abroad is to go down to Rome and watch the American motion-picture companies there. Cant keep away from my own game, but expect to get a special kick out of seeing the other fellows do the work."

Malice, the above remark notwithstanding, has no part in sweet Norma Talmadge's make-up. She soon confessed that she would give very little time to sicking on the poor toilers in *Ben Hur*, etc. There were so many picturesque spots she'd want to revisit in Paris, so many in London. And only two months in which to do it all.

"But if you want a travelog, I'll deliver it when I get back," she said. "Let's go to a concert now!"

We went to a concert. And sitting with Norma in a ballroom at the Plaza, while D'Alvarez and Hidalgo sang, I discovered that she was passionately fond of music.

Spanish measures delight her most. The flaming tempo, the emotional ardor, which are inseparable from them, touch deep chords in her nature. Whenever she has played Spanish rôles in motion pictures, by the way, she has been strikingly successful. It is to be hoped that she will follow the urge of her temperament and do more of them.

She spoke with admiration of Raquel Meller, the Barcelona singer who has been the rage in Paris for three years, and whom she had met on a former visit. We also discussed the merits of many *flamenco* dancers.

But, like all nice things, the interview had to come to an end. She told me, as we parted, that she would be back in Hollywood to begin her next picture early in March. Buchowetzki had been engaged to direct it, tho the title has not yet been chosen.

Apeda

Antonio Moreno and I stood up together, and dared the photographer to do his worst

Antonio Moreno Is Camera Shy

YOU'D scarcely believe it, after seeing his smiling countenance pictured hundreds and hundreds of times—but Antonio Moreno is wary of the camera. He mistrusts photographers. There are all sorts of things he'd rather do than pose.

Dont be worried, however. The screen is in no danger of losing one of its most attractive heroes. Moreno's animosity is not directed against the man who operates a motion-picture camera. He likes being "shot" for the films, because then he is practising his art and feels perfectly at home.

It's the portrait photographer against whom Moreno nurses a grudge.

© Albin

Norma Talmadge is passionately fond of Spanish music and Spanish dancing

He gave me an appointment the other day at a studio, where stills of him were being made. It struck me as a tame, if sometimes necessary, occupation for a star and, innocently enough, I asked him whether he enjoyed it.

"Anything but!" he vowed feelingly. "I like to be natural, and I fall into the hands of a tyrant, worse than any director you ever met. He pushes me into a chair and says, 'Moreno, look pleasant!' or 'Moreno, keep your eyes on this apple, and think of the most noble deed in history!' He stalks in behind me, grabs my arm and arranges it at some queer angle. He punches me in the small of the back, and makes me crook my knee at the same time. He jumps from one side of the studio to the other, and when I begin to get really scared for fear he's going out of his wits, he shouts, 'Hold it!' and makes a picture."

"You aren't trying to tell me that all photographers behave like that?"

"Some of them are worse. I knew one in Los Angeles who, in addition to all the other monkey business, kept a phonograph grinding away at melancholy Russian tunes. He said that would create the proper soulful mood."

"Well, well, you certainly surprise me," I remarked. "No one would guess from your studio portraits that they caused you such misery."

He hadn't for a moment ceased smiling, and now he winked. "Come along, and try it yourself," he suggested. "We'll stand up together and dare the photographer to do his worst."

The test proved to be quite bearable. But, joking apart, Antonio Moreno, along with most other screen players, is restless under the demands of formal posing. Their temperament and training predispose them to action, especially in pictures.

Philosopher and Cat-Lover

THE press-agents dote on saying of Milton Sills that he was once a college professor, that he came to the screen from a chair of psychology. I believed the story myself until I chatted with him between shots at First National's new Eastern studio. The latter, by the way, is the celebrated old Biograph studio in the Bronx, remade.

"I had a fellowship in psychology at the University of Chicago," he told me, taking one of his favorite stained briars from between his teeth and smiling good-naturedly. "That was very far from being a teacher. It was my privilege humbly to attend lectures by the great master, John Dewey, and by James R. Angell, the present President of Yale, both of whom were on the faculty of Chicago then. William James was also a visiting professor. Their influence upon me was profound.

"I have never lost my interest in the subject. I follow the magazines devoted to it, and when a new authority appears I study his theory. If that's being a highbrow—all right! But I assure you I have other hobbies."

Mr. Sills confessed, for instance, that he was extremely fond of cats. The gorgeous Angora you see him caressing on this page is the most valuable in the State of California. He has insured it for two thousand seven hundred dollars or three hundred dollars for each of its nine lives.

He is also a lover of flowers. The garden of his home near Los Angeles is considered a show place by horticulturists. It is one of his pleasures to work in it.

I found Milton Sills a fascinating talker. The man knows and loves literature, a thing that cannot be said of many motion picture stars. We quoted favorite passages of poetry to each other, and discovered a mutual enthusiasm for Keats as the prince of lyric poets.

(*Cont'd on page* 110)

Wide World

Give Milton Sills his gorgeous Angora cat and a well-cured briar, and he's willing to forget pictures for a while

Here Are Four Great Stars

Universal Pictures Corporation has just completed an enthralling mystery picture, "The Phantom of the Opera," from a novel by the Frenchman, Gaston Leroux, one of the masters of the mystery story. The action takes place in the Paris Opera House, and in the catacombs beneath, those weird underground passages that wind and twist for miles. The Phantom is played by that Great Villain, Lon Chaney; Mary Philbin is Christine, the opera-singer. Norman Kerry, as Count Raoul de Chagny, makes a handsome lover, and Arthur Edmund Carewe, "The Persian," adds to the intensity and mystery of the plot. Incidentally, five thousand extras do their bit, as well as several other actors of prominence. You will have all the thrills you hope for; murders are committed, people are drowned, and terror reigns supreme. When you go to see "The Phantom of the Opera," wear plenty of bandoline, or whatever it is that keeps hair from standing on end

Schellenberg

Mary Philbin, as Christine, the temperamental opera-singer, in one of the rare moments of calm in a very exciting picture. Below: "The Persian," knowing some of the dread secrets of the unspeakable Phantom, warns the lovers

Above is Lon Chaney as The Phantom, the man who was so repulsive to look at that he wore a mask in public. Lon's make-up in this picture is a triumph of all that is repellent

You'll See In New Rôles

The picture is woven about a fearsome being who lives in the catacombs under the Opera House. Because of his sudden appearances and disappearances among the opera company, he is called The Phantom. The opera house is full of trap-doors and secret panels of his devising. He falls in love with Christine, who has made a huge success singing Marguerite in the opera "Faust." One evening, prowling about between the hollow walls of the opera house, he hears her talking to her lover, Count Raoul, and, wild with jealousy, kidnaps her. Taking her down, thru five floors of cellars, he holds her a horrified prisoner in the heart of his lair. She escapes and meets her lover, only to be recaptured by the supernatural power of The Phantom. We refuse to tell you what happens next. Tho our disclosure couldn't spoil one bit of the picture, it might spoil one bit of one of the many thrills you'll get

Schellenberg

Norman Kerry is handsomer and more romantic looking than ever as Count Raoul de Chagny. Below, the dramatic scene in which The Phantom kidnaps Christine

For her rôle of Marguerite, Mary Philbin has to wear a golden wig, which seems to change her entire personality. Which Mary do you prefer—the blonde or the brunette?

That's Out

Keen Comment by Tamar Lane

Illustrated by Harry Taskey

Is "Scaramouche" the Year's Best Film?

SABATINI'S novel, *Scaramouche*, has been awarded the $10,000 prize offered by Adolph Zukor for the story which made the best motion picture of the 1923-24 season.

The writer thoroly disagrees with the judges' decision, if it means anything to anybody. *Scaramouche* was an entertaining film, but it cannot possibly be rated as a particularly good example of silent drama. Even Rex Ingram, we wager, will be surprised at the award.

Now that ring champions are becoming movie actors, it should be made a foul to hit a man above the neck

There are a number of photoplays which should have received première honors over *Scaramouche*. We would like to hear from readers in regard to what they think of the Zukor award, and as to what film, in their estimation, should have been given the $10,000 prize.

Remember, an award of this character should not be given to a film which was merely the most entertaining, but to the film which is the finest example of the sort of silent drama that producers should seek to emulate for the advancement of the photoplay art.

Now, send in your selections!

New Rules for Prize-Fighters

ACCORDING to Montague Glass, whom we consider America's foremost humorist, all championship prize-fights in the future will be held under the rules of a new Moving Picture Manufacturers Association, which will make it a foul to hit a man above the neck. Now that ring champions are becoming movie actors, the film producers cant be too strict in safeguarding the good looks of their fighter-stars.

As Glass writes it thru his character, Morris Perlmutter: "Take this here Jack Dempsey, for instance, I seen him in a picture the other day where there must have been as many as forty or fifty close-ups of him measuring at the least thirty square feet. If that feller got even so much as a split lip in a prize-fight, it would bust his moving-picture contract."

Everything in Its Proper Place

A YOUNG fellow from the East arrived in Hollywood recently and tried to get an extra job in some drawing-room scenes in the films merely because he had the proper wardrobe and had mingled with New York's Four Hundred.

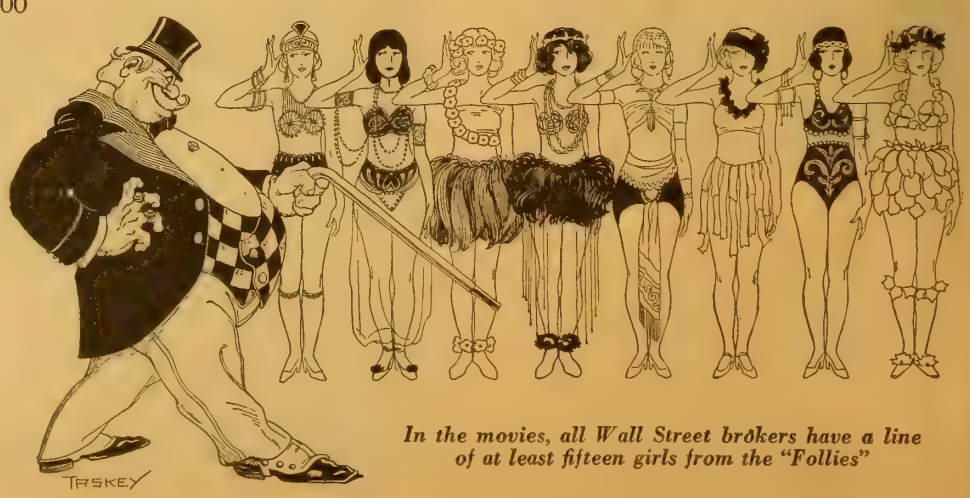
The casting directors quickly told him where to get off at and cast him as a lumberjack in a story of the Northwest.

The Movie Credo

ALL Wall Street brokers have a line of at least fifteen girls from the *Follies*. He will throw champagne parties for them every night and a trick dancer will come out of the center of the table and everyone will try to pull her off.

The engineer always sits on his horse at the top of a hill and overlooks the new dam. It invariably turns out that he has put cheap concrete in it and it bursts and we have the old reliable flood scene.

(*Continued on page* 96)



In the movies, all Wall Street brokers have a line of at least fifteen girls from the "Follies"

Gloria Swanson Greets You From Her Drawing-room in Paris

It was in this drawing-room that she said "Yes" to the Marquis Henri de la Falaise, whom she married on January 28th of this year. Gloria has had a perfect orgy of shopping since she's been in Paris. And she indulges in a fit of conscience whenever she thinks of the customs officers lying in wait for her on this side, and goes about her apartment wringing her hands and wailing: "Oh dear, what will the duty be." The gown she's wearing in these pictures is of black satin, almost with the luster of patent leather; and its only decoration is an elaborate buckle of beautifully cut crystal. Note the length of the skirt, if you please, and the sleeves—ankle-length and knuckle-length seems to be the Paris dictum for early spring

Kadel & Herbert

Gloria's bob will bear watching, too. Just a suspicion of sleekness, just a hint of wave, just a half-measure bang. She's hard at work on her new picture "The Coast of Folly." We probably wont see her in person until summer, but we'll see her as Mme. Sans-Gêne very soon

Me and My Dog

Special Stories by the Stars and Special Pictures of Them With Their Pets

At the left is Rudolph Valentino with his police dog, Drusus; below, he's carrying on a conversation with his Italian mastiff, Shaiton

Abbé

HAVE three dogs," says Rudolph Valentino, two Italian mastiffs and a police dog. The mastiffs are named Shaiton (Arab for Satan) and Shila.

The mastiffs resemble bulldogs except that they are larger and their legs are not so bowed. Their history is particularly interesting. From the eleventh to the thirteenth centuries these dogs were used in battle. They were equipped with a heavy coat of mail and with a long spike on the head. They were sent out to harass cavalry by jabbing the spikes into the horses' stomachs.

"The police dog is named Drusus von Amalienhurst and has a long pedigree. He answers to the name of Drusus.

"The Italian mastiff is truly a one-man dog. He makes up to no one besides his master. He is calm and staunch, but is submissive to his master. He is not so intelligent as the police dog, but once he has learned a thing he never forgets it. The police dog is more demonstrative of affection, but not so much to be trusted. The mastiff has a very fine sense of justice. He will take punishment docilely if he has been caught doing wrong, but if he feels that the punishment is unjust, he resents it and will growl and show his teeth."

Whiskers is the best friend and playmate I ever had," says Charles Ray. "He makes me laugh when I'm depressed; and really talks to me when I am lonely"

"THE best friend I ever had—or have," Charles Ray says, "is a funny-looking little wire-haired fox-terrier.

"He has passed the final test of friendship; he doesn't mind having his whiskers laughed at. In fact, that's his name—Whiskers.

"No matter how blue or depressed I get, I never have been able to look at that dog without a grin.

"Our acquaintance began in a manner distinctly unflattering to him. I was making a comedy in which I needed a rag-tag, back-alley mongrel dog. I went down to a dog doctor I knew, intending to enlist his services. In the middle of his front walk I saw this dog. He looked at me in his solemn way, and I simply

Neal Burns and his pal, Blitz

let out one yell of laughter.

"I never had seen a wire-haired fox-terrier before and I hadn't an idea but that Whiskers was a mongrel in whose blood were all the races, brands and breeds of dog that ever lived in the world. It was his funny whiskers which made a hit with me. They stood out from his solemn face like the Dundrearys of a comic-page butler.

"I told the doctor to get some boy to send him around to the studio next day. I added carelessly, that if there was anything to pay, to send the bill with the boy.

"When the boy and the dog and the bill arrived, I found that I had cruelly misjudged the ancestry of Whiskers. He was a thorobred with a pedigree a yard long. And the bill was $250.

"I think I gulped a little at the bill; which fact I trust that no one will ever tell Whiskers. I had intended to get rid of him after using him in the picture, but long before the picture was over, Whiskers and I were true friends for life.

"In the rough and tumble of a picture career, I have had experiences in which there wasn't much joyous laughter. But no matter how low I got in spirit when that solemn-looking little dog, bristling with the awful dignity of those whiskers, came near me, I always had to laugh.

"Whiskers is a great dog and he comes from a great breed. Of all dogs I like wire-haired terriers the best. And Whiskers stands at the head of the breed.

"I have an honest admiration for his character. From Whiskers any one can have cordial, dignified politeness or a fight — whichever you seem to need the most. But, once in a fight, Whiskers will not quit while he can stand and see. To be frank about it, I am proud of the friendship of such a thoroly fine fellow as Whiskers."

Bert Lytell and his friend, Rex

Norman Kerry with Omar, Daisy, and little Von

"EXERCISE is the sure road to health," Norman Kerry declares, "and the first aid to exercise is—dogs!

"Every morning I rise at four and start over the hills with my canine companions. They keep me moving—they're all big and active, and I have to put on many a burst of speed to keep up with them. By six I'm ready for a man-sized breakfast—and so are the dogs.

"Tugging at the chains of a huge St. Bernard and a Great Dane gives an actor plenty of exercise—and once the exercise is started it has to be kept up. They are relentless taskmasters.

"I have some remarkable specimens. There is Barry, the great smooth-haired St. Bernard, brought from the St. Bernard monastery in Switzerland

Buster Collier and his playmate, Pansy

Jack Holt and his guardian angel

We know you'll be pleased to meet Peter Patch. "He's the only dog comedian in the world," says Douglas MacLean. "He could have made even Job laugh at his troubles"

and given to me by Norma Talmadge. He is a massive brute, very intelligent, of enormous strength and tireless energy. Barry tugs at one of the chains on the morning pilgrimage.

"On the other chain tugs Omar, a harlequin Dane, white with great black spots and pointed ears. Omar hails from the Hagenbeck zoos in Hamburg, and was purchased in Europe. In my home in Beverly Hills, I have other dogs, too—a West Highland White, for instance, that is full of clever tricks, a spitz, and two tame wolves, also a huge malamute.

Tom Mix and his co-star, Duke

I have a cat, too—it's the only swimming cat in the world. 'Gus,' the cat, accompanies me every morning when I take my dip in the swimming pool. Ordinarily, cats hate water, but 'Gus' seems to enjoy his plunge immensely.

"Ever since I was a child I have been fond of animals, and my present small menagerie gives me great pleasure, while the walks over the hills do me much good.

"It happened by accident in a way. I had been ill, and was nervous, and found I waked every morning about four and couldn't go to sleep again. So I tried the trick of going to bed at six, getting up when I awoke, and taking a walk. The dogs wanted to come—then I found that my walks in the early dawn with my dogs was doing me good. The nervousness stopped. But now I keep up the system as a health measure—and also because I have to. If I am not ready for that walk, there is a wail from the kennels that awakes half of Beverly Hills—so I have to take the dogs out to stop the neighbors from having me arrested!"

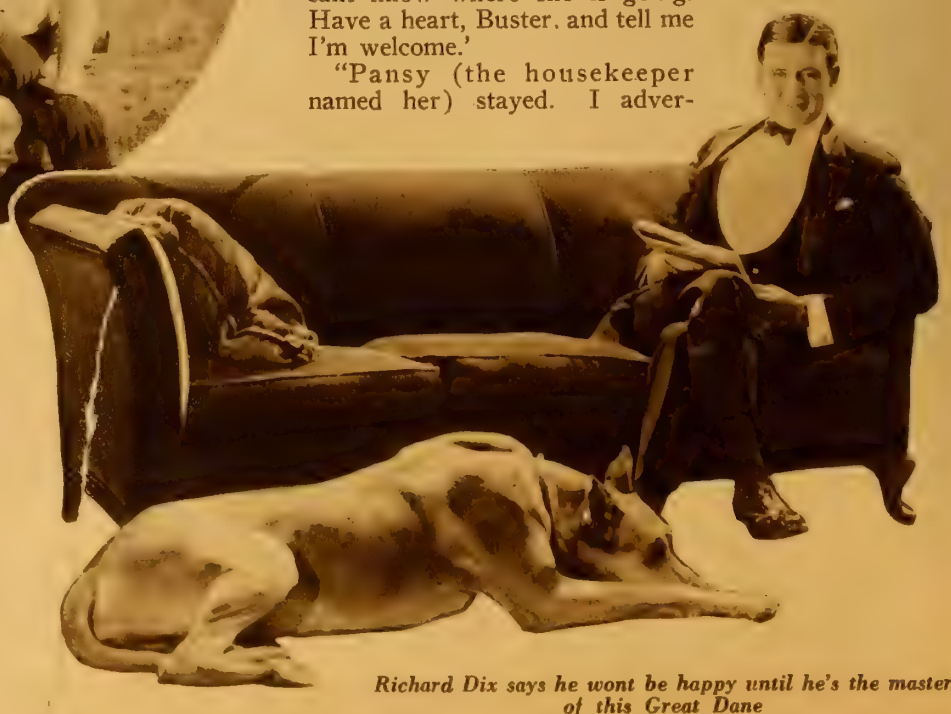
"I NEVER remember," Buster Collier confides, "the time when I didn't have a dog. They all could have qualified for blue ribbons except Pansy. Pansy had so many strains that it would have kept an adding machine busy to have counted them all. Airedale and collie predominated in this dog I am now mourning.

Lloyd Hughes and his beautiful collie

"All my other pets hailed from kennels of a national reputation and were duly purchased or given to me. But Pansy just came, approved of me and stayed to the time of her tragic death. She followed my housekeeper home one night, edged her way into the apartment and greeted me so cordially as if to say:

" 'Now you see how much I like you and how embarrassing it would be if you turned me out on this foggy night when even a dog cant know where she is going. Have a heart, Buster, and tell me I'm welcome.'

"Pansy (the housekeeper named her) stayed. I adver-



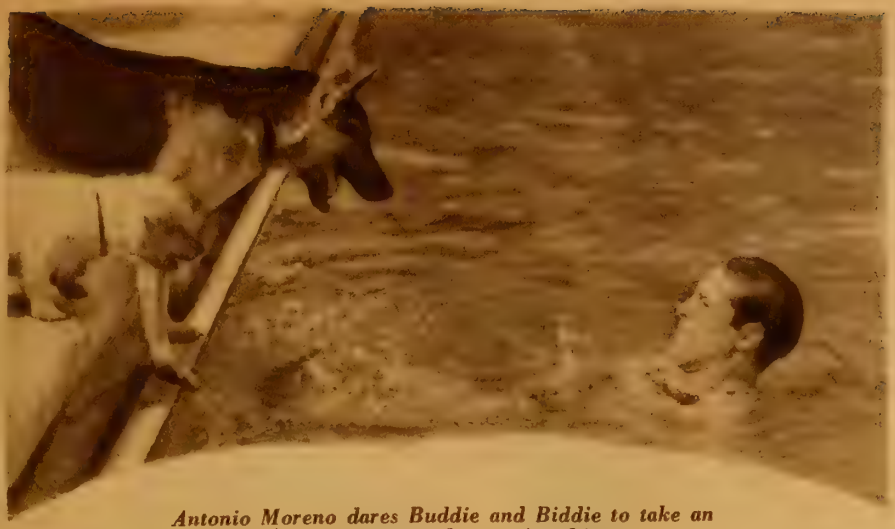
Richard Dix says he wont be happy until he's the master of this Great Dane

tised, but no one replied to my ad, so the dog became a member of the household. While Pansy had no royal blood, she had a royal heart. Her love and admiration for me were boundless. To those who say dogs dont think, I can argue that they certainly do. For, when Pansy understood that she would not be turned out she showed her appreciation in many ways. The most striking became a matter of deep concern with me; for one morning, just as I was leaving for a noon call at a studio, in she trotted with a huge tenderloin steak, dropping it at my feet and looking as if she wanted to say:

"'You've got a profitable guest, Buster. What do you think of this?'

"Three times one week the incident was repeated. Then my housekeeper had to resort to punishment and a severe moral lecture. Pansy ceased being the family provider, but to this day it is a mystery where she got her loot.

"Pansy gave me another bad hour when *The Devil's Cargo* was under production. In this Paramount picture I wear a tall hat. Two were made to order for me and one night when I came home, what was my horror to see nothing left but the rim and hatband! On the floor were countless pieces of felt and Pansy, still engaged in her riotous meal. There was no sleep for me that night, for I saw the whole picture being refilmed. I was at the studio at 7 a. m., altho I had a later call. To make a long story short, some genius brought forth a hat so near like the originals that only a hat expert could tell the difference.



Antonio Moreno dares Buddie and Biddie to take an early morning plunge after him

"Pansy, most human of dogs, is no more. Just as I was leaving my ad, so the ment for one in West Hollywood, and all of us so busy with our packing that we forgot about her, she darted out to the street, and five minutes later was brought in limp and bleeding—the pawn of some fellow who had stepped on the gas. I shall never forget her. My new dog has so much pedigree that comparisons are odious His mother was international champ last year at the Madison Square Garden. His father's ancestry is equally distinguished, but Pansy brought her heart to me, and a faithfulness that will never die as long as memory lasts."

Shaggy, always helps Ben Alexander with his lessons. Below, you'll find Huntley Gordon and Skeesix

Here's Foxy being disciplined by his master, Jack Gilbert

"A DOG, a pipe, and a fireside," John Gilbert sighs happily, "combined, they are a synonym for peace and contentment.

"My pipe, the maker of dreams; the fireside, the crystal globe wherein the dreams are visioned; and my dog, a confidant, without which dreams and visions would be empty.

"No criticism from this friend as I pour into his waiting ears my ambitions

(*Continued on page* 88)

The Lucky Thirteen On

Presenting the Wampas Baby Stars Who

All photographs by
Edwin Bower Hesser

EVERY year, the Wampas (an organization of publicity men) gives a grand ball in Los Angeles at which there are thirteen guests of honor—thirteen girls who look to these lively and prophetic young men like the "comers"—like the probable stars of Tomorrow's fame. Some years, the Wampas has shown uncanny sagacity in seeing the coming of these comets. In 1922, they selected Bessie Love, Colleen Moore, Mary Philbin, Pauline Starke, Lois Wilson, Lila Lee, Claire Windsor, Jacqueline Logan, and Patsy Ruth Miller. Bets are now open as to which baby stars on this year's list are destined for screen immortality

Dorothy Revier is a twenty-year-old San Francisco girl. She is a striking brunette, and has, besides unusual beauty, an elusive, mysterious quality that is rare indeed, and a great asset on the screen

Madeline Hurlock (above) is an Eastern girl, with coal-black hair and strange eyes that sparkle with mischief one moment, and are sad and beguiling the next. Page the rôle of "saucy vampire" for her

Virginia Lee Corbin (right) is only sweet sixteen, but she is the quintessence of baby dollishness—if that's a word. Her eyes are sky-blue, her hair is buttercup-yellow, and her skin is apple-blossom-pink. Here's hoping the color-photography process will really be perfected this year

"Personality" is a word hard to define, but anyway Joan Meredith (above) has it in superabundance. She's a piquant, vivacious brunette

Violet Avon is a perfect "icy blonde"—she should play the English aristocrat to perfection

Betty Arlen, perched upon the high stool at the left, is an eighteen-year-old professional dancer. She's the embodiment of "cuteness" with her mass of chestnut hair, her naturally red cheeks, and her tiny figure

At the right is Evelyn Pierce, a nineteen-year-old dancer who hails from Texas. If Florenz Ziegfeld should have a composite picture made of all his "Follies" girls, it would look just like Evelyn. She has red-brown hair, a cream-colored skin, and a figure of perfect symmetry

We're Asking You:

Did You See?

THE Baby Wampas Stars on pages 64-65? They are there not only because they are so attractive and make such a lovely group to look at; they are really an introduction to a new department.

We are starting a series of beauty experiences and experiments of stars from the film world. If there are any beauty mysteries unknown to the movie folk, we'd just like to know what they are. So watch for this new department each month and see if you dont find it well worth your time.

Were You Surprised?

WHEN you looked inside the covers, did you recognize your friend MOTION PICTURE MAGAZINE? We're all dressed up in brand-new type. Dont you think the stories look lots more interesting and snappy than they did when we used the old style?

You see, this is the time of year when everything and everybody simply *has* to get itself trimmed up. Whether it's a tree going in for a new line of leaves, or a lady buying hats, or a magazine dolling up with a new kind of type—well, it all just goes to show that Spring is here at last!

Had You Realized?

THAT the stars certainly have a hard time disposing of their old clothes? After this month's magazine, with its article on page 32, reaches the "knights of the road," Hollywood will probably be flooded with hopeful hobos who yearn for white collars and pearl-gray spats. Movie people only keep their old costumes when there is some sentiment connected with them, that gives them a real, personal value.

But wouldn't it make you mad if you gave away a set of pretty dresses to gladden the hearts of some young girls who had never had anything beautiful to wear, and then saw those same dresses in a second-hand store the next week? But then, movie people have so many strange experiences that it's a pretty hard matter to surprise them —no matter what happens.

Want To Get Aboard the Limerick Liner?

Three persons are going to win a ten-dollar prize each month. If you want to be one, send in lines to complete these unfinished limericks. Remember that the last line must rhyme with the first two. Copy the four lines of the limericks you are finishing, then add your own last line. No lines will be returned, so do not enclose stamps. Mail your contributions, with name and address, to the Limerick Contest, 175 Duffield St., Brooklyn, N. Y., before April 1st. Send as many as you wish for all three.

A young star named Dorothy Gish,
Being bored with her rôles, made a wish,
That she'd out-vamp, by far,
Naldi, Pringle, La Marr,

— — — — —

You know that young screen star,
Ben Lyon,
Who looks seventeen without tryin,'
Who is such a dear boy,
And the flappers' great joy,

— — — — —

If you could look like Colleen Moore
And have all her pep and allure,
Would you try to be queen
And reign on the screen,

— — — — —

Lost Something?

DID you lose your heart to Ramon Novarro in the galley-slave picture? We did; that's why we're running it. At first we couldn't decide whether to use it or not, as it has been reproduced before. So we took a vote on it among the two hundred women in our organization. Can you guess the answer? One wild, unanimous *"Yes!"* Well, there it is, on page 24. Dont you agree with our voters?

Like It?

WE mean our new Review department. There's all the information about the latest movies, stated so briefly that, no matter how busy you are, you can keep pace with the quickest-moving industry in captivity. It not only tells you the names of new pictures and their stars, but it outlines the plot and gives a short criticism as well.

They're real criticisms, too. If there's a dull movie lurking just around the corner from you, it's our business to see that you receive fair warning. And, if there's something perfectly stunning that you were about to pass up—one glance at the Brief Review and the day is saved.

If you didn't read them thoroly when you were looking thru the book, turn back to page 49, where they start, and make up for lost time.

Speaking of reviews, of course you saw the *Guide to One Hundred Pictures* that begins on page 6. It's a comprehensive census of current pictures with a note as a guide to the type and worth of each movie listed.

Will You Remember?

YOU haven't forgotten the artists' contest, have you? If you like to draw and if you think you'd like to win a prize, why not try your luck? You'll find out just how to go about it on pages 29 and 97.

And, of course, you're going to enter the limerick contest! Everybody has to try for that prize—from grandmother down to the school kids. The details are right here in the middle of this page.

Richee

East Can Be West

We're proving that a Chinese flapper can play an American Indian on the screen as well as she can the part of a gentle lady from China. In the picture to the left you see Anna May Wong in story-book attire as Tiger Lily, the Indian girl who lives in the Never-Never Land, and who belongs to the faithful band that guards Peter Pan's house. Then, Anna May can change completely, as she proves in the picture above, and become the essence of the Orient, silken-clad, and trousered, with her fan, her pot of tea, and the gong to summon her handmaidens. Far be it from this languid and charming lady to do anything for herself! But as an Indian, there's another story. And she looks both parts to perfection, too

On the Camera Coast

Harry Carr's department of news and gossip of the Hollywood picture folk

THE folks in Hollywood had a good chance to take stock of the new Mrs. Charlie Chaplin one night this week. She made her first public appearance at a preview of Brother-in-law Syd Chaplin's new comedy, *Charlie's Aunt* . . . made for the Christie Comedy Company.

The preview was held at the Writers' Club on Sunset Boulevard. Mrs. Charlie came with Mrs. Syd Chaplin. She wore a mink coat which she did not take off during the evening, but underneath which one caught an occasional glimpse of a shimmering white evening gown.

She is very slim and tall and lovely, with a touch of Spanish dignity in her carriage. She left no doubt at all as to what she thinks of the whole Chaplin family. Every time Syd came on the screen, she roared with laughter. She kept saying, over and over again, "Isn't he wonderful: isn't he perfectly wonderful!"

Mrs. Chaplin has taken the reporters into her confidence in a very intimate family affair. She says that a great happiness is in store for Charlie and herself this summer. And they both hope it will be a girl. But if it is a boy, they are going to call it Charles Spencer Chaplin . . . just like father.

© International Newsreel

"Give me a word of four letters beginning with L, that means the greatest thing in the world," begs Maurice Tourneur. "It's Love," cries Anita Stewart. "No," says Bert Lytell, "she's all wrong. It's Luck"

Pauline Starke, go to the head of the class, you're the winner in our Beauty Contest. Any other girl we know would look anything but pretty and cute dressed in those old clothes and with her head swathed in a towel

S-s-sh, dont tell a soul, but the pride of the village, pictured below, is none other than our own dashing Rod La Rocque. You'll see him disguised as a delivery boy in "The Golden Bed"

AND now that we are on the subject of brides, Harold Lloyd thought he had lost his the other day when he rushed into his burning studio and saw Mrs. Lloyd cut off by the flames—penned in a blazing set. Mrs. Lloyd (formerly Mildred Davis) escaped; but not without injury. Some of the glass at the top

Meet his Royal Lowness, the Devil. He's a good friend of Norman Kerry, Douglas Fairbanks and Rupert Julian, as you can see. His earthly name is Alexander Bevani, and his screen début is in "The Phantom of the Opera"

Speaking of His Satanic Majesty, here are two of the actors in his picture "The Devil's Cargo:" Raymond Hatton and "Buster" Collier

of the set broke and fell in a shower when the firemen turned the hose on it. She was cut about the arms.

The Lloyd family are wondering right now, what on earth to do with Miss Gloria Lloyd's Christmas toys. No baby ever had such a Christmas. There was one of each kind of toy ever heard of or invented. The youthful Miss Lloyd stared at her tree with the sagacity befitting a lady of seven months: made a blubbing sound and crawled away in the other direction. Mrs. Lloyd has packed the things away for another Christmas when she is older and not so blasé.

Lloyd is making his last picture under the old Pathé contract. It is a story about a poor boob college boy who was the eleventh substitute on a football team. His next picture will be made for Paramount. He will, however, work at his own studio and will have final authority in every way as to his own comedies.

CHARLEY RAY, with the death of Thomas H. Ince, is going to set up as an independent producer of his own pictures again. His experiment in going back to the Ince banner was not entirely a success. After his financial wreck with *The Courtship of Miles Standish*, Mr. Ray tried to sell his studio on Fleming Street; but never could find a buyer. A fact which he now considers to have been quite providential. He has formed a new alliance with his old partners who were with him in the days of his greatest successes—Joseph De Grasse, his production manager, and Jerome Storm, his director. I saw him the other night at the Writers' Club; he seemed to have recovered all his good spirits and self-confidence.

Charley's financial recovery will wreck one man's hopes. Ernst Lubitsch has always been anxious to get Ray for a picture. He considers him to be the finest actor he has ever seen in America, and makes no bones about saying so.

Mr. Ray and Lubitsch and Pola Negri are all neighbors out in Beverly Hills.

POLA, by the way, found one thing about her new Beverly estate that did not satisfy the yearnings of her soul. On her estate in Silesia, she had some murmuring pines which soothe her to rest with the poetry of their soughing. Pola found she just couldn't struggle along without some murmuring pines; so she sent to Oregon and

Here's Betty Compson, learning how to mix paint. Now that she's Mrs. James Cruze is she going to turn domestic, and paint the house, perhaps?

had fifteen pines brought down here at a cost of one thousand dollars apiece. But what's fifteen thousand dollars compared with the soothing of one's soul?

Pola was the guest of honor at the largest women's club in California one day last week. She made a brilliant and charming address. Pola really has brains.

Having tried several leading men in her various American pictures, Pola has handed the medal to Robert Frazier. He is the only one she has asked to appear with her in a second picture. The name of it is *The Charmer.* Wallace McDonald will also be in the cast.

When baseball fan meets motion-picture fan, the hand-clasp is bound to be a hearty one. Babe Ruth is as great an admirer of Pola Negri's work on the screen as she is of his work on the diamond

Cecil De Mille took Hollywood's breath away by the announcement in New York that he and Famous Players-Lasky have parted company. The general understanding out here is that the difference was over the cost of Mr. De Mille's pictures. Once before there was a disagreement: that time it was over the excessive cost of *The Ten Commandments.* That breach was bridged over: Mr. De Mille was installed as the supervising director of all the Famous Players-Lasky productions. Mr. De Mille will now begin making his own pictures—probably for the United Artists. He is negotiating with Mrs. Ince to buy the Ince studio at Culver City.

Altho in a quiet, modest—almost a timid way—Mrs. Ince is, at present, holding down the biggest job any woman ever had in Hollywood. She has fitted up a tiny office in one of the anterooms of her late husband's suite of executive offices and is managing the studio and all the production work. For many years she was her husband's closest adviser: so the work is not unfamiliar to her. She has no ambition, however, to go on with the work. When the pictures contracted for by the old Ince organization are finished, she will shut up the shop.

Kenneth Harlan will now be able to sing for you that little song entitled: "In the meter on my motor, I can meet her as I motor." (Let us inform the uninitiated that the "Her" he can meet is Marie Prevost Harlan)

Warner Baxter and Lillian Rich, two stars of "The Golden Bed," all dressed up to watch the première of the picture in Los Angeles

Cable messages from Rome announce that the *Ben Hur* company is coming home. Mr. Louis B. Mayer confirms this. The recent political troubles in Italy, added to the other complications, were just that much too much. Ramon Novarro is due to arrive in Hollywood around the first of February and most of the rest of the picture will be taken here. It will be necessary to return to Rome for the chariot race scenes and to the North of Africa for one sequence. Before this picture is thru it will be by far the most expensive one ever made. The cost is estimated at seven million dollars.

(*Continued on page* 101)

Cheers and Hisses

Letters from fans all over the world, telling what they love and loathe in pictures, and what they adore and abhor in the players

Marjorie Ward, whose picture appears at the left, is the winner of the Five-Dollar Prize this month. It gives us pleasure to award this prize to one of our younger contributors. Marjorie is fourteen years old and we think she is well on the way to first-class letter writing

DEAR EDITOR: This is a letter of praise for the picture *Peter Pan* and for Betty Bronson. I went to see the picture thinking that it was a children's picture only, but I was agreeably surprised. It was a picture that "every child should take its parents to." It is the kind of a movie that makes one feel young and wish he were Peter Pan.

Then about Betty Bronson, I echo her call that she is Peter Pan. She is a perfect Peter. Her slight figure, her curly hair and her lovely face which has a thousand different expressions is the ideal making of Peter Pan.

I sincerely hope that Miss Bronson keeps on with her child parts. I hate to think of her as a grown-up.

There seems to be a great discussion over which is better, the stage or the movies. This is rather silly as it is merely a question of scenery versus conversation. The movies have the whole world for a picture, while the stage has a few cubic yards.

Then hats off to Betty Bronson, Herbert Brenon and Sir James Barrie.

M. L. W.,
Wilmington, Del.

A Japanese Fan

You will be a little interested to hear something from overseas Japanese fans.

In seeing many of American pictures, I feel very keenly that compared with stars, sets, and others, stories are rather poor, for which very reason, achievements in other points do not produce so much effects as they ought to do. As the best example, *Young Rajah* can be mentioned, old as it may be. When I saw this picture, I could not bear to see it to the end, because nothing is more romantic (in bad sense) and more absurd than stories like this. It appears that fans at your side take more fancy in the mere personality and study of leading stars and the gorgeous costumes and the like than stories and whole success of the picture.

In my poor opinion, stories are the keynotes which decide the success or failure of the pictures. On the whole, pictures based upon famous literatures are not so unsuccessful as those based upon poor novels and plays.

I sincerely hope that American directors who have so many abilities should pay more attention to the choice of stories.

T. K. K.,
Tokio, Japan.

HAVE you opinions of your own? If so, and you can express them clearly in one to three hundred words, write us a letter. The five-dollar prize goes to the best letter, which will be illustrated and published; one dollar will be paid for the short excerpts from other letters that appear on this page. Write us a snappy, interesting letter, giving your reasons for your likes or dislikes. Be sure to sign full name and address, altho we will use initials only, if requested. Send to 175 Duffield St., Brooklyn, N. Y.

The picture every child should take its parents to

Wanted—More Heroes

I WONDER whether the producer of pictures realizes the actual drawing box-office attraction certain of the film heroes have? A large majority of motion picture enthusiasts are women, many of them with not over-much leisure, and I know a large proportion of them do not go to see the star that is played up in electric lights outside the theater, but rather she goes to see the leading man opposite this "star." Personally, I never miss a picture in which Mr. Conway Tearle is to appear, and it does not matter to me how poor the woman is in the cast. Mr. Tearle's work is intelligent and refined; no matter what his rôle, there is never anything repugnant nor offensive. The same may be said of many women; they never go to see Norma Talmadge, but go rather to see Eugene O'Brien play opposite her. Why is it the men are so seldom featured in the announcements?

F. E. P.,
Boston, Mass.

Hail! Queen of Hokum!

I SHOULD like to say a word in favor of Constance Talmadge. She seems to have been getting such rough treatment lately. I have seen the lady in twenty-four pictures, so I have a right to judge her. I'll never forget the days when she played with Harrison Ford in those delightful comedies. I dont think any Constance Talmadge fan ever will forget them. It seemed to me that those pictures were clear cut and stood out from the other current pictures. Then came a bunch of ordinary ones. I think she came up to par again in *East Is West*. There was quite a bit of talk about that at the time. People said that it was just hokum, and that Connie didn't look a bit Chinese. Well, no one can carry off hokum as well as Connie. She's a past master in the art, and as for looking Chinese no one wanted her to. I thought the story was delightfully, frankly impossible. I dont care whether a story is possible or not if it's frank about it, but deliver me from these melodramatic things that take themselves seriously.

Sincerely,
HELEN M. ROBINSON,
Grand Rapids, Mich.

Spare Their Feelings

MAY I express the opinion of the younger set—the college set? We patronize the moving pictures a great deal, and we are just about fed up on agonizing, depressing, and demoralizing pictures. "Agonizers," we call them.

Why charming actresses and clever actors are wasted on such pictures as *Single Wives, Tarnish,* and *Her Love Story* is more than I can understand. These pictures, to say the very least, are depressing. I know that all marriages are not unhappy, and that all men are not "base deceivers," and that some people exist who do not live lives of continuous agonizing emotion.

(*Continued on page* 98)

What Makes An Actor Really Great?

Richard Burke

Above, George Hackathorne as an American citizen; at the left, as a devil-may-care citizen of Sing Sing in "Capital Punishment." Below, a poignant scene from the same picture, in which the priest (Alec B. Francis) pleads with the terrified prisoner

All the money and good looks and brains and "pull" in the world cant make an actor great. There's an indefinable "something" that does it. Some people call it "personality," but it's bigger than that. Whatever it is, George Hackathorne has it. D. W. Griffith said Robert Harron, had he lived, would now be the screen's greatest actor—and he possessed this strange "something." Charles Chaplin has it. Charles Ray's work a few years back was full of it. You see flashes of it in Valentino—do you remember him as the ragged young boy in "Blood and Sand"? Can you name other actors that possess this priceless gift?

Along the Atlantic Way

Eastern News and Gossip from HAL HOWE

Above: These three girls should be very near to finding a "four-letter word, meaning an astral body," in the puzzle on which they are working, for they are Doris Kenyon, Phyllis Haver, and May Allison

Corinne Griffith, when East, renewed her contract with First National. It was decided that she would do "Déclassée" on the screen. She and Zoö Akins, the author of the play, are shown here in Corinne's suite at the St. Regis, N. Y.

One hears much of the balmy California climate. But apparently, Hollywood residents do need furs sometimes. For these recent arrivals in New York hadn't seen the town for a long time, and yet here they were, all ready for blizzards. And they got a warm welcome from the fans in Grand Central Station, did Myrtle Stedman, Viola Dana, and Gladys Brockwell (above)

WE saw Rod La Rocque off to Europe the other day, on his way to play opposite Gloria Swanson in *The Coast of Folly*. He told us that his mother and sister had asked him to quit playing in traveling stock and repertoire companies, a couple of years back, so that he could spend more time at home. So he went on the screen to please them, and now he spends less time at home than ever.

BEBE DANIELS has just had a real thrill. *The Crowded Hour* company went down to the famous old Bowery Theater, in New York City, to shoot some important scenes in her new picture, which concerns the rise to fame of a little amateur-night performer. The theater is called The Thalia now and it has gone down the theatrical ladder almost to the lowest rung, but it is still aglow with brilliant memories. As the old Bowery stage, it ushered Charlotte Cushman, Lester Wallack and Edwin Booth and many another illustrious old-timer into fame. To add to Bebe's thrill, it was the first time she had trod the boards since she was a nine-year-old member of the Morosco stock company.

While they were there, T. Roy Barnes and E. Mason Hopper suggested that they all go to a Chinese restaurant for lunch. In a house near the restaurant an obliging pair of Chinamen chose that particular noon hour to get into an argument. The result was a murder—and more thrills for Bebe. The luncheon was finished with absent-minded and careless service from the excited, chattering waiters. Bebe says the atmosphere was so thick with tragedy you could cut it with a knife.

THE Famous Players-Lasky studio has been breaking all previous records! There were five companies working at once. *The Kiss in the Dark* company, having just returned from Cuba, occupied one stage. In the group standing about were Adolphe Menjou, Lillian Rich and Aileen Pringle and Frank Tuttle, the director.

William de Mille had started work on *Men and Women*, and was shooting some scenes with Claire Adams. Richard Dix and Paul Sloan were making the last few scenes for *Too Many Kisses*, and in a day or so Richard goes over to the De Mille company, where he will play the lead in

"Men and Women," instead of Jack Holt, as previously announced.

On another set Bebe Daniels was posing with T. Roy Barnes for a scene in *The Crowded Hour,* and upstairs Tommy Meighan was working on *Coming Through.* Five companies in all, and every inch of space utilized.

Keystone View

Norma Talmadge and her husband, sailing for France, are "bon voyage-d" by Director Buchowetzki

BETTY BLYTHE is off to Germany to make a picture for the Samuelsons. She stopped off for a two-day shopping bout in New York before taking the steamship *Paris* for Havre. Betty is as tall and svelt and beautiful as we are short and squat and—otherwise, and during the day we spent with her, she had to bend her proud and queenly head whenever she spoke to us. As we bade her *bon voyage,* she issued an ultimatum: "If we ever spend another day together," she announced emphatically, "either you must grow or I must have a couple of feet amputated. You have given me a crick in the neck!"

MARY BRIAN, who played Wendy in *Peter Pan,* has arrived from the West Coast and will play the stellar rôle in *The Little French Girl.* She is altogether charming and to our mind gave a performance in *Peter Pan* second to none.

CONSIDERABLE mystery was attached to Mr. Barthelmess' flying trip to Los Angeles. It can be told, however, that the visit had nothing to do with finances or releasing arrangements, despite rumors. By contract arrangements, Mr. Barthelmess will be an Inspiration-First National star for nearly two years more, at least.

One of the real purposes of the trip was to look over the directorial situation. John S. Robertson, who has been directing Mr. Barthelmess for a long time, is going to take a vacation next June, and Dick is seeking a new director. Just who this will be still remains to be seen.

Dick returned on January 13th, when work was started on his film version of Martin Brown's *Great Music,* to be released as *Soul-Fire.* The cast for this picture is worth publishing, as it includes Bessie Love, Carlotta Monterey, Effie Shannon, and Lee Baker.

ELMER CLIFTON has cabled that he will be in New York early in the spring. He has just finished a trip around the world, having covered the islands of the South Seas, Borneo, India, Northern Africa, and a lot of other wild countries, where he spent his time shooting—not big game, but a whole lot of fascinating pictures.

(*Continued on page* 129)

Keystone View

Betty Bronson, going back to California, says good-bye to Jesse Lasky and a pocket edition of Peter Pan

Tommy Meighan, in a Prince of Wales hat, exchanges gossip with Lila Lee

Ben Lyon and Anna Q. Nilsson working out a problem with Director Dillon, with the cameraman as umpire

The Answer Man

ELEANOR B.—And there will be a lot of people who wont have a birthday this year. William Collier, Jr., was born in New York City, and he played on the stage for four years with his father. He is five feet ten and weighs 150 pounds. He has black hair and brown eyes.

STAR GAZER.—At what time of day was Adam born? Oh, just a little before Eve! Richard Barthelmess was married June 18, 1920. Address him at Inspiration Pictures, 565 Fifth Avenue, New York City.

FOND DU LAC.—But you must always sign your name too. No, I didn't get the typhoid—I eat so many chocolates and drink so much buttermilk that I never get ill. You refer to Helen Daily, and she is with Mack Sennett Players.

HICK & JOE.—Well, the trouble with a perfect set of natural teeth is that everybody thinks they're false. Tom Mix is American. He was born in Texas. Jane Novak was born in St. Louis, Missouri. Pauline Frederick is playing in *The Goose Woman.*

WILMA M.—Yes, Milton Sills says he is going to direct for one year at the end of his contract. Yes, I am sorry he is leaving pictures—he is too good an actor. Conway Tearle and Harry Morey are supporting Barbara La Marr in *Hail and Farewell.*

SAPPHO.—So you really dont think I am as old as I say. Cross my heart! Ramon Novarro is twenty-six. Yes, there is many a word wasted on the cross-word puzzle these days. Well, if you are a cross-word puzzle fan you can sing—The hours I spent with thee, dear heart.

KLONDIKE.—Yes, indeed, I walk very erect, having been straightened out by circumstances. Even if I am over eighty, I'm not so bent. So you want to know if stars are made or born. Well, I think they are born, but it takes a good director to make them. It all depends upon many things whether Jackie Coogan will make a good actor when he grows up. Yes, regarding Juanita Hansen.

ARIA.—Ramon Novarro is with Metro-Goldwyn, Culver City, California. Louise Lorraine at 1533 N. Edgemont Avenue, Los Angeles, California. That was Jerry Devine in *Damaged.*

LUNLA C.—Sorry I cant help you, but you want too many addresses.

ROSE W.—Well, Rose, your typewriting is very nice. You must be a big help to your father. Georgia Hale, the Chicago beauty prize winner, is replacing Lita Grey (Mrs. Chaplin) in Charles Chaplin's picture, *The Gold Rush.*

J. P.—Most of the players you mentioned are foreigners.

JAMES D.—That's all right, in business we must learn to expect the unexpected. Virginia Browne Faire has been selected for one of the important rôles in *Recompense.* Hoot Gibson is five feet five and weighs 120 pounds. Charlie Chaplin is thirty-five.

JOHN DOE GOB.—Well, there are two things that indicate a weak mind—to be silent when it is proper to speak, and to speak when it is proper to be silent. Pauline Garon is playing in *My Son,* with Nazimova.

HELEN R.—So you like my beard. You think it would make a good hair mattress. And the next selection shall be—the hairs of our head are all numbered. Billy Sullivan is with Universal. No, he is not married. John Bowers is now married to Marguerite de la Motte, with whom he has played in several pictures. We will now play—Here comes the Bride.

WARDE P.; MOVIE-ADMIRER; ANNA L.; MONTE'S FAN; MISLETTO; DEAR; S. C. E.; INQUISITIVE ANN; PICTURE PLAYER and FORGET ME NOT.—All of your questions have been answered above.

SNOOKY.—Colleen Moore is twenty-two. Mary Pickford is thirty-one—but she doesn't look it. Lila Lee is twenty-one. Helene Chadwick is twenty-seven. Why child, Congress makes the United States laws, the courts interpret them and the President executes them. Congress may appropriate a billion dollars a year, but the President must execute the laws by which this vast sum is passed, as well as spent.

G. A. B.—No, it is not necessary to submit your scenario in scenario form. Anyway, very few companies are buying original stories; they are producing stage-plays, and well-known books. Norman Kerry is playing in *The Prince,* an original story which will be directed by Charles Brabin. Write me any time, I'm always here.

PEARLE C.—Of course I go skating. I have tubers, too. The trouble with most of us is that we dont get out in the open enough. We cant get enough of this fresh air into our systems. John Patrick is with Warner. He has blonde hair and blue eyes. Charles Jones is twenty-nine. Gloria Joy was to be starred in a series of sub-deb pictures. Tell you more later.

DICK BARTHELMESS CRAZE.—Tom, Matt, Owen and Joe are the four Moore boys. Richard Barthelmess lives in Mamaroneck, New York.

MRS. R. E. H.—So you would like to read the life of Thomas Meighan. He has no children, and is married to Frances Ring. Laura La Plante is playing in *The Teaser* and she is also making the series of *Winnie O'Wynne* stories which ran in the *Saturday Evening Post.*

MY SHEIK BABY.—Oh Boy! Yes, Thomas in *Coming Thru.* Blanche Sweet, Ronald Colman and Kathlyn Myers have the leads in George Fitzmaurice's *The Supreme Moment.*

STATION D-E-R-R-Y.—Standing by for further announcements. Pola Negri is to star in *The Charmer,* while Betty Compson is playing in *Eve's Secret,* from the Elsie Ferguson stage-play *Moonflower.* What's the difference between a cow and an old chair? One gives milk, the other gives way. (Whey.) Station D-e-r-r-y signing off for the evening. Good night!

R. U.—Betty Bronson was born in New Jersey and she is seventeen. Your story reminds me of the little girl hearing that her mother was going into half mourning, wished to know if any of her relatives were half dead. Richard Barthelmess is playing in *Soul Fire.*

CILLIE.—Last picture Agnes Ayres was in was *Her Market Value.* Oh, I'm not so old. Ivy has been known to live 450 years, but Ivy and I are not friends.

ANDREW G.—Hello, Andy. Pretty slippery out. What is the oldest piece of furniture in the world? The multiplication table. How do you figure that out! I pass.

MISS E. P. K.—You say there was no mention of Harold Lockwood in the Anniversary number. I dont know how that happened. I can easily see you like Ian Keith.

B. W. LEESBURG.—Your letter is certainly more than appreciated. I sent it to our circulation manager, and in fact to every department in the shop. Write me any time. Always glad to hear from you.

(*Continued on page* 78)

This department is for information of general interest only. Those who desire answers by mail, a list of film manufacturers, etc., must enclose a stamped, addressed envelope. All letters should contain the name and address of the writer, but a fictitious name will be used in answering inquiries if it is written in the upper left-hand corner of the letter. Address: The Answer Man, 175 Duffield Street, Brooklyn, N. Y.

What the most beautiful Queen in Europe says about the care of the skin

"NO woman is so highly placed that she can afford to neglect her beauty. Personal appearance is vital to her success—she cannot allow the usual marks of fatigue or exposure to show in her face. I believe that her beauty can be thoroughly guarded by a daily use of Pond's Two Creams."

Marie
Queen of Roumania

POINT to another woman in the world today whose beauty, power and vibrant personality are equal to those of Marie, Queen of Roumania!

"A tall, majestic figure, hair of red-gold, a round white throat, flashing violet eyes and long lashes sweeping demurely the rose-leaf of her lovely cheeks." One who knows her well describes her thus.

Granddaughter of Queen Victoria, cousin to the King of England, to the Queen of Spain and to the late Czar Nicholas of Russia, she has lived from birth in the midst of the great affairs of Europe.

At sixteen she became the bride of the fortunate heir to the Roumanian throne and entered upon the vivid life of the Balkans.

Today, in spite of the responsibilities of state-craft, Queen Marie is still extraordinarily beautiful. She is known as the queenliest queen in Europe just as her daughters were called the prettiest princesses—before they married kings.

A womanly woman as well as a queen—and one to whom many things have come because of her own beauty—Queen Marie feels that "*No* woman is so highly placed that she can afford to neglect her beauty. Personal appearance is vital to her success—she cannot allow the usual marks of fatigue or exposure to show in her face."

MORE and more, women are realizing that the woman who is careless of her personal appearance is practically never a success. Yet thoughtfully chosen toilet preparations and regular daily care are all one needs to keep the skin fresh and clear.

Years ago one manufacturer devoted his laboratories to perfecting the two creams that answer the vital needs of the skin. Today the famous Pond's method is used everywhere by women who, because of high position, tax their skins the most and yet *must* keep them loveliest.

HER MAJESTY, MARIE, QUEEN OF ROUMANIA

A recent portrait by Philip A. de Laszlo, eminent European artist. Queen Marie is called "the mother-in-law of the Balkans," having married her two eldest daughters to the Kings of Greece and Jugoslavia.

Below, silver boxes from Tiffany and Company, filled with Pond's Cold and Vanishing Creams, sent by the Pond's Extract Company as a gift to Her Majesty, are reproductions of early American silver boxes in the Metropolitan Museum of Art.

Every day, and especially after any exposure, a thorough cleansing with Pond's Cold Cream. Smooth a generous quantity on your face and neck. The pure cream works deeply into the pores, cleansing them of all impurities. Wipe the cream off with a soft cloth. It will bring with it the excess oil, powder, dust, and dirt your skin has been collecting all day. *Repeat the process.* Now notice how fresh and clear your skin is. Finish by dashing with cold water or rubbing with ice. If your skin is very dry let Pond's Cold Cream stay on all night.

AND *then, to protect your skin and as a foundation* for powder, use Pond's Vanishing Cream. Smooth in just a light film, enough for your skin to absorb. Now notice the limpid freshness of your skin; how soft and smooth it is to the touch, how captivatingly lovely to the eye. The delicate greaseless Vanishing Cream protects your skin, keeping it fresh and untired. And you will be delighted with the smoothness with which rouge and powders, which go on next, now blend—and stay.

Begin today, to follow the method the beautiful Queen of Roumania so heartily commends. Your beauty like hers, can be "thoroughly guarded by a daily use of Pond's Two Creams." You will be enchanted to see how quickly your skin looks fresher, more youthful—with a freshness and youthfulness you can *keep*. The Pond's Extract Company.

FREE OFFER—Mail this coupon today for free tubes of these two famous creams and a little folder telling you how to use them and what famous beauties and society leaders think of them.

The Pond's Extract Company, Dept. D
143 Hudson Street, New York.

Please send me your free tubes of Pond's Cold and Vanishing Creams.

Name.....

Street.....

City.....State.....

Pussy C. St. Cloud.—You refer to Holmes E. Herbert in *A Woman's Woman, My Lady's Garter,* and in *Evidence.* June Marlowe is playing in *Tracked in the North* with Rin-Tin-Tin and with David Butler.

Red Hot Mama.—That's nothing, I understand that there are "No Smoking" notices displayed in the women's waiting-rooms of nearly all the English railways. Ralph Graves is six feet one, weighs 170 pounds. He has light-brown hair and blue eyes. Ward Crane is five feet eleven, weighs 175 pounds, brown hair and brown eyes. So you would like pictures of them in the gravure section. I'll see what I can do for you.

R. L. M.—Yes, Thomas Alva Edison is America's most important inventor. He was born in Milan, Ohio, February 11, 1847. His first inventions were improvements for the telegraph, then the stock-market "ticker." His most important inventions include the incandescent electric light, the megaphone, phonograph, electric storage battery and motion-picture machine. Yes, it is true that Katherine MacDonald is back in pictures in *The Power of Darkness.* No, Gloria Swanson is not dead, and Ben Lyon was born in Atlanta, Georgia. Write me again.

Mariella W.—Ramon Novarro is twenty-six. Alice Terry is twenty-eight, Enid Bennett is twenty-eight, and Marion Davies was born in Brooklyn, New York. Raymond Griffith, Vera Reynolds and Wallace Beery are playing the feature rôles in *The Night Club.*

Betty C.—Well, the defects of the mind, like those of the face, grow worse as we grow old. Ramon is twenty-six and Robert Anthony Coogan was born December 13, 1924.

Harry N.—Warner Baxter is with Ince and Kenneth Harlan with Famous Players now.

Beatrice H.—*Esto perpetua.* Buck Jones is with Fox, you know.

L. B.—After all, what a man knows should find its expression in what he does. Lew Cody was born in 1885. He is five feet eleven and three-quarters. Adolphe Menjou is the Prince in *The Swan.* Patsy Ruth Miller is playing opposite House Peters in *Overboard.*

Mrs. W. R.—You know the old saying—he who shuts his eyes to some things, saves his sight; but he who winks at all things is a fool. Frances Ring is the wife of Thomas Meighan. No, she has never played in pictures so far as I know. No, no children.

Jimmy G.—We're glad you liked Alma Rubens in "The Dancers," and here's the picture you asked for, shawl and all. Now she's working on "Fashions for Men"

Bob.—All right, Bob, that's a go. You want to come from Ohio to visit your cousin in Buffalo and then you want to take a run down to New York to see me. It's a matter of twelve hours between here and Buffalo. Walter McGrail is portraying a dual rôle in *Once in a Lifetime,* the next Edmund Lowe production for Fox.

Spaghetti.—I should say I do like it. I get it mixed up with my beard every now and then. Rod La Rocque is six feet three, born in America. Ricardo Cortez was born in Alsace-Lorraine. Marie Prevost is playing in *Thou Shalt Not.*

Florence B.—So you are only twelve. I presume you are a good little girl and study hard every night. Tom Mix is forty-four. Pat O'Malley is playing in *Proud Flesh,* King Vidor's next production. Write me again, Florence.

Marion H.—Gloria Swanson is still in Europe. She was Marjorie and Ricardo Cortez was Harrison in *A Society Scandal.* Raymond Griffith, Vera Reynolds and Wallace Beery are playing the featured rôles in *The Night Club.*

Evelyn Mc.—Antonio D'Algy was the pal. Yes, Dagmar Godowsky. *Kings in Exile* will be released as *Confessions of a Queen* with Alice Terry and Lewis Stone in the leads. You flatter me, but I couldn't teach you anything. As Colton says, "It is always safe to learn even from our enemies, seldom safe to instruct even our friends."

Mary K.—Yes, indeed, I still have my hall-room, and I still drink buttermilk. Sometimes when I get it, it is frozen buttermilk, but it thaws out. Sure I cook. I have a fireless cooker. Dorothy Phillips, Bessie Barriscale, Louise Huff, June Caprice, Fanny Ward, Kitty Gordon and Vivian Martin are not doing much in pictures these days.

Marjorie.—No, Glenn Hunter says he is not married. Well, I wouldn't just call it that. Affliction is the school in which great virtues are acquired, in which great characters are formed. Lucille Lee Stewart is back again in pictures playing in *Friendly Enemies.*

Antipodes.—Some letter, it was a gem. Conway Tearle was born in New York, and I believe his brother Godfrey was born in England. Yes, Conway has been married about four times. Zasu Pitts is the wife of Tom Gallery. No, Alberta Vaughan has never been married. Well, Leatrice Joy has decided she wont retire just yet and her next picture for Famous will be *The Dressmaker from Paris.*

Ernie M.—You want to know if the stars use make-up on their hands. Well, now, I suppose they do. I imagine they paint their finger-nails, and whiten their hands and arms, etc., etc., if that is what you mean. You say you noticed it in *Lily of the Dust.* May McAvoy is twenty-three. Glenn Hunter is about twenty-five.

Kid Boots.—That's some show. Sigrid Holmquist is playing with Johnny Hines in *The Cracker Jack.* Allan Forrest is with Famous-Players in *The Dressmaker from Paris.* He was born in Brooklyn, New York. He played on the stage in Cleveland and in Baltimore. He is six feet, weighs 170 pounds and has black hair and brown eyes.

Willie.—Glad to see you, Willie. No, but a Japanese woman recently won a breach-of-promise suit—the first case of its kind in the history of Japan. Kenneth Harlan has signed a contract with Famous Players to play with Bebe Daniels in *The Crowded Hour.*

Isabelle.—No, I haven't any pictures of Martha Mansfeld. Yes, oranges contain vitamines. Vitamines are useful in food because they stimulate growth and regulate other bodily processes. Of course, I am always glad to answer questions for you.

Elizabeth MacL.—That was Rockliffe Fellowes in *The Border Legion.* Well, a clearing-house is an association of banks formed for the purpose of collecting checks by exchanging those drawn upon each other.

Larry.—Yes, they do say that Barbara La Marr has had four or five husbands. David Powell in *Confessions of a Queen.* Guess this is what you refer to: Monday's child is fair of face; Tuesday's child is full of grace, Wednesday's child is loving and giving; Thursday's child works hard for its living; Friday's child is full of woe; Saturday's child has far to go; But the child that's born on the Sabbath day is blithe and bonny and good and gay.

Irish.—My dear child, why do you tremble when you write to me. I dont bite, bark or scratch. Richard Barthelmess is with Inspiration. Shirley Mason with Fox. Now be sure to write me next month, and dont tremble.

Honey; Peggy; Blue Eyes; June Night; Dot; Sarah H.; Genevieve; Betty Bee; Kentucky Belle; Betty S.; A Movie Bug; F. F.; Helen L.; Dorothy W. and A. Grizmover.—Your letters were very interesting, and I am sorry to have to put you in the alsorans, but your questions have been answered before. So far this month, the favorite question has been—"How old is Ben Lyon."

Gert.—So you think I am a tall, young man. Not so young, Gertrude. Yes, Valentino is married. Jean Acker was his first wife. I understand the engagement of Glenn Hunter and May McAvoy has been broken. Owen Moore, Madge Bellamy, Lilyan Tashman and Mary Carr in *The Parasite.*

(*Continued on page* 123)

Your Whole Appearance Depends Upon Your Hair

Without beautiful, well-kept hair, you can never be really attractive.

Soft, silky hair is the most ALLURING CHARM any woman can possess. It makes the plainest features appear soft and sweet.

Fortunately, beautiful hair is no longer a matter of luck.

You, too, can have beautiful hair if you shampoo it properly.

PROPER shampooing is what makes your hair soft and silky. It brings out all the real life and lustre, all the natural wave and color and leaves it fresh-looking, glossy and bright.

When your hair is dry, dull and heavy, lifeless, stiff and gummy, and the strands cling together, and it feels harsh and disagreeable to the touch, it is because your hair has not been shampooed properly.

While your hair must have frequent and regular washing to keep it beautiful, it cannot stand the harsh effect of ordinary soaps. The free alkali in ordinary soaps soon dries the scalp, makes the hair brittle and ruins it.

That is why thousands of women, everywhere, now use Mulsified cocoanut oil shampoo. This clear, pure and entirely greaseless product brings out all the real beauty of the hair and cannot possibly injure. It does not dry the scalp or make the hair brittle, no matter how often you use it.

If you want to see how really beautiful you can make your hair look, just follow this simple method.

A Simple, Easy Method

FIRST, wet the hair and scalp in clear, warm water. Then apply a little Mulsified cocoanut oil shampoo.

Two or three teaspoonfuls will make an abundance of rich, creamy lather. This should be rubbed in thoroughly and briskly with the finger tips, so as to loosen the dandruff and small particles of dust and dirt that stick to the scalp.

After rubbing in the rich, creamy Mulsified lather, give the hair a good rinsing. Then use another application of Mulsified, again working up a lather and rubbing it in briskly as before. After the final washing, rinse the hair and scalp in at least two changes of clear, fresh, warm water. This is very important.

Just Notice the Difference

YOU will notice the difference in your hair even before it is dry, for it will be delightfully soft and silky.

After a Mulsified shampoo you will find your hair will dry quickly and evenly and have the appearance of being much thicker and heavier than it really is.

If you want to always be remembered for your beautiful, well-kept hair, make it a rule to set a certain day each week for a Mulsified cocoanut oil shampoo. This regular weekly shampooing will keep the scalp soft and the hair fine and silky, bright, fresh-looking and fluffy, wavy and easy to manage.

You can get Mulsified cocoanut oil shampoo at any drug store or toilet goods counter, anywhere in the world. A 4-ounce bottle should last for months.

Mulsified
REG. U.S. PAT. OFF.
Cocoanut Oil Shampoo

What the Stars Are Doing

A department for the fans, in which they are informed of the present picture activities of their film favorites

Conducted by Gertrude Driscoll

A

Adams, Claire—playing in William De Mille's *Men and Women*—F. P. L.
Adorée, Renée—playing in *Man and Maid*—M. G.
Agnew, Robert—playing in *The Man Without a Conscience*—W. B.
Alden, Mary—playing in *Siege*—U.
Alexander, Ben—playing in *Haunted Hands*—W. P.
Allison, May—playing in *I Want My Man*—F. N.
Astor, Mary—playing opposite Douglas Fairbanks in his next picture, tentatively called *Don Q.*—U. A.
Ayres, Agnes—playing in *Her Market Value*—P. D. C.

B

Baby Peggy—latest release *Helen's Babies.* Disengaged at present.
Ballin, Mabel—playing in *Riders of the Purple Sage*—W. F.
Barnes, T. Roy—playing in *The Crowded Hour*—F. P. L.
Barry, Wesley—playing in *My Home Town.*
Barrymore, Lionel—playing in *Fifty-Fifty*—A. E.
Barthelmess, Richard—playing in *Soul-Fire*—I. P.
Baxter, Warner—playing in *The Air Mail*—F. P. L.
Bedford, Barbara—playing in *Trailing Shadows* W. F.
Beery, Noah—playing in *The Spaniard*—F. P. L.
Beery, Wallace—playing in *Adventure*—F. P. L.
Bellamy, Madge—playing in *The Parasite*—B. F. S.
Bennett, Belle—playing in *The Mock Marriage*—R. P.
Bennett, Constance—playing in *My Wife and I*—W. B.
Bennett, Enid—latest release *The Red Lily*—M. G.
Blue, Monte—playing the leading male rôle in Ernst Lubitsch's next production, untitled—W. B.
Blythe, Betty—playing in *Speed*—B. P.
Boardman, Eleanor—playing in *Proud Flesh*—M. G.
Bonner, Priscilla—playing in *Drusilla with a Million*—F. B. O.
Bosworth, Hobart—playing in *Chickie*—F. N.
Bow, Clara—playing in *The Mansion of Aching Hearts*—B. F. S.
Bowers, John—playing in *Chickie*—F. N.
Brent, Evelyn—playing in *Lawless Blood*—F. B. O.
Brian, Mary—playing in *The Little French Girl*—F. P. L.
Brockwell, Gladys—playing in *Chickie*—F. N.
Bronson, Betty—playing in *Are Parents People?*—F. P. L.
Brooks, Clive—playing in *The Easiest Road*—W. B.
Burns, Edward—latest release *The Redeeming Sin*—V.
Busch, Mae—playing in *The Unholy Three*—M. G.
Butler, David—playing in *Trapped in the Snow Country*—W. B.

C

Caldwell, Orville—playing in *Sackcloth and Scarlet*—F. P. L.
Calhoun, Alice—playing in *Pampered Youth*—V.
Carey, Harry—playing in *Beyond the Border*—P. D. C.
Carr, Mary—playing in *Drusilla with a Million*—F. B. O.
Chadwick, Helene—playing in *The Easiest Road*—W. B.
Chaney, Lon—playing in *The Unholy Three*—M. G.
Chaplin, Charles—playing in *The Gold Rush*—U. A.
Chaplin, Sydney—playing in *Charley's Aunt*—A. C.
Clayton, Ethel—playing in *The Mansion of Aching Hearts*—B. F. S.
Clifford, Ruth—playing in *A Husband's Secret*—F. N.
Cody, Lew—playing in *Man and Maid*—M. G.
Collier, Buster, Jr.—playing in *The Easiest Road*—W. B.
Colman, Ronald—playing in *His Supreme Moment*—F. N.
Compson, Betty—playing in *Eve's Secret*—F. P. L.
Coogan, Jackie—playing in *The Rag Man*—M. G.
Corbin, Virginia Lee—playing in *Lying Wives*—I. A.
Cornwall, Ann—playing in *Introduce Me*—A. E.
Cortez, Ricardo—playing in *The Spaniard*—F. P. L.
Crane, Ward—playing in *The Crimson Runner*—P. D. C.

D

D'Algy, Helen—playing in *A Man's World*—M. G.
Dana, Viola—playing in *The Necessary Evil*—F.N.
Daniels, Bebe—playing in *The Crowded Hour*—F. P. L.
Davies, Marion—recently completed work in *Zander the Great*—C. P.
Daw, Marjorie—playing in *Haunted Hands*—W.P.
Day, Shannon—playing in *Outlawed*—G. P.
Dean, Priscilla—playing in *The Crimson Runner*—P. D. C.
De La Motte, Marguerite—playing in *Chickie*—F. N.
Dempster, Carol—latest release *Isn't Life Wonderful*—D. W. G.
Denny, Reginald—playing in *I'll Show You the Town*—U.
De Roche, Charles—playing in *Madame Sans Gêne*—F. P. L.
Desmond, William—playing in *The Ace of Spades*—U
De Vore, Dorothy—playing in *Fighting the Flames*—W. P
Dexter, Elliott—playing in *Capital Punishment*—B. F. S.
Dix, Richard—playing in *Too Many Kisses*—F. P. L.
Dove, Billie—playing in *The Air Mail*—F. P. L.
Dresser, Louise—playing in *Sally*—F. N.
Du Pont, Miss—playing in *Off the Highway*—D.P.
Dwan, Dorothy—playing in *Breed of the Border*—F. B. O.
Dwyer, Ruth—playing in *Seven Chances*—M. G.

E

Earl, Edward—playing in *Her Market Value*—P. D. C.
Edeson, Robert—playing in *Men and Women*—F. P. L.
Ellis, Robert—playing in *Lawless Blood*—F. B. O.
Errol, Leon—playing in *Sally*—F. N.

F

Fairbanks, Douglas, Jr.—playing in *The Air Mail*—F. P. L.
Fairbanks, Douglas—playing in *Don Q.*—U. A.
Faire, Virginia Brown—playing in *Recompense*—W. B.
Fawcett, George—playing in *The Merry Widow*—M. G.
Fazenda, Louise—playing in *The Social Exile*—F. N.
Fellowes, Rockcliffe—playing in *The Social Exile*—F. N
Ferguson, Casson—playing in *Cobra*—R. C.
Fitzroy, Emily—playing in *The Square Peg*—M. G.
Flynn, Maurice—playing in *Speed Wild*—F. B. O.
Ford, Harrison—playing in *Proud Flesh*—M. G.
Forrest, Alan—playing in *The Dressmaker From Paris*—F. P. L.
Fox, Lucy—playing in *The Trail Rider*—W. F.
Francis, Alec B.—playing in *The Scarlet Honeymoon*—W. F.
Francisco, Betty—playing in *On Probation.*
Frazer, Robert—playing in *The Charmer*—F. P. L.
Frederick, Pauline—latest release *Married Hypocrites*—U.
Friganza, Trixie—playing in *Proud Flesh*—M. G.
Fuller, Dale—playing in *Lady of the Night*—M. G.

G

Garon, Pauline—playing in *Speed*—B. P.
Gendron, Pierre—playing in *The Scarlet Honeymoon*—W. F.
Gibson, Hoot—playing in *The Saddle Hawk*—U.
Gilbert, John—playing in *The Merry Widow*—M. G.
Gillingwater, Claude—playing in *Cheaper to Marry*—M. G.
Gish, Dorothy—latest release *Romola*—M. G.
Gish, Lillian—latest release *Romola*—M. G.
Glass, Gaston—playing *Parisian Nights*—F. B. O.
Godowsky, Dagmar—latest release *Paythings of Desire.*—J. P.
Gordon, Huntly—playing in *My Wife and I*—W. B.
Goudal, Jetta—playing in *The Spaniard*—F. P. L.
Gowland, Gibson—playing in *The Phantom of the Opera*—U.
Griffith, Corinne—playing in *The National Anthem*—F. N.
Griffith, Raymond—playing in *Fashions for Men*—F. N.

H

Hackathorne, George—playing in *Capital Punishment*—B. F. S.
Haines, William—playing in *Fighting the Flames*—C. B. C.
Hale, Alan—latest release *Dick Turpin*—W. F.
Hale, Creighton—playing in *The Night Letter*—W. D. R.
Hamilton, Mahlon—playing in *Idaho*—P. E.
Hamilton, Neil—playing in *Men and Women*—F. P. L.
Hammerstein, Elaine—playing in *Parisian Nights*—F. B. O

HUNDREDS of inquiries reach this office every week, from movie fans all over the country, asking for information about the new pictures their favorite stars are making. We answer them thru this department, and give information that is accurate when we go to press, but changes may occur in the time that elapses while the magazine is being printed and distributed. A key to the abbreviations will be found on page 82.

"There is nothing so comforting as Lablache when you need just the right face powder for an extra touch of loveliness."
NITA NALDI

LABLACHE

The Face Powder of Quality

AND

New Requisites for the Toilette

New Dollar Box

Powder Compact
2½ inches
Extra Thin Purse Size
Price, $1.00
Refill, 60c with puff

Double Compact
2 inches
Powder and Rouge
Price, $1.50
Powder Refill, 50c with puff

Triple Compact
2 inches
Powder, Rouge and Lipstick
Price, $1.75
Powder Refill, 50c with puff
Three-in-one Refill $1.00, with two puffs

New Glove Rouge Vanity
Orange, Medium, Dark
Price, 50c

Changeable Lipstick
Suits any Complexion
Price, 50c

Hexagon Eyebrow Pencil
Brown and Black
Price, 35c

NITA, of the alluring grace and dashing beauty, gives preference always to *Lablache*—the Face Powder of Personality—chosen by gentlewomen for three generations.

For *Lablache*, in powder and accessories de toilette, is admittedly different—different as substance from its shadow.

—of an odeur half fairy—half flower, it clings as unobtrusively as friendship and is as softly caressing as baby fingers.

If your druggist or favorite store does not have *Lablache* Face Powder or the *new* Requisites, write us direct, enclosing stamps, money order or check, and we will mail you at once any requisites you desire. Sample of *Lablache* Face Powder—Flesh, White or Creme—sent free on request.

BEN. LEVY COMPANY

PARIS — *Dept. 56* —125 Kingston Street, BOSTON

LABLACHE

THE CHOICE OF GENTLEWOMEN FOR THREE GENERATIONS

Hammond, Harriett—playing in *Man and Maid*—M. G.
Hampton, Hope—playing in *Fifty-Fifty*—A. E.
Harlan, Kenneth—playing in *The Crowded Hour*—F. P. L.
Harris, Mildred—playing in *The Dressmaker From Paris*—F. P. L.
Harron, John—playing in *My Wife and I*—W. B.
Hatton, Raymond—playing in *Adventure*—F. P. L.
Haver, Phyllis—playing in *I Want My Man*—F. N.
Hawley, Wanda—playing in *The Night Letter*—W. D. R.
Hay, Mary—playing in *New Toys*—I. P.
Herbert, Holmes, E—playing in a *A Man's World*—M. G.
Hiers, Walter—playing in *Good Spirits*—A. C.
Hines, Johnny—playing in *The Cracker Jack*—C. C. B.
Holmes, Stuart—playing in *The Night Letter*—W. D. R.
Holmquist, Sigrid—playing in *The Cracker Jack*—C. C. B.
Holt, Jack—playing in *The Thundering Herd*—F. P. L.
Hopper, Hedda—playing in *The Social Exile*—F. N.
Horton, Edward E.—playing in *The Beggar on Horseback*—F. P. L.
Howard, Frances—playing in *Too Many Kisses*—F. P. L.
Howes, Reed—playing in *The Beloved Pawn*—R.P.
Hoxie, Jack—playing in *Don Daredevil*—U.
Hughes, Gareth—playing in *The Street Singer*—C. P.
Hughes, Lloyd—playing in *The Social Exile*—F. N.
Hunter, Glenn—latest release *The Silent Watcher*—F. N.

J

Johnston, Julanne—playing in *City of Temptation.*
Jones, Charles—playing in *Wild Ridin'*—W. F.
Joy, Leatrice—playing in *The Dressmaker From Paris*—F. P. L.
Joyce, Alice—playing in *A Man's World*—M. G.

K

Keaton, Buster—playing in *Seven Chances*—M. G.
Keenan, Frank—latest release *Dixie Handicap*—M. G.
Keith, Ian—playing in *Enticement*—F. N.
Kennedy, Madge—playing in *Lying Wives*—I. A.
Kenyon, Doris—playing in *The Half Way Girl*—F. N.
Kerry, Norman—playing in *The Phantom of the Opera*—U.
Key, Kathleen—playing in *Ben Hur*—M. G.
Kirkham, Kathleen—playing in *Sackcloth and Scarlet*—F. P. L.
Kirkwood, James—latest release *The Top of the World*—F. P. L.
Kosloff, Theodore—playing in *The Beggar on Horseback*—F. P. L.

L

Lake, Alice—playing in *The Fast Pace*—J. P.
La Marr, Barbara—playing in *Hail and Farewell*—F. N
Landis, Cullen—playing in *Pampered Youth*—V.
La Plante, Laura—playing in *Dangerous Innocence*—U.
La Rocque, Rod—playing in *The Coast of Folly*—F. P. L.
Lee, Lila—playing in *Old Home Week*—F. P. L.
Lewis, Mitchell—playing in *Trapped in the Snow Country*—W. B.
Lewis, Ralph—playing in *The Re-Creation of Brian Kent*—P. P.
Livingston, Margaret—playing in *I'll Show You the Town*—U.
Lloyd, Harold—playing in a comedy dealing with college life—untitled.
Logan, Jacqueline—playing in *White Mice.*
Long, Walter—playing in *Haunted Hands*—W.P.
Louis, Willard—playing in *The Broadway Butterfly*—W. B.
Love, Bessie—playing in *Sou'-Fire*—I. P.
Lowe, Edmund—playing in *Once in a Life Time*—W. F.
Lyon, Ben—playing in *The Necessary Evil*—F. N.
Lytell Bert—playing in *Eve's Lover*—W. B.

M

MacDonald, Katherine—playing in *The Power of Darkness*—F. B. O.
Mackaill, Dorothy—playing in *Chickie*—F. N.
MacLean, Douglas—playing in *Introduce Me*—A. E.
Marlowe, June—playing in *Trapped in the Snow Country*—W. B.

Key to Abbreviations

A. A.—Associated Arts
A. C.—Al Christie Productions
A. E.—Associated Exhibitors
A. P.—Allied Productions
B. P.—Banner Productions
B. F. S.—B. F. Schulberg Productions
C. C. B.—C. C. Burr
C. P.—Chadwick Pictures Corporation
C. P.—Cosmopolitan Productions
D. W. G.—D. W. Griffith
E. S.—Ernest Shipman
F. P. L.—Famous Players-Lasky
F. B. O.—Film Booking Offices
F. N.—First National
G. P.—Gotham Productions
H. P.—Halperin Productions
H. S.—Hunt Stromberg
I. A.—Ivan Abramson Productions
I. P.—Inspiration Pictures
J. P.—Jans Productions
M. G.—Metro-Goldwyn Productions
P. E.—Pathé Exchange
P. P.—Principal Pictures
P. D. C.—Producers Distributing Corporation
R. P.—Regal Productions
R. C.—Ritz-Carlton Productions
T. H. I.—Thomas H. Ince
U.—Universal Pictures Corporation
W. P.—Waldorf Productions
W. B.—Warner Brothers
W. B.—Whitman Bennett
W. D. R.—William D. Russell Productions
W. F.—William Fox
W. P.—Worthy Pictures

Marmont, Percy—playing in *Fashions for Men*—F. N.
Marsh, Mae—playing in *The Garden of Charity*—V.
Marshall, Tully—playing in *One Year to Live*—F. N.
Mason, Shirley—playing in *The Scarlet Honeymoon*—W. F.
Mayo, Frank—playing in *The Passionate Youth*—U.
McAllister, Mary—playing in *The Boomerang*—B. F. S.
McAvoy, May—playing in *Ben Hur*—M. G.
McDonald, Wallace—playing in *The Charmer*—F. P. L.
McGrail, Walter—playing in *Adventure*—F. P. L.
McGregor, Malcolm—playing in *Lady of the Night*—M. G.
McGuire, Katheryn—playing in *Find the Man*—U.
McKee, Raymond—playing in *Free to Love*—B. F. S.
McLaglen, Victor—playing in *Percy*—T. H. I.
Meighan, Thomas—playing in *Old Home Week*—F. P. L.
Menjou, Adolphe—playing in *A Kiss in the Dark*—F. P. L.
Merriam, Charlotte—playing in *Pampered Youth*—V.
Metcalfe, Earl—playing in *The Night Letter*—W. D. R.
Miller, Carl—latest release *The Redeeming Sin*—V.
Miller, Patsy Ruth—playing in *Overboard*—U.
Mills, Alyce—playing in *Daughters Who Pay*—B. P.
Mix, Tom—playing in *The Rainbow Trail*—W. F.
Mong, William V.—playing in *Speed*—B. P.
Moore, Colleen—playing in *The Desert Flower*—F. N.
Moore, Matt—playing in *The Unholy Three*—M. G.
Moore, Owen—playing in *The Power of Darkness*—F. B. O.
Moore, Tom—playing in *Adventure*—F. P. L.
Moreno, Antonio—playing in *Mare Nostrum*—M. G.
Morey, Harry T.—playing in *Hail and Farewell*—F. N.
Mulhall, Jack—playing in *The Three Keys*—B. P.
Murphy, Edna—playing in *Lena Rivers*—W. B.
Murray, Mae—playing n *The Merry Widow*—M. G.
Myers, Carmel—playing in *Ben Hur*—M. G.
Myers, Harry—playing in *Zander the Great*—C. P.
Myers, Kathleen—playing in *His Supreme Moment*—F. N.

N

Nagel, Conrad—playing in *Cheaper to Marry*—M. G.
Naldi, Nita—playing in *Cobra*—R. C.
Nazimova—playing in *My Son*—F. N.
Negri, Pola—playing in *The Charmer*—F. P. L.
Nilsson, Anna Q.—playing in *One Way Street*—F. N.
Nixon, Marion—playing in *I'll Show You the Town*—U.
Novak, Eva—playing in *Sally*—F. N.
Novak, Jane—latest release *Cheap Kisses*—F. B. O.
Novarro, Ramon—playing in *Ben Hur*—M. G.

O

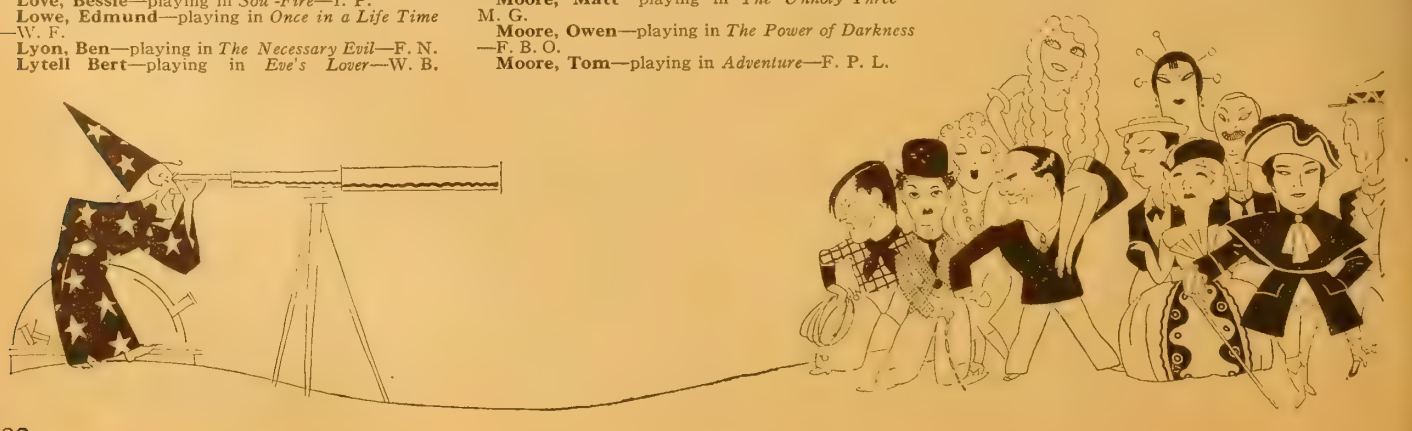
O'Brien, Eugene—playing in *Siege*—U.
O'Brien, George—playing in *Once to Every Man*—W. F.
O'Hara, George—playing in a new series called *The Pace-Makers*—F. B. O.
Olmstead, Gertrude—playing in *Cobra*—R. C.
O'Malley, Pat—playing in *Proud Flesh*—M. G.
Owen, Seena—playing in *The Hunted Woman*—W. F.

P

Patrick, John—playing in *A Thief in Paradise*—F. N.
Pearson, Virginia—playing in *The Phantom of the Opera*—U.
Pennington, Ann—playing in *The Mad Dancer*—J. P.
Percy, Eileen—playing in *Fashions for Men*—F. N.
Peters, House—playing in *Overboard*—U.
Philbin, Mary—playing in *The Prince*—U.
Phillips, Eddie—playing in *Outlawed*—G. P.
Pickford, Jack—playing in *The Goose Woman*—U.
Pickford, Mary—playing in *Patsy*, tentative title—U. A.
Pitts, Zazu—playing in *The Re-Creation of Brian Kent*—P. P.
Prevost, Marie—playing in Ernst Lubitsch's next production—W. B.
Pringle, Aileen—playing in *A Kiss in the Dark*—F. P. L.

R

Ralster, Esther—playing in *The Beggar on Horseback*—F. P. L.
Ralston, Jobyna—latest release *Hot Water*—P. E.
Rankin, Arthur—playing in *Speed*—B. P.
Rawlinson, Herbert—playing in *The Adventurous Sex*—A. E
Ray, Allene—playing in *Galloping Hoofs*, a serial for P. E.
Ray, Charles—playing in *Percy*—T. H. I.
Reid, Mrs. Wallace—latest release *Broken Laws*—F. B. O.
Reynolds, Vera—playing in *The Night Club*—F. P. L.
Rich, Irene—playing in *My Wife and I*—W. B.
Rich, Lillian—playing in *A Kiss in the Dark*—F. P. L.
Ricksen, Lucille—playing in *The Square Peg*—M. G.
Rin-Tin-Tin—playing in *Trapped in the Snow Country*—W. B.
Roberts, Edith—playing in *Thin Ice*—W. B.
Roberts, Theodore—latest release, *Locked Doors*—F. P. L.



Bon Ton CORSETS

TRADE MARK

HOPE HAMPTON

Now Starring in "The Price of a Party"

"IN Bon Ton Corsets one finds the foundation demanded by fashion for the straight line of the present day style. The Bon Ton may well be adopted by women of leisure, the stage, business, or by the athletic girl."

HOPE HAMPTON

WOMEN who remain in the spotlight of fashion never neglect their figures. They are the leaders in the fine art of dressing well. These women select the Bon Ton model just suited to their need and let others envy the finished result. For Bon Ton Corsets combine corset comfort with a fashion foundation *sans reproche.*

In no other corset will be found finer materials or finer workmanship.

You'll find Bon Ton models for every figure—carried by all leading stores and specialty shops here and abroad—at prices any woman can easily afford.

ROYAL WORCESTER CORSET CO.

New York Chicago WORCESTER San Francisco London

Let us send you our very clever booklet,

"Told in Negligee"

The
Bon Ton
Round-U

This and other models in Bon Ton *from $3.50 to $25*

Roche, John—playing in *Recompense*—W. B.
Roscoe, Alan—playing in *Girl of Gold*—R. P.
Rubens, Alma—playing in *Fashions for Men*—F. N.
Russell, William—playing in *Thin Ice*—W. B.

S

Santschi, Thomas—playing in *Beyond the Border*—P. D. C.
Saunders, Jackie—playing in *Broken Laws*—F. B. O.
Seigman, George—playing in *Ne'er the Twain Shall Meet*—C. P.
Semon, Larry—playing in *The Wizard of Oz*—C. P.
Shannon, Ethel—playing in *Stop Flirting*—A. C.
Shearer, Norma—playing in *Lady of the Night*—M. G.
Sherry, J. Barney—playing in *The Cracker Jack*—C. C. B.
Short, Gertrude—playing in *The Beggar on Horseback*—F. P. L.
Sills, Milton—playing in *Woman Handled*—F. N.
Stanley, Forrest—playing in *Up the Ladder*—U
Starke, Pauline—playing in *Adventure*—F. P. L.
Stedman, Myrtle—playing in *Chickie*—F. N.
Stewart, Anita—playing in *The Boomerang*—B. F. S
Stewart, George—playing in *Stop Flirting*—A. C.
Stewart, Lucille Lee—playing in *Bad Company*—A. E.
Stone, Lewis—playing in *Confessions of a Queen*—M. G.
Swanson, Gloria—playing in *The Coast of Folly*—F. P. L.
Sweet, Blanche—playing in *His Supreme Moment*—F. N.

T

Talmadge, Constance—playing in *Learning to Love*—F. N.
Talmadge, Norma—latest release *The Lady*—F. N.
Talmadge, Richard—playing in *The Clean-Up*—F. B. O.
Tashman, Lilyan—playing in *The Social Exile*—F. N.

Taylor, Estelle—playing in *Playthings of Desire*—J. P.
Tearle, Conway—playing in *Hail and Farewell*—F. N.
Tellegen, Lou—playing in *My Son*—F. N.
Terry, Alice—playing in *Sackcloth and Scarlet*—F. P. L.
Theby, Rosemary—playing in *The Re-Creation of Brian Kent*—P. P.
Thurman, Mary—playing in *The Necessary Evil*—F. N.
Tilden, William T.—playing in *Haunted Hands*—W. P.
Torrence, David—playing in *A Husband's Secret*—F. N.
Torrence, Ernest—playing in *The Dressmaker From Paris*—F. P. L.

V

Valentino, Rudolph—playing in *Cobra*—R. C.
Valli, Virginia—playing in *Siege*—U.
Vaughn, Alberta—playing in a series called *The Pace-Makers*—F. B. O.
Vidor, Florence—playing in *Are Parents People?*—F. P. L.
Von Eltz, Theodore—playing in *Thin Ice*—W. B.

W

Walker, John—playing in *The Mad Dancer*—J. P.
Walsh, George—playing in *American Pluck*—C. P.
Walthall, Henry B.—playing in *Kings of the Turf*—W. F.
Washburn, Bryant—playing in *Passionate Youth*—U.
Webb, Clifton—playing in *New Toys*—I. P.
Welch, Niles—playing in *Lying Wives*—I. A.
Williams, Earle—playing in *Lena Rivers*—W. B.
Williams, Kathlyn—latest release *Locked Doors*—F. P. L.
Wilson, Lois—playing in *The Thundering Herd*—F. P. L.
Windsor, Claire—playing in *The Denial*—M. G.
Wong, Anna May—latest release *Peter Pan*—F. P. L.
Worthing, Helen Lee—playing in *The Crowded Hour*—F. P. L.

Just a Few Quotations from Our May Number

"FIFTY dollars would have seemed a fortune, but he wrote us two hungry kids to pray God for help, and I had to watch her eyes grow bigger every day.

"I bribed the nurse to bring my baby in. The lovely little thing caught my finger. I could have died. . . .

"People do queer things when the bugles blow. Three days later the Armistice was declared—and there I was married to a stranger . . ."

—From *The Story of My Life,* by John Gilbert.

"SOME of the schemes worked to get into the studios of Hollywood make the crafty Machiavelli look like an innocent child . . . Monte Blue got a job on the lot digging post-holes with a pick and shovel . . . Richard Barthelmess was given a chance because his mother had been kind to a Polish actress, who later obtained a rôle in a picture . . . Robert Frazer had some handbills printed with his name as leading man in a stock company—all faked . . . Lillian Rich found out that a director was looking for a girl who could ski—so she broke into the movies as an expert on Norwegian skis, tho she had never seen a pair . . . Rod La Rocque knocked at the door of the casting director at the same hour day after day, saying 'Good morning: I am Mr. Rod La Rocque, the Essanay actor,' until the director developed 'nerves' and gave him a small part to stop his insistence. . . ."

—From *Busting Into the Movies,* by Harry Carr.

POLA NEGRI says: "A beautiful skin is every woman's birthright. While lotions and cosmetics are good *remedies,* a healthy skin does not need a remedy. I keep my skin healthy by a method inexpensive enough for anyone—fresh air day and night; deep breathing; daily exercise in the open air. . . ."

Anita Stewart says: "My complexion is always clear, and I use hot water and pure soap every night, with a dash of cold water afterward, then cold-cream for ten minutes, then cold water again. . . ."

Betty Compson says: "Remember two words, 'simple diet,' and you will have the kind of skin the billboards talk about. Nothing between meals but quarts of water, and plenty of fruits and vegetables at meal time. . . ."

—From *Close-Ups on Complexions,* in which ten famous stars disclose their beauty secrets.

"INTERRUPTING the tale of the severed hand, Margot said to Gene: 'There's a motion picture we *must* see in connection with this case—Stoner directed it.'

"They sat in a little Eighth Avenue theater a few minutes later and watched a fantastic drama unfold itself upon the screen. The infernal machine of a sinister inventor darted rays like forked lightning that sputtered in the dark. Its motive power was announced in staring capital letters to be RADIUM.

"'Do you get the point?' Margot asked Gene.

"'Lord, yes! It's clear that——'

"'Keep it to yourself until my theory is worked out,' she cut him short. 'And dont forget—Stoner directed this picture. . . .'"

—From the next instalment of *Whose Hand?* by W. Adolphe Roberts.

Read the Rest of It in the May Motion Picture Magazine

On All Newsstands April 1st

To put on the Curling Cap simply extend the elastic headband with the hands and bring it over the head. Then with an orange stick you puff out the hair in little "waves" and let it dry in this position.

After you have adjusted the Curling Cap you can read or finish dressing while the Curling Liquid is drying. It takes only 15 minutes, and then—

"Dad was simply delighted with the marcel it gave me"

It gives you the loveliest marcel you ever saw—and at practically no expense.

Scientist's Daughter Inspires Invention of Remarkable Curling Cap

By Betty Lou Williamson

There were three "Dods" (Drain on Dad) in our family, and dear old Dad always said I was the worst of the lot. But I couldn't help it. My two sisters were grown and safely married before the present craze for bobbed hair and expensive marcels swept the country, and they didn't have to sink all their pin money in beauty parlors as I was forced to do in order to keep up with the Younger Set.

As I look back now I wonder how I could have been so thoughtless and extravagant. It seems Hard Luck has camped right in Dad's front yard, bringing one reverse after another, and there I was practically supporting a beauty parlor!

Of course Dad in his kindly way would often ask me to "hold down" on my expenses, but I didn't realize how short he was until one day the realization of our condition came to me with starting vividness. I had a good look at my father's suit just before he left for his office and I was shocked to see how dreadfully shabby and threadbare it was.

"My goodness, Dad," I exclaimed with my idiotic tactlessness, "why *don't* you get a new suit!"

Poor Dad didn't say a word, but the hurt look on his face told me *why*. What a blind little fool I had been!

I awaken from my dream

I didn't go out that night. Nor the next. For weeks one invitation after another was declined until I just became desperate trying to invent new excuses. Then I tried making my own clothes and fixing my hair myself, so that I could take in an occasional dance, but I knew I didn't look as chic as the other girls and I felt that everybody else noticed it too.

My father didn't say much, but I knew he was doing a lot of thinking about it. He is an inventor and when he sets out to solve a problem he generally succeeds.

A few days later he came home just brimming over with enthusiasm. He called me into his study and began hurriedly unwrapping an odd looking device consisting of an elastic headband to which were sewed six elastic cross pieces. In a second he had pulled it over his head and I could see at a glance how it worked.

Immediately I moistened my hair with the Curling Fluid he had compounded, pulled the cap over my head and puffed out my hair into the little waves as he directed. The elastic cross pieces held these waves in position as the Curling Fluid dried and when I took off the Curling Cap 15 minutes later I could hardly believe my eyes. *I had the loveliest marcel I ever saw!*

"I get back in the swim"

I didn't turn down many invitations after that. With every marcel my new found beauty aid seemed to work better and it was no trouble keeping my hair beautifully marcelled. For a time I kept my secret to myself, but soon it leaked out and my girl friends started begging father to make Curling Caps for them too.

You no longer have to spend several hours each week—and lots of money—keeping your hair marcelled. With this marvelous new Curling Outfit you can have all the marcels you want at a cost of about 1c each. Read the details of this remarkable offer.

All were so well pleased that soon I asked him why he didn't make and sell them on a large scale. After talking it over with a number of manufacturers, he finally selected the McGowan Laboratories to make and market his new invention. His only stipulation was that the price should be fair—little more than enough to cover the expense of making, advertising and selling his wonderful Marcelling Outfit so that every girl who wanted beautifully marcelled hair could easily afford it.

The success of this Curling Outfit is now history. In the few months it has been on the market over 25,000 have been sold. Nearly every woman that buys one tells her friends about it and that brings more orders. One reason for this remarkable success is the low price at which they offer the outfit—only $2.87, including a generous sized bottle of Curling Liquid and a specially made Stick for convenience in puffing out the hair. The McGowan Laboratories have certainly carried out their contract to the letter and all of us are happy that Dad's invention—originally intended only for me—has proved such a boon to thousands of other girls who were in the same boat with me. To all who would have beautifully marcelled hair at the minimum of expense I unhesitantly recommend the McGowan Curling Outfit.

* * *

Try it at our risk

Miss Williamson is so anxious to have every girl and woman try her father's invention that she asked us to make this special offer: we will send you the entire outfit and upon its delivery you simply deposit with the postman the price of $2.87 plus a few cents postage. Then after using it five days, if you are not simply delighted with results—if it doesn't give you the most beautiful marcel you ever had and improve your hair in every way—just return the outfit and every cent of your money will be refunded without a single question.

Send no money—Just mail the coupon

Remember, you don't risk a penny; results are guaranteed. If you are tired wasting your time and money on expensive beauty parlor marcels; if you have trouble keeping your hair marcelled and looking its best; if you want the beauty that rich, glossy, curly hair always brings, take Miss Williamson's advice and don't put it off another single minute. You don't need to pay now; just sign the coupon and mail it *today*.

COUPON

The McGowan Laboratories
710 W. Jackson Blvd., Dept. 34, Chicago

Dear Mr. McGowan: Please send me your marcelling outfit, which includes your newly invented Waving Cap, and a bottle of Curling Liquid. I agree to deposit $2.87 (plus postage) with the postman upon its delivery. If I am not satisfied with results in every way I will return outfit to you within five days and you are to refund my money. (If wanted for children, be sure to specify small size.)

Name .....

Address .....

Note: If you expect to be out when the postman calls, enclose $3 with your order and the McGowan Curling Outfit will be sent postpaid.

A Guide to 100 Current Pictures

(Continued from page 6)

—and unusually done. Gloria Swanson at her best. *Paramount*

Manhattan—Dorothy Revier, Dan Mason and Lilyan Tashman in a fairly interesting story of a young man who comes to New York with a wife and baby and gets into the wrong crowd—and what happens to him. Not bad. *Universal*

Man Who Came Back, The—

Marriage Cheat, The—

Men—

Merton of the Movies—

Miami—

Midnight Express, The—Lives up to its title—with the action concentrated around the last train and the engine. Plot deals with jewel smugglers who make their escape on the train. Wins love of engineer's daughter and foils the crooks. Lots of physical action. Obvious, but entertaining. *(C. B. C.)*

Monsieur Beaucaire—Rudolph Valentino returns to the screen in romantic picture adapted from Tarkington's story and the most backward miss unexcelled—and a few movies will go back and find a sweeter romance. Fine direction and production throughout. Performances—and the manner of its mounting. Well worth while. *Paramount*

Navigator, The—Buster Keaton, the "frozen faced" comedian, has all his previous efforts with this wonderful comedy. Here Buster is given other new inventions and sets them. Shows to advantage in the comedy situations—and in many clever gags. Buster is all at sea from start to finish. *Metro-Goldwyn*

North of 36—The story of a great cattle drive across the plains is told in a very interesting manner—scenically and photographically. Lois Wilson, Ernest Torrence and Noah Beery are the stars. *Paramount*

Not One to Spare—

Oh, You Tony—

One Law for the Woman—

One Night in Rome—

Only Woman, The—

Open All Night—

Painted Lady, The—

geance against man responsible for death of his sister. Fine drama and even artistic in its absorbing. *Fox*

Perfect Flapper, The—Takes up the hectic life of jazz and society being framed as one, a familiar promise— who is a girl who is a mere cog in the become popular—and who eventually settles down. Some interesting touches. Colleen Moore, the flapper. *First National*

Peter Pan—A beautiful picture, carrying out all the Barrie charm and whimsy. Certainly sustains the spirit of youth. Has real romance and adventure suggested into the spirit of make-believe. Betty Bronson is an ideal Peter who gives a captivating performance. See this and take the children. *Paramount*

Peter the Great—Emil Jannings, the Brooklyn German, stamps out this picture as the great Russian ruler, a magnificent, majestic in its settings and carrying out all its entertainment, pomp and ceremony. Interesting historical drama. *Paramount*

Racing Luck—A high-speed comedy gives Monty Banks a chance to see what he can do in the rôle of a young Italian who is mistaken for a famous foreign racing driver. Monty gets away with it in thrilling and amusing scenes. Exciting auto races here. *Associated Exhibitors*

Recoil, The—Fairly original and somewhat off beaten path. The Parisian settings help to story of a wealthy man who discovers his wife unfaithful and returns her she saves him from blackmailers. Effective drama. *Universal*

Red Lily, The—A sordid, brutally realistic story of life in the Paris underworld with the sweet-heroine climbing out of the muddy atmosphere into finding redemption. Quite atmosphere but many unpleasant touches. *Metro-Goldwyn*

Revelation—This was made once before with Nazimova as the star. She is succeeded by Viola Dana who tries to give the same spiritual significance to the picture of redemption. She does have some appeal. Fair enough. *Metro-Goldwyn*

Romance Ranch—Just an ordinary Western

Roughneck, The—

Sea Hawk, The—

Self-Made Failure, A—

Sherlock, Jr.—Buster Keaton comes

Side Show of Life, The—

Signal Tower, The—

Silent Watcher, The—Exceptionally human

Sinners in Heaven—

Sinners in Silk—

Snob, The—

So This Is Marriage—

Sundown—

Tess of the D'Urbervilles—

Those Who Dance—Life in the raw here—a fine drama dealing with vibrations of the Western ukase. Some quiet moments revealing manufacture of bootleg liquor and its consummation in the cabaret set. Lots of fine action. Blanche Sweet and others perform well. *First National*

Three Women—This is a very pleasant story but it is extremely well done. Features the conflict of a woman and her daughter over a man. No scenes are wasted in projecting the plot and scenes are well portrayed. *Warner Brothers*

Triumph—One of Cecil De Mille's. Builds it around point that success is neither a gift nor an inheritance, but the reward of sincere effort. A waster loses his business and a young idealist takes it over and loses his sense of proportion. Substantial and compelling. Beatrice Joy gives a brilliant study. *Paramount*

Try and Get It—A slight, but morally amusing comedy—executed in a spontaneous manner—centering around a young bill collector who must collect

Wanderer of the Wasteland—A

Warrens of Virginia, The—Shows the last moments of the Civil War—with romance entwined around the customary conflict of Northern and Southern

White Man—The old, old story of the girl who runs away from home and a

White Moth, The—

Wine—

Wine of Youth—

Winner Take All—

Woman on the Jury, The—

Artistically designed to the last detail. A suite that will be welcomed in the most perfectly furnished home, and that will satisfy the most critical buyer; a suite to be proud of.

5 Piece Dining Suite on 30 Days Trial

Here is the up-to-the-minute dining suite that is being exhibited in the smart shops. The cheerfully decorated furniture that makes a room sparkle with happy color. I am ready to send these 5 pieces anywhere at My Risk on 30 Days' Free Trial, for you to use Every day as if they were your own. While the suite is in your possession, you may subject it to any test to determine its value, its desirability. Then if your satisfaction is not complete you may return it. I will refund your first payment and all transportation charges. The trial will not cost you a penny. You cannot lose, you cannot be disappointed when you deal with Spear.

BIG Introductory Offer!

Regular Value $37.50 } **Sale Price $24.95**

Easy Monthly Payments

Here is the Ideal Suite for dining room, breakfast room, or Kitchenette. It is useful, it is beautiful. The Flemish Renaissance design gives it a distinctive charm. The attractive colors, Flemish Gray striped with Delft Blue, insure a beautiful harmony of colors and design. The construction, genuine oak throughout, guarantees enduring wear. These 5 pieces are honestly and sturdily built and will serve you many years. The drop leaf table takes up little room when closed, but is large enough for the average family.

Because I know that this is the suite that thousands have been waiting for, and in order to get thousands of orders quickly I have priced these 5 Fine Pieces so low that it would be poor policy for you to let this fine chance pass by. Remember you cannot lose, you cannot be disappointed. My Money-Back Bond protects you to the limit. Table top measures 42 x 36 inches over all; with drop leaves down, the top measures 21 x 36 in. The strongly built chairs conform with the design of the table and like the table are colored in Flemish Gray, edged with rich Delft Blue. **Order No. SA2345. Special Introductory Sale Price, $24.95. Terms: $1 with order, Balance $2 Monthly.**

$1 WITH ORDER

Nathaniel Spear, President

SPEAR & CO.

Dept. M 302 Pittsburgh, Pa.

Home Furnishers for the People of America

Home Furnishing Guide FREE

My new 1925 Catalog is a huge treasure-house of Happy Home Furnishing Ideas. It contains such a great variety of furniture and furnishings, that no matter what your taste or need, you are certain to find exactly what you want and at the right price. Before you buy anything anywhere it will pay you to get my Big Free Book. Then you will know why thousands of families buy everything they need from me. My prices are the Lowest, I Give the Longest Time to Pay. Everything I sell is sent on 30 Days' Free Trial with a Money-Back Bond that protects you to the limit. Send for my Free Book today, it shows Thousands of Bargains in Furniture, Carpets, Rugs, Stoves, and everything for the Home.

© 1925, Spear & Co.

SPEAR & CO., Dept. M 302, Pittsburgh, Pa.

Send me at once the 5-piece Breakfast Suite, as described above. Enclosed is $1.00 first payment. It is understood that if at the end of the 30 days' trial I am satisfied I will send you $2.00 monthly. Order No. SA2345. Price $24.95. Title remains with you until paid in full. **Please print or write name and address plainly.**

Name..... Occupation.....

R. F. D., Box or Street and No.....

Post Office..... State.....

If your shipping point is different from your post office fill in line below

Send shipment to.....

FREE CATALOG } **If you want the Free Catalog Only, Send No Money, put X here** ☐ **and write your name and address plainly on the above lines**

A creamy deodorant that stops odor all day

Are *you* making the great mistake so many women make—thinking that because you are not bothered with perspiration moisture that you cannot offend with its unpleasant odor?

Creme Odorono destroys every trace of odor without checking perspiration. Apply any time or before going out. Effective for all day or evening. Can be used as often as desired—absolutely harmless.

Creme Odorono is delightful to use, vanishes instantly, and leaves the skin soft and fragrant. Contains no grease or color and will not stain. At all toilet counters, 25c. If unable to obtain from your dealer, send the coupon and 25c for full-size tube.

RUTH MILLER,
The Odorono Company
64 Blair Ave., Cincinnati, Ohio

Please send me full-size tube of Creme Odorono, for which I enclose 25c.

Name .....

Address .....

play your way ahead

LEADING professionals, like Carroll Martin, famous trombonist of Isham Jones' Orchestra choose Conn instruments because of Conn supremacy in tone, tune, mechanism and *easy playing* qualities. You'll get ahead *faster with a Conn*, socially or professionally—win new friends, make big money if you choose.

Carroll Martin

Cultivate Your Musical Bump

Conn is the only maker of every instrument for band; saxophones, trombones, cornets, etc. Write now for Free Book "Success in Music and How to Win It," by Sousa and other artists, and details of *Free Trial offer*. Mention instrument.

C. G. Conn, Ltd., 425 Conn Bldg., Elkhart, Ind.

CONN BAND INSTRUMENTS
WORLD'S LARGEST MANUFACTURERS

Me and My Dog

(*Continued from page* 63)

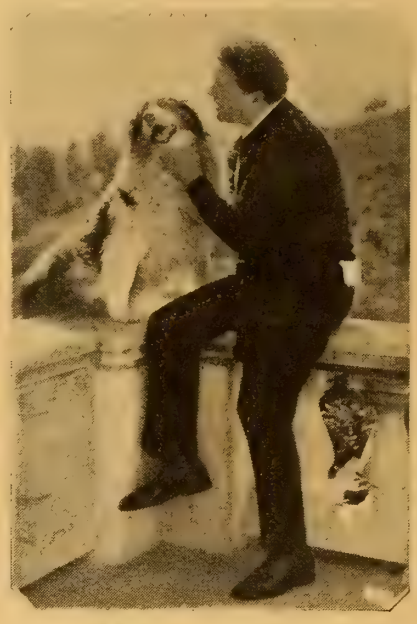
and hopes. No false and flattering words that ofttimes come from the lips of men. No concealed enmity behind his eyes, which seem to offer sympathy to all my desires.

"My dog never peers into my pockets. They may be empty or lined, it matters not to him. I may abuse him, but a pat on the head brings him back and he holds no animosity. His affection is sincere, he overlooks weak points and never questions one's creed or social standing. He accepts you as you are without inquiry or criticism.

"A dumb brute? My dog's intelligent eyes belie such application. The coiner of such phrases as the 'under dog' and the 'dirty dog' had little understanding of dogs that he would apply it to men of unclean character. My dog's hairy coat may become dirty, but his heart is clean.

"This wire-haired fox-terrier of mine is never boring, nor is he bored by me. He offers his companionship willingly at any time and seems to respond to my moods.

"The heritage of men—greed, lust and selfishness—have no place in his make-up. He always has a welcome and never deserts. He is my dog."



William Farnum and his prize-winning collie are devoted companions

"'GET a good dog, boys, and he will be your true friend,' is straight goods," says Richard Dix. "I would rather write stories about dogs in the vein of Albert Payson Terhune's famous literary offerings than be a motion-picture actor.

"I have always had a dog as far back as I can remember. My first was a collie named Prince. He used to drag me about on a sleigh when I was only a little tot, and the first deep grief of my life was when he was poisoned and died. Then came a bull-dog named Chubby. I was then about eight or so and I papered the walls of my bedroom with pictures of dogs of various kinds. One of my favorite tricks was to pick Chubby up and let him view my collection.

"There was one picture of a big bloodhound which always made Chubby growl, and I got the greatest kick out of this performance. But Chubby died; and then came Jack, Pinky, Rex, Bill and Jill. The two last-named were pals of mine when I left Los Angeles last year to come to New York, and are with my folks now.

"Having had a dog all my life, I miss one now. Recently I tried to buy Spot, a Great Dane that played with me in my last picture. However, the deal fell thru, because both the owner and I agreed that a city apartment was no place for a Great Dane. I am going to buy a couple of bloodhounds as soon as I take a place in the suburbs in the spring. When I was on location a year ago, in Arizona, making *The Call of the Canyon*, I hunted deer and mountain lion with a pack of 'em. They are almost human in their intelligence and can find anything from a lost cow to a human being."

DOUGLAS MACLEAN declares he is owner of the only dog comedian in the world, and he tells this story to prove it:

"Recently there were two things in my life which didn't jibe. One was my watchdog, a wire-haired terrier, Peter Patch—the other, an application for reduction in insurance rates because of keeping this watchdog. Here's how it happened:

"When the inspector came around he found me telling Peter some new jokes, Peter laughing his doggone head off. Says the inspector: 'That ain't no watchdog; all a burglar's gotta do is tell him a funny story and he'll be laughin' while they're doin' their stuff. No rate reduction for you!'"

"AT present I own six dogs of various breeds," says Jack Holt.

"Recently, however, Flick, my favorite, died. Flick was a huge German police dog, given to me by Colonel Selig, when it was not yet two months old.

"I might say that I have never had a better friend than Flick. But this would not be true. Flick was an out-and-out scamp. That is why we all loved him. He was perfectly friendly, but very rebellious. Often he would dig his way out of the yard and go on long hikes into the foothills, returning hours later with his ruff matted with briers and twigs.

"Flick was probably the most stubborn dog in the country. The best way to get him to obey was to order him to do just the opposite from what one desired. For instance, if one wanted him to lie down, one would order him to sit up, and *vice versa*.

"Occasionally, Flick's hearing was very poor—especially when one wanted him to come into the house or when he was chasing a cat and one called to him. Other times, when one called to let him out, or when one had something for him to eat—his side-appendages operated perfectly.

"Flick is the second dog we have owned that has died. The first one was a nondescript animal called Mix—short for Mixture.

"The death of that dog will forever remain a sad spot in my heart. One evening I was driving home from the studio and tearing along at every mile the speed law would allow. About a block from the house Mix, who had detected the car-motor, came running out to meet me. I swerved aside and struck a telephone pole with the car, in my effort to avoid him, but it proved of no use. The front wheel caught him square and as I ran with him to the house, he died in my arms.

"It was then that Mrs. Holt and I swore

(*Continued on page* 128)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

$2500.00
FOR YOUR OPINION

Brewster Publications, Inc.
PUBLISHER OF "MOTION PICTURE" "CLASSIC" "BEAUTY" MAGAZINES ETC.
175 DUFFIELD STREET
CHECK No. 2218
VOUCHER 120
BROOKLYN, N.Y. January 29th 1925
PAY TO THE ORDER OF Your Opinion Contest $2500.00
EXACTLY TWO THOUSAND FIVE HUNDRED DOLLARS NO CENTS
BREWSTER PUBLICATIONS, INC.
TO KINGS COUNTY TRUST COMPANY
1-371 BROOKLYN, N. Y.

Your opportunity to turn your opinion of Motion Pictures into cash. The Motion Picture you saw last evening thrilled you—or it didn't. Tell us about it. Who is your favorite star?

105 CASH PRIZES and MEDALS for YOU

The Grand Prize	**$1,000.00**
1st honor, a gold medal and	**100.00**
2nd honor, a silver medal and	**75.00**
3rd honor, a bronze medal and	**50.00**
4th honor	**25.00**
50 prizes of $10.00 each	**500.00**
50 prizes of $5.00 each	**250.00**
Medals to contestants and stars	**500.00**

Medals to Your Favorite Stars

We want you to present a medal to your favorite actor and actress—"from the readers of Brewster Publications"—and at our expense! These medals will be emblematic of their popularity. In addition an issue of MOTION PICTURE MAGAZINE will be dedicated to the most popular Motion Picture Actress and an issue of *Motion Picture Classic* will be dedicated to the most popular Motion Picture Actor.

Eugene V. Brewster, Editor-in-Chief and President of our Company, has written a little book entitled "How to Criticize a Picture." In it are twenty-eight charts for twenty-eight Motion Picture Reviews, with blanks to be filled in by you. This book will be very helpful to you, altho it is not necessary for you to have one for the contest. (We will be glad to mail one of these books to you for ten cents in cash or stamps. Six books for fifty cents.)

There is no entrance fee to the contest. Anybody may compete—except employees of Brewster Publications and their families or professional writers. The judges will be a competent board of editors presided over by Mr. Eugene V. Brewster.

Rules

1. Write a criticism, of not more than two hundred and fifty words, of any picture that you have seen.
2. Sign your name and address at the bottom of the page.
3. You may send in any number of "opinions" either in one envelope or separately.
4. No entries will be returned, and we reserve the right to publish any we receive whether it wins a prize or not.
5. This contest will run for six months.
6. For every book, "How to Criticize a Picture," sent in completely filled out with twenty-eight criticisms, we agree to mail to the sender another copy of the book, free. The judges will carefully examine all books thus sent in and all favorable ratings of players will count as votes. These books shall not be entered as prize criticisms. However, each of these criticisms will count as a ballot in favor of the players mentioned.
7. The best criticisms of pictures will be decided by the judges, but the Motion Picture Actress and Actor receiving the greatest number of votes will be declared the most popular.
8. During the contest MOTION PICTURE MAGAZINE and *Motion Picture Classic* will print from month to month a selection of the criticisms received.
9. The picture that is the subject of the "Opinion" winning the first prize will be fictionized in *Movie Thrillers*, if permission can be obtained from the producing company.

Address all communications to

"Your Opinion" Editor,
BREWSTER PUBLICATIONS, INC.
175 DUFFIELD STREET BROOKLYN, NEW YORK

so very clean

SANI-FLUSH cleans and purifies the toilet bowl. It cleans the hidden, unhealthful trap, which cannot be reached by other means. It destroys all foul odors.

Simply sprinkle Sani-Flush into the toilet bowl—follow directions on the can—and flush. Then watch how quickly and thoroughly it does its wonderful work. It removes all marks, stains and incrustations—leaves the bowl beautifully white and clean. No scrubbing. No dipping your hands in the water.

Sani-Flush is absolutely harmless to plumbing connections. Keep it handy in the bathroom.

Buy Sani-Flush at your grocery, drug or hardware store, or send 25c for a full-size can.

Sani-Flush

Reg U S Pat. Off.

Cleans Closet Bowls Without Scouring

THE HYGIENIC PRODUCTS CO.
Canton, Ohio

Print Your Own

Cards, Stationery, Circulars, Paper, etc. **Complete Outfits $8.85 up.** Save money Print for others, big profit. All easy, rules sent. Write for catalog presses type, paper, etc. **THE PRESS CO., L-44, Meriden, Conn.**

EXCELSIOR

Easy to Play
Easy to Pay

BUESCHER
True-Tone
Saxophone

BENNIE KRUEGER
Director Bennie Krueger and His Orchestra. Brunswick Records.

Easiest of all instruments to play and one of the most beautiful. Three first lessons sent free give you a quick easy start—in a few weeks you can be playing popular tunes. No teacher necessary. You can take your place in a band or orchestra in ninety days, if you so desire. Most popular instrument for dance orchestras, home entertainments, church, lodge and school. A Saxophone player is always popular socially and has many opportunities to earn money. Six Days' Trial and easy payments arranged. (105)

Free Saxophone Book Shows all Buescher models and gives first lesson chart; also pictures of famous professionals and orchestras. Just send your name for a copy. Mention any other instrument in which you may be interested.

BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
661 BUESCHER BLOCK - - ELKHART, INDIANA

This picture of Lois was taken when she won the first motion picture beauty contest which proclaimed her the prettiest girl in Alabama, and won for her a trip to Hollywood

The Story of My Life

(*Continued from page 28*)

then on, the people of Birmingham were no realer than those in my books. I read *Ivanhoe* five times.

My father was never on the stage, but he was a fine reader. He made Shakespeare understandable to me when I was six years old, and when in high school I was puzzling over *The Tempest,* trying to interpret its meaning in an essay, he read the whole play aloud to me so that I suddenly understood it, and made, besides, a discovery more amazing than anything in the play. My father was a real person *aside from being my father!*

My three sisters were all younger than I, so I had an excuse for playing with my adored dolls after my legs had grown disgracefully long. I remember that I was half-way thru high school when my teacher came to call on my mother one day and I answered the front door-bell with a doll cuddled in my arms! I thought that I was disgraced for life—a great grown-up girl playing with dolls! My heart was leaden as I ushered the surprised woman into the parlor. My mother saw my misery and tried to help by explaining that I was amusing my little sisters, but I didn't get over my shame for months.

I was always idealizing people and trying to put them into a story. In school I sat between a girl with lovely golden hair that curled in natural ringlets and a handsome dark boy. These two used to write notes and put them into a book which they would hand back and forth via me. They were Romeo and Juliet—the Prince and the Princess—and I was thrilled with my part in such a wonderful romance, until one day the note slipped out and I read the silly schoolgirl scrawl and felt stricken and cold.

"I wont pass any more notes," I told the girl—who wasn't a Princess any longer, but rather fat and untidy; "that stuff about kissing is mushy. I dont believe in it!"

One of the first words I ever looked up in the dictionary was "satiated." The definition seemed somehow to refer to spooning, and horrified me. I made up my mind then and there, sitting on the floor with the dusty dictionary on my knees, that I would never play at love the way so many girls did and become sa-ti-a-ted.

When the crowd that I belonged to used to go on 'possum hunts in the winter evenings, the other girls were all solicitously helped over the log bridges across the bayous, while I was allowed to scramble over by myself, and in spite of the fact that I didn't want any of the boys to help me, I began to feel rather abused. So one evening I just stood stock-still while the rest of the girls squealed and tittered and called to Eddie and Tom to hold on tight, as usual. "I'll just see what happens!" I thought.

Nothing at all happened. When the others were safely across, the boys plunged ahead, calling back over their shoulders, "Come on, Lois! Whatcher waiting for? The 'possum will get away!"

But my hurt feelings were soothed a little later when the boys decided to leave the girls and the chaperon behind to get the lunch ready and added, "Lois can come along with us and hold the dogs!"

They didn't think of me as a girl at all! And I was, somehow, happy and proud.

I never had any real beaus till I was out of my teens. (My first violent love affair was a moving-picture one!) I just couldn't seem to be coy even if I had wanted to be. When I came back from a year at boarding-school, fifteen, and feeling every day of it, I remember that I went to evening prayer meeting with mother and father and afterward one of the boys I had always known came up and very stiffly asked if he "might see me home." In spite of the fact that I had had to pin my hair up a few months before because he sat behind me in class and put chewing-gum into my braids, he seemed different, unfamiliar, terrifying.

We walked solemnly along under the lindens. I was excited, and hated myself for being excited. In order that he should not guess it, I said nothing at all. At every curb he put his hand under my elbow and carefully helped me down one side and up the other, until at last I said coldly, "I've been climbing curbs for fifteen years and I never fell down one yet!"

That was the end of my first affair! Another was terminated when I beat the boy unmercifully in tennis. My sister

(*Continued on page 92*)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

News of First National Pictures

The Best in Entertainment

"The Lady"—Norma Talmadge shines here in one of the biggest pictures of her career. Mary Nash starred on the stage in this story of an English music-hall girl who hoped, dreamed, and prayed that she might become "a lady."

"Learning to Love"—A delightful comedy with Antonio Moreno giving lessons in love-making to that inimitable star—Constance Talmadge.

"Enticement"—A revelation to the admirers of Mary Astor. As the heroine of Clive Arden's story, she surpasses anything she has ever done before. Ian Keith and Clive Brook are other principals.

"If I Marry Again"—Presenting the problems of a good woman with a bad reputation. With Doris Kenyon, Lloyd Hughes, Frank Mayo, Anna Q. Nilsson, Hobart Bosworth and Myrtle Stedman.

"Her Husband's Secret"—Frank Lloyd's latest screen achievement. It is May Edginton's story, "Judgment," interpreted by a stellar cast.

Richard Barthelmess in "New Toys"

DICK BARTHELMESS has made a movie from "New Toys," the Broadway stage success of last season. It is a story of the comedy and the drama of newly-wed life, so quite naturally Mary Hay—a musical-comedy star before she became Mrs. Barthelmess—plays the leading feminine rôle.

"New Toys" is a John S. Robertson production and was adapted by Josephine Lovett—who happens to be Mrs. Robertson. So you see "New Toys" is a husband-and-wife production all around.

"One-Way Street"

"ONE-WAY STREET," a new society drama, may be at your local theater by the time you are reading this. Don't miss it—for there's an eye-feast and a thrill-treat awaiting you. Ben Lyon, Anna Q. Nilsson (above) and Marjorie Daw are the principals. It is from Beale Davis's story, directed by John Francis Dillon—the man responsible for "Flaming Youth," "Lilies of the Field," and other First National successes

"I Want My Man"

DORIS KENYON (right), a new First National player, and Milton Sills, memorable hero of "The Sea Hawk," are co-featured in "I Want My Man," a society drama which contrasts the youth of 1916 with the 1925 jazz model. It is Struthers Burt's novel, "The Interpreter's House," directed in the movies by Lambert Hillyer and supervised by Earl Hudson

Above—Doris Kenyon, new First National Artist

On the left—Milton Sills and Doris Kenyon in a scene from "I Want My Man"

Now a *new* way to

Remove Cold Cream

FOR years stage stars have known this secret of clear, radiant complexions. It is part of their stock-in-trade. Who ever saw an actress whose skin had infections, blackheads, pimples? Yet actresses *make-up* several times a day. Their skin is constantly exposed to hard use—yet remains charming.

Now you, too, may know this secret of famous stage beauties. It is simply the use of Kleenex in removing cold cream and cosmetics each night. This soft velvety absorbent is made of Cellucotton.

Towels often cause infections; they are expensive. Kleenex, at all drug and department stores, costs but 25c. A box contains about 200 sheets (size 6 by 7 in.) and lasts about a month. Use it once, throw it away. It's cheaper, better, safer. Beauty experts advise its use. Today get a box of Kleenex and find out why it's so popular.

CELLUCOTTON PRODUCTS CO., 166 West Jackson Boulevard, Chicago

KLEENEX

The Sanitary Cold Cream Remover

CLASSIC

April *Pictorial of Stage and Screen* April

The Theater that Started on a Shoe String

THE romantic history of the New York Theatre Guild. Ten years ago it was started without a nickel by a group of penniless artists. Now famous playwrights from all over the world clamor to have their plays produced here.

Poverty Row

DO YOU know it? It's the row of little, independent producers who live—or starve—on the crumbs that fall from the table of the big picture companies. You'll learn inside movie secrets from this newest story from Hollywood.

The Great Divide

WHERE does it lie? Before you see this picture, starring Conway Tearle and Alice Terry, read of it in story form in our April number. The romance of the great, open spaces—the story that never grows old.

LOUISE FAZENDA FANS, ATTENTION!

HER picture in colors on the cover—a new Louise you never knew before. No longer a comedy star but a beautiful heroine, who wins the hero in the end in a new picture, *The Lighthouse by the Sea.*

Be Sure Not to Miss the April Issue

CLASSIC

That "Different" Screen Magazine
On the News-stands March 12

The Story of My Life

(*Continued from page* 90)

Diana was a great belle and adored dances, but Mother had to make me go. Not that I didn't have plenty of partners, but my hands would get cold while I tried desperately to think what to say to them if they didn't want to talk about horses and dogs. And then when they stepped on my feet, I had to lie politely and say, "Oh, no! It didn't hurt in the *least,*" and it was all very stupid and a great bore. Mother bought me a real evening dress, yellow and low-necked (at least it seemed dreadfully low to me, tho I suppose it was just a little round neck), in the hope that it would reconcile me to social life, but it didn't make me any happier.

I did like to sit behind the tea-table and pour tea for Mother's clubs when they met at our house, and that training came in useful when I had to be hostess to a terrifyingly important crowd of British authors and Members of Parliament last summer in London. Up to half an hour before they arrived, I was desperately trying to think of clever things to say to them, and then suddenly I stopped.

"I'm not going to try to be anything but just Lois Wilson," I told myself. "I cant be scintillating and sophisticated, but I *can* pour tea properly!"

And I got along wonderfully.

I think I always intended to be an actress from the time I stumbled ecstatically home from my first melodrama, *The Easiest Way*—I must have been about eight—and burst into the family sitting-room to electrify everyone by declaiming "I'm going out on Broadway and send my soul to hell!"

"We mustn't let Lois go to the theater often," Mother said worriedly; "she gets too worked up over things."

I never knew till this last year that she refused a chance which my uncle, a theatrical man, would have given me to go onto the New York stage when I was sixteen. Instead, I read and rode horseback and taught school, and was started on my way eventually to becoming an old-maid schoolma'am when the newspapers announced that Universal Pictures was to hold a beauty contest with a trip to Hollywood and a chance to get into the movies as a prize for the forty-nine girls who won in different states. This was the first contest ever held, by the way, and it certainly started something.

I entered the lists more because all the girls I knew were doing it than from any thought of winning. My sister Diana has always been the beauty of the family. When I go out with her now I can read people's thoughts as they glance from one to the other. "How on earth," I can see them thinking, "does it happen that *you* are the movie star instead of your sister?"

All thru the ball that was to decide Alabama's delegate for the trip, I was looking about and trying to decide on the probable winner, and when a man I was dancing with told me he had heard unofficially that it was a creamy-skinned brunette in a striking gown, I agreed whole-heartedly.

But for some reason I won, and set out on my first great adventure with most of the population of the city at the station to see me off and fill my arms with flowers.

I never went back to Birmingham. But I know from letters I receive I am still "own folks" and there is one sunny little corner of the world that is proud of me and believes in me. Birmingham has an ideal of me which I wouldn't disappoint for anything.

Everyone was good to us; telegrams,

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

flowers and candy followed our progress to California and we were invited to dinners and dances, but to me the trip was disappointing. And when we got to Hollywood at last nobody even *saw* me.

Disillusioned about my prospects of becoming an actress, I started home, but one of the other girls persuaded me to stop off in Chicago with her and try for extra work with Lois Weber's company which was making *The Blind Girl of Portici*. Just by chance, as we stood the first day in the crowd watching a mediæval street scene shot, the girl I was with overheard Miss Weber ask the casting director for a girl with hair long enough so that she could be pulled thru the streets by it.

"Here!" shrilled my friend loyally, dragging me forward and pulling out hairpins recklessly, "look at *her* hair!"

Miss Weber glanced at the length of my braid and gave me the bit to do, so I might say I got into the pictures by the hair of my head. When the company went West I went with them, but long months followed in which I could not find any other work. I was not the "type," they told me. I didn't "look like a movie actress."

Afterward I found out that a kindly group were thinking of raising my fare home from their own pockets and sending me out of the legended dangers of Hollywood, but I myself never dreamed of giving up. I even sent for my mother and told her confidently to sell the house and move the family to California.

And then Warren Kerrigan (the Valentino of his day) was looking for a leading woman who was "different" from the Hollywood run of leading women, and so——

I HAVE been in the pictures nine years. And I've never been insulted once (which perhaps isn't a very flattering confession), unless you count the director who spoke rather too warmly about my "slumbrous brown eyes" and didn't give me a part when those same eyes proved that they could blaze with indignation. Of course, I've heard lurid tales, but when I got at the facts, the girls who told them to me usually ended by confessing that they had tried in the first place to vamp the casting director into getting them into the movies "because they'd heard that was the only way."

I think my profession is a wonderful one, myself. But then you must remember that in spite of many unhappinesses that have come to me these later years, as part of the unpleasant business of being

Send the Coupon

Maybe your teeth are gloriously clear, simply clouded with a film coat. Thousands have gleaming wonderful teeth without knowing it . . . you may be one. Make this remarkable test and find out.

Gloriously Clear Teeth

Why you may already have them— and yet not realize it

Make this unique test. Find out what beauty is beneath the dingy film that clouds your teeth

DO you seriously want dazzlingly clear teeth?—teeth that add immeasurably to your personality and attractiveness?

You can have them, if you wish. That's been proved times without number. But not by continuing with old methods of cleansing and of brushing.

Modern science has discovered a new way. A radically different principle from old ways; and based on latest scientific findings. This offers you a test, free. Simply mail the coupon.

How to gain them—quickly

There's a film on your teeth. Run your tongue across your teeth and you can feel it. *Beneath it are the pretty teeth you envy in others.* Ordinary methods won't successfully remove it.

That is why this test is offered. For when you remove that film, you'll be surprised at what you find. You may actually have beautiful teeth already—*and yet not realize it.* Find out!

What that film is

Film is a viscous coat that is ever present, ever forming on your teeth.

Most tooth troubles now are traced to it. It clings to teeth, gets into crevices and stays. Germs by the millions breed in it. And they with tartar, are the chief cause of pyorrhea and decay.

That film, too, absorbs stains . . . stains from food, from smoking, from various causes. And that is why your teeth look "off color."

You must remove it at least three times daily. And thus combat it constantly. Results in whiteness, in clearness and lustre are a revelation.

New methods now remove it

Old-time dentifrices could not successfully fight that film. So most people had dingy teeth. And tooth troubles increased alarmingly.

Now new methods have been found. And embodied in a new type tooth paste called Pepsodent.

It acts to curdle the film, then harmlessly to remove it. No soap, no chalk; no harsh grit dangerous to enamel.

Foremost dental authority of the world now urges this modern way. People of some 50 different nations employ it. It marks a new era in tooth health and beauty.

Thus this new way is changing the tooth cleansing habits of the world.

It proves the folly of ugly teeth. It gives better protection against pyorrhea, of tooth troubles both in adults and in children.

Ten days' use will prove its benefits. And that 10 days is offered to you as a test. Why not make it then?—*have* prettier teeth, whiter teeth?

Send the coupon

Mail the coupon now before you forget. You will thank us for what you find.

FILM the worst enemy to teeth

You can feel it with your tongue

FREE Mail this for 10-Day Tube

THE PEPSODENT COMPANY,
Dept. 607, 1104 S. Wabash Ave.,
Chicago, Ill., U. S. A.

Send to

Name.....

Address.....

Only one tube to a family. 1764

PAT. OFF.
Pepsodent
REG. U.S.
The New-Day Quality Dentifrice
Endorsed by World's Dental Authorities

Destroy that germ now!

TOO small to see. Too strong to fight without help. There is poison planted where it lands—in tiny cut, scratch, or bruise.

It multiplies as fast as thought. Only prompt action can prevent trouble.

Get that germ before it gets you or yours. Get it with Absorbine, Jr.!

Absorbine, Jr. kills germs, heals cuts, bruises, burns, soothes sore throats, reduces swellings and sprains. It is *health insurance* in a bottle.

Absorbine, Jr. is a skillful liniment and expert antiseptic — stainless and agreeable. A correct bathroom never lacks Absorbine, Jr.

At all druggists', $1.25, or postpaid.
Liberal trial bottle, 10c., postpaid.

W. F. YOUNG, Inc., Springfield, Mass.

Genuine BAYER ASPIRIN

SAY "BAYER ASPIRIN" and INSIST!

Unless you see the "Bayer Cross" on tablets you are not getting the genuine Bayer Aspirin proved safe by millions and prescribed by physicians 24 years for

Colds	Headache	Neuralgia	Lumbago
Pain	Toothache	Neuritis	Rheumatism

Safe — Accept only "Bayer" package which contains proven directions.

Handy "Bayer" boxes of 12 tablets
Also bottles of 24 and 100—Druggists.

Aspirin is the trade mark of Bayer Manufacture of Monoaceticacidester of Salicylicacid

grown up, I still think Life is wonderful. I wont let people destroy my illusions any more. Now, when they begin to tell me that my idols have feet of clay, and not a very good grade of clay either, and that my moons are chemically only green cheese, and indigestible cheese at that, I listen politely and say to myself, "I dont believe it! They just dont *know,* that's all."

Sometimes, of course, I cant save my ideals. When I was in London one of my greatest thrills among all the other thrills was when I stood beside Robert Browning's grave and remembered the shabby old stranger who had flung a white chrysanthemum into it as the first clods fell, and then disappeared into the crowd. The story of the Brownings' romance had always seemed so lovely to me, and then as I stood there a tourist voice rose nasally near by—a lady-tourist's voice—saying with the satisfaction some people seem to get out of unpleasant things, "But, you know, he and his wife really fought like cats and dogs!"

Later at the press reception I told a writer about it and he comforted me by sending me some books afterward that proved that the Brownings were the Great Lovers I had always believed. And in the front he wrote "To Lois Wilson, who Loves Life."

London was just what I had hoped. It sounds silly to say it—I was only there a week—but since I have come back I have actually been homesick for London!

In the Abbey the friends who were with me kept whispering, "Lois, dont get so excited! Remember you're in a *church!*"

"Well, I'm an Episcopalian, so Westminster Abbey is *my* church!" I told them.

And there was the Tower. I made myself unpopular with our guide by anticipating his remarks and at last he rebuked me. I had just asked about an ancient chest. "You wouldn't be hat hall hinterested in that, Madam," he said coldly; "hit's not a hantique—that piece cant be a day hover three hundred years hold, Madam!"

I made an original historical discovery while I was looking at Henry the Eighth's suits of armor. He grew enormously stout, you know, so there were many suits with widening waist-lines, but on the slimmest one, which he must have worn when he was a young man, were scratched the initials K. of A.—Katherine of Aragon, of course. Wasn't that a romantic discovery? And not a word in Baedeker about it, either!

Barrie has always been my best-beloved author among the moderns, and when I went to call on him I was so frightened my knees chattered

"I didn't come to beg to play Peter Pan, Mr. Barrie!" I stammered, "but I'm going to ask you to do something I never asked

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

anybody before, and that is to autograph my copy of *Courage.*"

He made me sit at his desk to "see his view" while he wrote, and he smiled when he handed the book back to me. "I suffer from writer's cramp," he said, "so I have had to learn to write with my left hand; and do you know I have discovered that my left hand writes very different things from my right!"

Barrie said a Barriesque thing to *me!*

Before I finish I must speak of one thing, and that is the strange sensation I always get from reading interviews with Lois Wilson! One writer makes me out a goody-goody, Pollyannish person; another speaks of my "ladylike calm"—*calm*—when I'm always thrilled about something! Just this minute it's the baby that my hair-dresser is going to have!

I can honestly say that I dont find it very exciting to be Lois Wilson, movie actress, but to be Lois Wilson, the heroine of my life story, and meet interesting people and go to interesting places (there are millions more people to see and hundreds more places to go, so I'll never be bored)—why, that's the most wonderful thing in the world!

They're Cheaters

(*Continued from page* 21)

ing as the backs of the mob on the way to tear the king from his throne.

At least three big Hollywood fortunes have been built upon cheaters as foundation.

Hal Lloyd was an extra boy. He had a friend named Hal Roach, who was an assistant director. Between them, they had three hundred and fifty dollars. Borrowing front lawns, "shooting on the sidewalks," and pressing in the bystanders for atmosphere, they made their first comedy. Both are now millionaire producers.

Mack Sennett had pawned his watch and ring to rent a lot on the present site of the big Sennett studios. He made a comedy and the New York film buyers wired back, "Rotten!" He made another one and they said it was worse. As a last stroke, he shot a few reels of film of a Grand Army parade going thru a Los Angeles street, spent one day taking comedy scenes to fit in with it and sent it to New York. It made him famous and eventually rich.

After all, however, it is speed that is the resource of the cheater. Loss of time is the chief element of wastage in making pictures. These boys dont lose any time. The rate at which their art progresses suggests a cat which finds itself standing on a red-hot griddle.

Helge Sture-Vasas

Her Triumphant Moment

"YOU ARE AS RADIANT as ever," this other chap was saying.

The deuce! Of course she was radiant! He wondered why she seemed so much more beautiful tonight, and quite suddenly he determined to buy a certain diamond ring.

She had learned from Madame Jeannette how to select the correct shades of Pompeian Beauty Powder and how to apply it to achieve a youthful and entrancing beauty.

Pompeian Beauty Powder is used the world over by women who find that it meets every requirement of beauty, protection, and purity.

Mme. Jeannette's Beauty Treatment

First, a bit of Pompeian Day Cream to make your powder cling and prevent "shine." *Next*, apply Pompeian Beauty Powder to all exposed portions of face, neck and shoulders. It will give your skin that lovely effect of rose petal softness. *Lastly*, just a touch of Pompeian Bloom to bring the exquisite glow of youthful color.

Shade Chart for selecting your correct tone of Pompeian Beauty Powder.

Medium Skin: The average American woman has this type of skin, and should use the Naturelle shade.

Olive Skin: This skin generally accompanies dark hair and eyes. It is rich in tone and should use Rachel Shade.

Pink Skin: This is the youthful, rose-tinted skin, and should use the Flesh shade. This type of skin is usually found with light hair, or red hair.

White Skin: If your skin is quite without color, use White Powder. Only the very white skin should use White Powder in the daytime.

At all toilet counters 60c. Compact $1.00. (Slightly higher in Canada.)

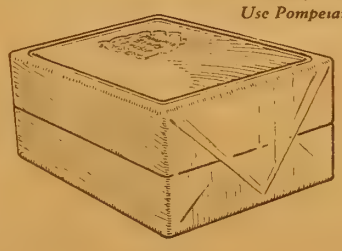
Mme Jeannette
Specialiste en Beauté

Get 1925 Panel and Four Samples

This new 1925 Pompeian Art Panel, "Beauty Gained is Love Retained," size 28 x 7½. Done in color by a famous artist; worth at least 50c. We send it with samples of Pompeian Beauty Powder, Bloom, Day Cream and Night Cream for only 10c With these samples you can make many interesting beauty experiments. Use the coupon now

Pompeian Beauty Powder

"Don't Envy Beauty—Use Pompeian"



TEAR OFF, SIGN AND SEND

Madame Jeannette, Pompeian Laboratories,
2602 Payne Ave, Cleveland, Ohio

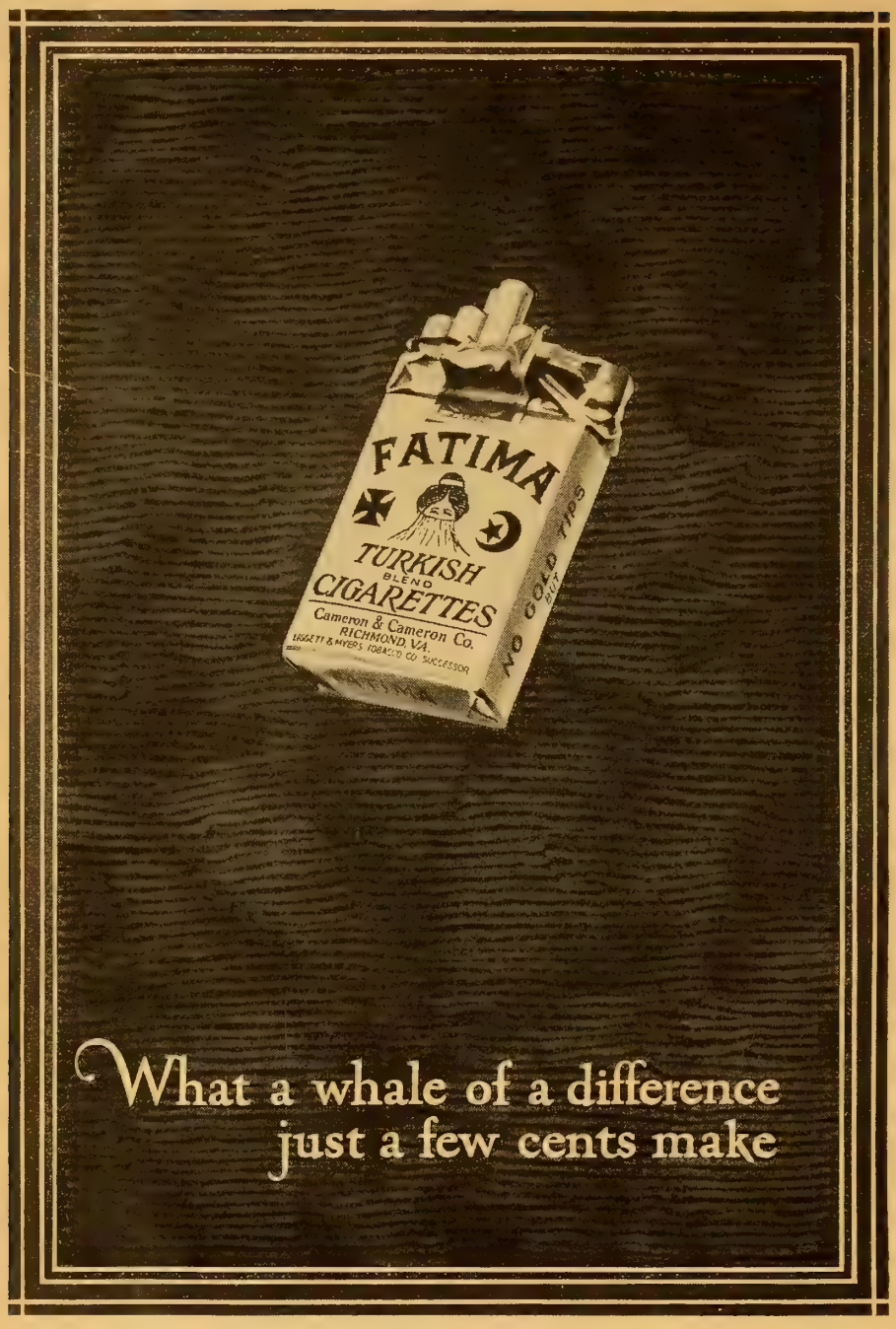
Dear Madame: I enclose 10c (dime preferred) for the new **1925** *Pompeian Art Panel "Beauty Gained is Love Retained," and the four samples.*

Name _____

Address _____

City _____ State _____

Shade of powder wanted? _____


FATIMA
TURKISH BLEND CIGARETTES
Cameron & Cameron Co.
RICHMOND, VA.
LIGGETT & MYERS TOBACCO CO. SUCCESSOR
NO GOLD TIPS
What a whale of a difference just a few cents make

Art Corner Your Pictures—in an Album

where you can keep them safe and enjoy them always.

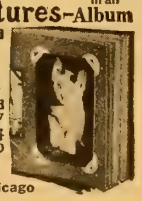
Engel

5 Styles "Art Corners" 9 Colors

are on sale at Photo Supply and Album counters everywhere. They are the only Quick, Easy, Artistic, No Paste, No Fold way to mount Kodak Prints. A dime brings 100 and samples to try. Write

10¢ Buys 100

ENGEL MFG. CO.
Dept. 23R, 4711 N. Clark St., Chicago



Large List New Vaudeville, Acts, Stage Monologs, New Minstrel Choruses and Novelty Songs, Blackface After-pieces and Crossfire, Musical Comedies and Revues, Musical Readings, Novelty Entertainments, Wigs, Beards, Grease Paints and other Make-up Goods. ILLUSTRATED CATALOGUE FREE. WRITE NOW.

PLAYS

T. S. Denison & Co., 623 So. Wabash, Dept. 45, Chicago

START AT $110 per mo. POSITION GUARANTEED

BE A RAILWAY TRAFFIC INSPECTOR

Earn up to $250 per month, and more, expenses paid; advancement rapid with experience. Interesting, outdoor work; travel or remain near home. Meet big railway officials.

Prepare at home in three months' spare-time study; easy to understand. Upon graduation we guarantee you position paying at least $110 per month and expenses or refund your money. Cost moderate, easy terms. Send for free Booklet D-158.

Standard Business Training Inst.
Buffalo, N. Y.

Send me, entirely free, Booklet No. D-158 giving full particulars about course in Railway Traffic Inspection.

Name _____

Street _____

City _____ State _____

STANDARD BUSINESS TRAINING INSTITUTE
Buffalo : N. Y.

STOP Skin Troubles!

Do you suffer from skin troubles? Do you long for relief from that irritating itch? What would you give for a cool, clear, velvety skin? Then try the famous lotion

D.D.D.

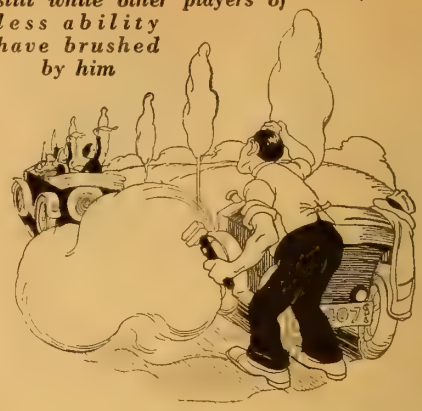
This healing antiseptic wash has a record of 25 years of success in relieving skin troubles. The action of D. D. D. is calm and gentle; still it soothes the irritated skin instantly. Apply D. D. D. to your troubled skin. It will remove your skin affliction and allay irritation.

Trial Bottle Free

Write today for generous free trial bottle of D. D. D. Prescription and get quick relief from your skin troubles. Sample mailed free and postpaid. No obligation. A postal will do. Send now!

D. D. D. Co., Dept. 1524, 3845 Ravenswood Ave. Chicago

Moreno has been standing still while other players of less ability have brushed by him



That's Out

(*Continued from page* 58)

The millionaire's office is always 200 x 100 feet with a high ceiling. His desk must have the picture of his dead wife and his secretary must be young and pretty. The latter invariably falls in love with his son who is just home from college.

—*Moonshine.*

"Isn't Griffith *Wonderful?"*

JUST about the time that everybody was about to ring down the curtain of D. W. Griffith's directorial genius, along comes the old wizard with one of the greatest pictures of his career.

Isn't Life Wonderful is the Griffith of old. Let us hope that he continues making this sort of film instead of such box-office hokum as *America* and *One Exciting Night.*

More Things We'd Like to See

A COSTUME picture without a mob scene in it.

A Royal Mounted Police picture without a murder in it.

An underworld picture without a dope fiend in it.

A Western without a stampede in it.

A comedy without a fall in it.

Will Ingram Put Moreno on Top?

POSSIBLY no screen star has made less of his opportunities than Antonio Moreno. With everything in his favor and with apparently all of the requirements necessary for one of the screen's biggest favorites, "Tony" has seen year after year slip by without making any material progress.

Some years he has risen a little, only to slip back to the old film peg the following season. While he has been standing still, other players of seemingly less charm and ability have brushed by him and climbed to the top.

Moreno is now in Europe working with Rex Ingram in the film version of *Mare Nostrum.* Perhaps this will be Tony's big performance. Tony has lacked initiative and forcefulness in his film portrayals. Ingram is the unsparing director who will force the best out of Moreno and make him act, if there is any ability left in him.

In Which We Admit We Were Wrong

WE have received a letter from a reader in Brookline, Massachusetts, asking what this department thinks of Norma Shearer as a screen player.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

We regret to say that we think she has a very bright future. We say regret because it sort of ruffles us to find that we have made a mistake in judgment. The writer has always felt something akin to pride in his ability to forecast the future destinies of screen players and directors on the screen, and a recent check-up showed him to be "batting" over 900 per cent. in the prediction league.

It is therefore somewhat disappointing to find that he has been "struck out" on one of his prophecies. In her first three or four screen appearances, Norma Shearer did not impress us much. In fact, she did not impress us at all. We would have wagered at good odds that Norma would never get out of filmland's bush leagues.

True, we did not put this prediction in print and it could not be used against us if we did not care to admit it. Nevertheless, we felt this gloomy outlook toward Norma's screen future and we must now admit that in her last two or three film portrayals she has shown both the ability and the personality that should carry her far in the films.

How far, we do not feel competent to foretell at the present moment.

Motion Picture Primer

Q. How do you describe a director whose pictures dont make money?

A. An artistic genius.

Q. What does every producer get out every year?

A. Bigger and better pictures.

Q. What happens to a press-agent when his boss wants another man?

A. He resigns.

Q. What is the present status of the motion picture industry?

A. It is still in its infancy.

Q. What is every star and director's latest picture?

A. His greatest success.

Q. What is every director with $10,000?

A. An independent producer.

—*Fritz Tidden.*

They Cant Make Us Sore

THEY must be enjoying unusually calm weather in the South Seas these days. A full month has passed and not one movie heroine has been shipwrecked upon a desert isle. Then again, perhaps the producers have run out of desert islands?

Artists!

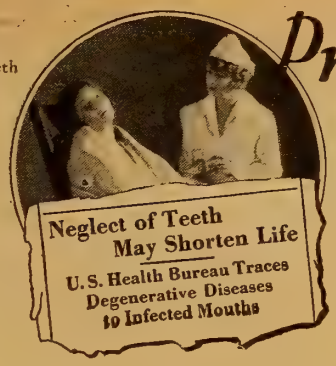
Get in that contest of ours!
We are giving, each month, ten dollars to the smartest, most original sketch of a motion-picture star received during that month. Those receiving honorable mention will be published, with the winner, with names and addresses.

Look back to page 29 for this month's sketches.

Send drawings to Art Department for Contest,
175 Duffield St.,
Brooklyn, New York.

No copying of photographs.
No returns unless accompanied by full postage.

Motion Picture Magazine


Result of neglected teeth
Neglect of Teeth May Shorten Life
U.S. Health Bureau Traces Degenerative Diseases to Infected Mouths

Prevent this

Neglect of teeth, the U. S. Public Health Service points out, may mean an infected mouth. Then abscesses may form. Poison may spread through the system, causing rheumatism, heart disease, kidney trouble or other ailments, which may materially shorten life.

Use Colgate's
It *removes causes* of tooth decay

SCIENCE proves that many dread diseases are traceable to tooth decay. Because of this, preventive dentistry is sweeping the United States. Dentists everywhere are interested in this modern move to prevent tooth trouble and thus prevent much sickness.

Delay May Mean Decay

The time to fight tooth trouble is before it starts. Delay is dangerous, for modern foods are soft, likely to start unhealthy conditions that may become far advanced without the slightest warning. Don't wait for aches and pains to tell you. Don't wait until good looks are gone.

Colgate's is Safe and Effective

Colgate's Ribbon Dental Cream is a modern dentifrice—widely recommended by modern dentists. It "washes" your teeth thoroughly clean—does not scratch or scour them. The combined action of its soap and chalk gently removes clinging food particles. Causes of tooth decay thus are safely and effectively removed by Colgate's. It is safe for a lifetime.

The Safe Course of Treatment

Take good care of your teeth and they will take good care of you. Brush them after each meal. No matter what kind of tooth brush you like, use Colgate's with it. The taste of Colgate's is pleasant. It is made sensibly, advertised sensibly, and is sold at a sensible price, 25c for a large size tube.

Consult your dentist twice a year. It pays.

COLGATE & CO. *Established 1806*

These pretty girls know how to care for their teeth
COLGATE'S
RIBBON DENTAL CREAM
LARGE SIZE
COLGATE & CO.
CLEANS TEETH THE RIGHT WAY

Free—
Generous trial tube

COLGATE & CO., Dept. 423
581 Fifth Ave., New York City

Please send me, free, a trial tube of Ribbon Dental Cream.

Name .....

Address .....
(This offer good only in U. S. A.)

Cheers and Hisses

In my class at school, the pictures that received the vote as being the most enjoyable were as follows, *The Go-Getters Series, The Fast Worker, The Charm School,* and *Manhattan.*

Not only the young folks like this type of picture. My father sat in a theater he dislikes, in a uncomfortable seat, and looked at a picture that featured an actress he detests so that he wouldn't miss one of the *Go-Getter Series.* Could devotion go farther?

A. B.,
Trenton, N. J.

An Englishman Writes:

I REGARD Charlie Chaplin as a marvel and all his productions worth going to see. *A Woman of Paris* I did not care for. He certainly broke away from tradition, but merely succeeded in chronicling a crowd of very petty people, with selfish motives as the basis for all their actions. The acting of Adolphe Menjou was, to me, the outstanding feature of the whole film. Perhaps the next film by Charlie will justify the great name he has made for himself. *Shoulder Arms* was splendid, so was *The Kid.*

Harold Lloyd is always a treat, but I expect he will not always rely on his horn-rimmed glasses. Already he has many imitators. The photography in *Safety Last,* of course, made us all gasp, even when we knew the secret, it seemed very clever.

I am always particularly interested in the adaptation of books to the films and was pleasantly surprised when I saw *Flowing Gold* and *Ponjola.* In the former everybody and everything was splendid and very true to the book. I thoroly enjoyed the acting of Milton Sills and Anna Q. Nilsson and also Crawford Kent. In *Ponjola* Miss Nilsson was delightful as the boy Desmond, but why did she spoil herself in the last scene by making up her lips so much? She had previously acted as a charming boy without lip-stick. The contrast was too much of a shock and spoiled the sweet and tender sentimentality of those concluding scenes.

Pearl White, Eddie Polo and their serials were all very exciting, but they asked me to believe too much. Always they lost important papers at the most important time and one lost all sympathy with them. Still they and others amused and their performances were full of thrills. The various mechanical devices and stunts filled me with admiration for their versatility.

Our Gang I would not miss for anything. The doing of these wonderful kids, the marvelous stunts, the crude and boyish mechanical devices, the mischievous games and pranks are a never-ending source of wonder to me. Yet they do not always escape punishment.

Yours sincerely,
ALBERT E. WALTER,
London, England.

Veil Your Beauty, Betty

ANOTHER prominent actress who has rapidly gone down in my humble estimation is Betty Compson, altho she used to be one of my favorites. Lately her one ambition seems to be to wear as little as possible.

(*Continued from page 72*)

I must mention *Monsieur Beaucaire,* which I saw some time ago. The scenery and costumes were beautiful, and altho I am not a Valentino fan, I certainly admired him in this picture, especially in this respect. In *Monsieur Beaucaire,* altho, as the Duc de Chartres, he is very witty and daring, he has a certain delicacy of manner which has not been present in other characters I have seen him play, for instance as the toreador in *Blood and Sand* and in *The Sheik.* Here's hoping that he keeps up the good work.

M. I. G.,
Toronto, Ont.

He's a Devil—

DEAR EDITOR: Wasn't the always marvelous Pauline Frederick simply superb in *Three Women?* I think it was the best type of picture in which to stage her return to the screen. Not a woman around me had an opportunity to sling a catty remark about her age—the picture was simply made for her.

As for Adolphe Menjou — delectable devil! Never have I seen such a delightful combination of wickedness, wistfulness and fascination! Where did they find him, I wonder?

By the way, Agnes Ayres is deteriorating. She is growing positively homely and unpardonably awkward. One finds occasion to sigh for the perfectly groomed Agnes of the past.

F. F.,
Philadelphia.

Who Killed Him?

DEAR EDITOR: Jack Dempsey is dead, so far as acting is concerned. He might be a good boxer, but as an actor—let us smile and send flowers.

The plots of his pictures are very weak, there's nothing in them to hold a person's interest, and they do not impress one enough to make him come and see them again.

J. H. W.,
Montreal, Canada.

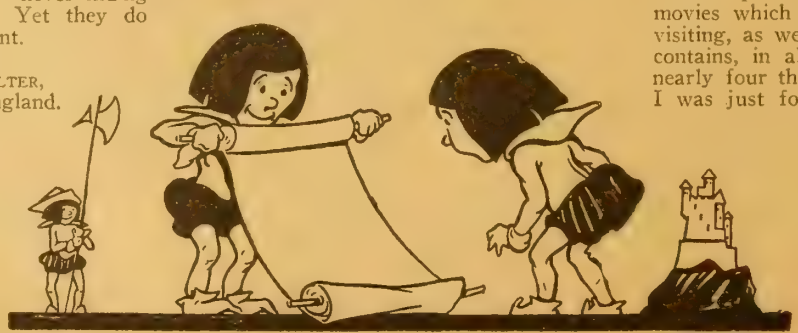
Pity the Wimmen

DEAR EDITOR: We are so tired of the Neglected Wife; wont someone deliver us? Really, we women will begin to think we *are* mistreated, and that wont do. For instance, notice *The Rejected Woman, Lillies of the Field, How to Educate a Wife, The Female, Restless Wives, Single Wives, Flapper Wives, Daughters of Pleasure.* These are some of the titles of recent and coming pictures booked at our local theater. I wouldn't have room to write all the rest of the wives.

We would like a change, but no Arabs and no fancy costume pictures; they have already been done to death.

My suggestion: let us have an Indian love story, but not for every star in stardom either, only for Ramon Novarro.

MRS. J. W. M.,
Green River, Wyoming.



S-s-s-sh!

DEAR EDITOR: There is one thing in which you people of the magazines are not quite fair. Do you think you should make known to the world the number of times the different stars have been divorced? You know some people have a horror of divorce and regard a divorced person as something to be avoided.

Even if divorces are of little importance in America, that does not mean that every other country feels the same. I know that it prejudices some people against different stars. I have heard many remarks referring to it.

Anyhow, it is their own business, why should anyone know? For my part I would not care if they were divorced a million times, I love them all.

F. T. D.,
Adelaide, South Australia.

Wake Up, William!

DEAR EDITOR:- Everyone loves William Hart, the old men, the young men, the old maids and the flappers; married folks and single, newsboys, children, black and white, all love him. And why, when God has given him the talent and the power to portray splendid characters in a story, does he think of his own feelings and forget the world so soon, when he can do so much good? He is not doing his duty, remaining silent. He should stay in pictures until he is ninety-nine years old, and then some. We want the same style of pictures from him.

Please, *command* him to make himself seen, if not heard.

E. S. C.,
Montgomery, Ala.

Some Fan!

DEAR EDITOR: I have a notebook which proves most interesting, both as a reference and a pastime. I think others would be interested in mine or one of their own, so I am going to tell you about it.

Since August 5, 1917, I have recorded in this book the name and most important actors in every motion picture I have seen. The list also contains the date on which I saw the play and the theater at which it was presented. The record contains movies which I saw at other cities while visiting, as well as in my home town. It contains, in all, the titles and players of nearly four thousand six hundred pictures. I was just fourteen at the time I began to do this and think how interesting it will be ten years from now! I see on the average three feature pictures a week. Is this not an interesting thing to do?

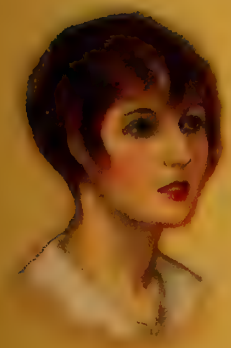
D. B.,
Kalamazoo, Mich.

(*Continued on page 107*)

Free Trial Bottle

Gray Hair—Don't Have It!

Let me tell you the quick, easy way to get back original color



"WHY let gray hair spoil your chances?" is a question I so often want to ask. It is such an unnecessary handicap, when restoration is so simple and easy. And—it costs nothing to learn how.

I invite everyone with gray hair to send for my free trial outfit, which contains a trial bottle of my famous hair color restorer. Test as directed on one lock of hair—learn for yourself that you needn't have gray hair at any age!

A scientific laboratory preparation

Mary T. Goldman's Hair Color Restorer is a scientific, reliable preparation which always does the work. It brings back the natural, youthful color of your hair so perfectly that no one will suspect you once were gray.

There is no streaking, artificial dyed look. Just the even, natural, exact shade of early youth.

Apply it with a comb

My restorer is very easily applied—you do it yourself, without help. You simply comb it through the hair and watch the gray disappear.

No interference with shampooing—nothing to wash or rub off. My restorer is a clear, colorless liquid, clean and dainty as water. It leaves the hair soft and fluffy—lovely when waved and dressed.

Absolutely free trial—mail coupon

Remember the trial offer is absolutely free—we even prepay postage. Just mail the coupon—you will receive by return mail my special patented free trial outfit with full directions.

Then when you know what Mary T. Goldman's Hair Color Restorer is and just what it will do, get a full sized bottle from your druggist. If you prefer it, you may order direct from me.

Fill out coupon carefully, stating exactly natural color of hair. If possible, enclose a lock with your letter. When the trial outfit comes, make the famous "single-lock" test. You will be overjoyed by results.

Mary T. Goldman's
Hair Color Restorer

Over 10,000,000 bottles sold

PLEASE PRINT YOUR NAME AND ADDRESS

MARY T. GOLDMAN,
494-D Goldman Bldg., St. Paul, Minn.

Please send me your free trial bottle of Mary T. Goldman's Hair Color Restorer. The natural color of my hair is:

Black.....dark brown.....medium brown.....auburn (dark red)....light brown....light auburn (light red)....blonde.....

Name.....

Address.....

.....

The Mystery of Flowers

SCHERK

Mystikum

PARFUM

HAL PAYNE ©

To heighten the elusive charm of woman, twenty-eight different flowers give their subtle fragrance to the creation of Mystikum - Europe's Premier Parfum

AT THE BETTER STORES

SCHERK IMPORTING CO., 56 W. 45th ST., NEW YORK CITY

CANADA, 170 McGILL ST., MONTREAL

Exclusive North American Agents

Talcum Brilliantine | Parfum | Miniature Parfum | Vanishing Creme | Face Powder | Face Lotion Compact | Lip Stick | Bath Salts | Liquid Powder

On the Camera Coast

(*Continued from page* 71)

THEY have an interesting project down at the Metro-Mayer-Goldwyn studio. They are going to film Elbert Hubbard's famous pamphlet, *The Message to Garcia*. Rather, they are going to film the historic incident from which Mr. Hubbard got the inspiration for the essay. Lieutenant Rowan, who carried the message from President McKinley to General Garcia, is still living. He is now a colonel in the army. Arrangements have been made with the War Department whereby he will personally supervise the incidents of the picture.

WITH every new picture, Douglas Fairbanks learns some new kind of stunt. For *Robin Hood* he made himself an expert with the old English bow and arrow. Right now, Douglas can shoot straighter with a bow and arrow than most men can with a rifle. In the course of filming *The Three Musketeers* he became one of the finest swordsmen in the country.

He is now filming a picture wherein he appears as the son of Zorro—of *The Mark of Zorro*. His stunt in this one is to be an Australian cattle whip. He first appears in Spain—a dashing young cavalier from the cattle ranches of California. His cattle whip plays a very important rôle in the picture. Doug got Snowy Baker, the former Australian athlete and theater magnate, to teach him how to use the thing. After a few weeks' practice, he could show Snowy. Doug can flick the cigaret out of a man's mouth eighteen feet away without touching the man.

"Paris decrees that skirts shall be very short," says Jacqueline Logan, who plays Bricotte, in "Playing with Souls"

THIS winter, the old-timers seem to be having their innings. Louise Dresser has been signed by Clarence Brown to play one of the most important rôles of her career—in Rex Beach's *The Goose Woman*. Ethel Clayton is returning to the screen to play in a picture to be made out of the old song, *The Mansion of Aching Hearts*, for Schulberg. Alice Joyce has reconsidered her retirement and is playing in a picture at the Metro-Mayer-Goldwyn studio.

FROM this time forth, no one should say that motion-picture folks do not sympathize with love's young dream. In order to let Marie Prevost spend three days instead of two days with her newly wedded husband—Kenneth Harlan—in New York, a company at Warner Brothers studio worked all night to finish *Recompense*, so that Marie could catch the train. Mr. Harlan was acting in a picture with Bebe Daniels in New York.

"IT'S really awful to have a Marie Antoinette exterior and a Mary Ann interior," said Corinne Griffith to a girl reporter on a Los Angeles newspaper one day this week. Miss Griffith says she likes to do the cooking in her Beverly Hills mansion when she gets the time. When her husband, Walter Morosco, shoots wild ducks, the devoted housewife always cooks them herself—if this is something the world is waiting to know. Mr. Morosco has invented a hot-water heater. When the dividends from this begin to come in, Miss Griffith says she would like to retire from a screen career, have many babies and a happy home.

RICHARD BARTHELMESS dashed into Hollywood the last day of the old year, went to a football game in Pasadena, had various and mysterious business conversations, and dashed out again. He says that, in the spring, he intends to return to California to make a picture, name not stated. While here, someone asked him if he would make any further pictures with his wife, Mary Hay. He said it was exceedingly improbable, for the reason that he had no immediate intention of putting on any more light-comedy pictures suited to her type.

MRS. ELINOR GLYN has divulged the thrilling fact that under the meek and lowly name—Charles Mears—lurks a Russian prince. He is now playing in Mrs. Glyn's picture, *Man and Maid*. His real name is Prince Vladimir Lazarus. With his mother, he managed to escape from Russia at the time of the revolution. Mrs. Glyn met him in Paris and suggested that he come to California and go into motion pictures.

TONY MORENO will be away from Hollywood at least a year. He is now on the way to Spain to visit his mother. He will play the lead in *Mare Nostrum*, with Rex Ingram. After that he expects to appear in pictures in various parts of Europe.

ESTELLE TAYLOR had an inspiration to have her hair bobbed the other day. She got as far along in the process as climbing into the barber chair. Then she got another inspiration to bound out again—unbobbed. When she arrived home, she found a letter from Carmel Myers in Paris, telling her that bobbing is all over. The lovely Estelle received a decree of divorce recently from her husband in Philadelphia. She declines to say, however, whether or not this is preliminary to a marriage with Jack Dempsey, the champion heavyweight.

ALL of John Golden's New York stage successes are to be filmed by the Fox studio. It is probable that the first one will be *Lightnin'*. *The First Year* will

(*Continued on page* 104)

"I'm making real money now"

"SEE that coupon? Remember the day you urged me to send it to Scranton? It was the best thing I ever did.

"Mr. Carter called me in to-day. Said he'd been watching my work for some time—ever since he learned I was studying with the International Correspondence Schools.

"Then he asked me if I thought I could take over Bill Stevens' job. I told him I was sure that I could—that I had had that goal in view ever since I started my I. C. S. course.

"I start to-morrow, Mary, at an increase of $60 a month. It's wonderful how spare-time study helps a man to get ahead."

FOR thirty-two years, the I. C. S. has been helping men to win promotion, to earn more money, to get ahead in business and in life.

You, too, can have the position you want in the work you like best. Yes, you can.

All we ask is the chance to prove it. Without cost, without obligation, just mark and mail this coupon.

INTERNATIONAL CORRESPONDENCE SCHOOLS
Box 6568-B, Scranton, Penna.

Without cost or obligation on my part, please tell me how I can qualify for the position or in the subject *before* which I have marked an X:

BUSINESS TRAINING COURSES

☐ Business Management	☐ Salesmanship
☐ Industrial Management	☐ Advertising
☐ Personnel Organization	☐ Better Letters
☐ Traffic Management	☐ Show Card Lettering
☐ Business Law	☐ Stenography and Typing
☐ Banking and Banking Law	☐ Business English
☐ Accountancy (including C.P.A.)	☐ Civil Service
☐ Nicholson Cost Accounting	☐ Railway Mail Clerk
☐ Bookkeeping	☐ Common School Subjects
☐ Private Secretary	☐ High School Subjects
☐ Spanish ☐ French	☐ Illustrating

TECHNICAL AND INDUSTRIAL COURSES

☐ Electrical Engineering	☐ Architect
☐ Electric Lighting	☐ Architects' Blue Prints
☐ Mechanical Engineer	☐ Contractor and Builder
☐ Mechanical Draftsman	☐ Architectural Draftsman
☐ Machine Shop Practice	☐ Concrete Builder
☐ Railroad Positions	☐ Structural Engineer
☐ Gas Engine Operating	☐ Chemistry ☐ Pharmacy
☐ Civil Engineer	☐ Automobile Work
☐ Surveying and Mapping	☐ Airplane Engines
☐ Metallurgy ☐ Mining	☐ Agriculture and Poultry
☐ Steam Engineering ☐ Radio	☐ Mathematics

Name.....
Street Address.....
3-6-24
City.....State.....
Occupation.....

Persons residing in Canada should send this coupon to the International Correspondence Schools Canadian, Limited, Montreal, Canada

SAVE at factory SALE
Combination Ranges
$59.80 Up
Get manufacturer's prices. Save 1-4 to 1-2 on stoves, ranges, furnaces, and household goods during the greatest sale in our 25 years' history. Cash or easy payments—terms as low as $3 monthly. Money-back guarantee. 24-hour shipments. 30 days' trial in your home. 530,000 customers endorse Kalamazoo quality.
Send for FREE BOOK
Kalamazoo Stove Co., Mfrs. 1032 Rochester Ave. Kalamazoo, Mich.
A Kalamazoo Direct to You
25% Sale
$97.50

Makes hair easy to manage . . .

Adds Glossy Lustre—Instantly! Keeps Wave and Curl In

Wash your hair as often as you like, and have no more trouble afterwards.

A little Glostora brushed through your hair when you dress it, makes it so soft, pliable, and easy to manage, that it stays any style you arrange it—whether long or bobbed—on any and all occasions.

It acts like magic! It keeps the wave and curl in; brightens, softens, and gives dull, dry, or dead looking hair new life—immediately!

A few drops impart that bright, brilliant, silky sheen, so much admired, and makes your hair fairly sparkle and glow with natural gloss and lustre—instantly!

Glostora is inexpensive and you can get a bottle at any drug store or toilet goods counter.

There is nothing better for children whose hair lacks natural life and lustre, or is hard to train, or keep in place.

Not sticky, pasty or greasy.

Glostora

Put a few drops on your hair brush

CLASS RINGS & PINS
Largest Catalog Issued—FREE

CATALOG FREE

Samples loaned class officers. Prices $.20 to $8.00 each. No order for class, society, club emblems too large or too small. Special designs made on request.

METAL ARTS CO., Inc. 7715 South Ave., Rochester, N.Y.

No Hair Offends Where Neet is Used

Science has finally solved the problem of removing hair pleasantly without discomfort to the skin or complexion. This with NEET, a mild and dainty cream. You merely spread it on and then rinse off with clear water. That's all; the hair will be gone and the skin left refreshingly cool, smooth and white! Old methods, the unwomanly razor and severe chemical preparations, have given way to this remarkable hair-removing cream which is the accepted method of well-groomed women everywhere. 50c at Drug and Department stores or by mail. Money back if it fails to please you. Buy now.

HANNIBAL PHAR. CO., 601 OLIVE ST., ST. LOUIS, MO.

TRY IT

Tom Mix, as Dick Turpin, has a difference of opinion with the lovers, played by Kathleen Myers and Philo McCullough

Do You Know Who Dick Turpin Was?

By JESSE DEAN

DICK TURPIN, the high-spirited, dashing young highwayman who "rode the rodes" of England two hundred years ago, has come to the screen. He is played by Tom Mix in a Fox production.

His youth, wit, courage, and moments of great generosity and nobility, rank him with Robin Hood in romantic interest. He was an astonishing horseman and owned the fleetest mare in England.

Naturally, Tom lost his heart completely to the swashbuckling, swaggering, eighteenth century rogue. He even went to the length of buying and training a magnificent coal-black mare to enact the rôle of Black Bess, because, as he said: "I wouldn't ask my horse, Tony, to become a female impersonator."

"This is romance based on the life of a famous character," Director Blystone announced. "Therefore it must cling closely to authenticated facts. We must study Turpin's life, associates, habits and customs. He must be dressed, in the picture, exactly as he was dressed when frolicking in the White Hart Tavern. The places he frequented must be faithfully reproduced."

Research men went to England, and spent thirty-three days in the Royal Library photographing over four hundred pages of ancient volumes dealing with the fashions of the Turpin period, the customs of gay young blades, and of prize-fighters in those colorful and savage days. Pictures were taken of all the ancient taverns and inns and buildings in which legend or tradition made Turpin even a casual visitor.

Trips were also made to Epping Wood, where Turpin and his comrade, Tom King, eluded the law for five years by living in a cave.

THO Dick's career ended at the early age of thirty-three, he was by far the most picturesque and spectacular outlaw of his day. There were a horde of others—Fielder, Rose, Peace, Crippen, Palmer and Tom King, were all contemporaries—but there was none who could match him in spirit or daring.

Dick, who was the son of a Hampstead butcher, was born in 1706. At the age of seventeen his father apprenticed him to another butcher in Whitechapel.

But Dick had other plans. The diversions of the gay young blades of London appealed to him; he felt that the gorgeous velvet coats, embroidered with silken butterflies or coats of arms, the exquisite laces, and dashing hats would become him more than the blood-stained butcher's smock. He felt, too, that a good horse and a brace of pistols were all he needed to conquer the whole of England.

Deliberately he decided on a life of crime, and he acted so outrageously that his master discharged him from his apprenticeship.

Free from the butcher's shop, he started stealing sheep, which he sold to his old master. Soon he changed his wares to heifers, but being suspected by the "Robin Red-Breasts," a band of mounted law officers from Bow Street, whose duty it was to chase highwaymen, he left London and fled to the Hundreds of Essex.

For a year little was heard of him. Then he reappeared—a fascinating, dashing menace of the roads. He was gaily and richly clad, superbly mounted, a magnificent rider, and crack marksman.

For a while he made hi-jacking his specialty, and spent his time harassing a band of desperate smugglers who were bringing silks, wines, brandies and tobaccos secretly into England. He studied their routes and, time and again, waylaid them and robbed them of their treasure.

AT the next episode in his career he was found leading a band of brutal house burglars, the three best known being Fielder, Rust and Rose. They were finally cornered in a tavern, his three followers were taken, and later hanged in chains at Knavesmire. Dick, however, slashed his way to freedom, after almost cutting off the arm of one of the officers. He leaped out of the window, flung himself on Black Bess, and fled like the wind.

Shortly after that a young man began to frequent the White Hart Inn, at the head of Drury Lane, in London. He was called John Palmer, Barrister, and was a

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

good-natured roisterer, ready to buy the ale, make a bet, or go to a prize-fight or a horse-race. It was Turpin, leading the life for which he had longed. He was noted for his gay costumes and plentiful supply of money, and his popularity grew apace.

And while Palmer became more and more popular in London, the name of Turpin became more and more famous down Epping way and along the York Road. Stories of this dashing miscreant passed from tongue to tongue and Palmer listened to many of them in the White Hart and laughed with the others at the recitals. In the homes of the poor and the humble, the name was breathed in whispered admiration and many stories were told of his generosity; in the mansions of the rich he was cursed for his impudence and his hanging was loudly demanded.

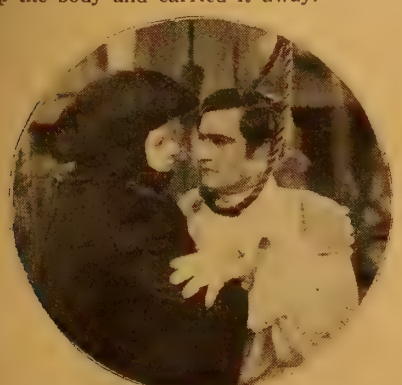
He was a picturesque, witty, sarcastic, laughing rascal; prone to rob haughty lords and boozy squires and taunt them as he took their fat purses and gold snuff-boxes. He specialized on the private coaches of the nobility and often demanded of a lady a kiss instead of a purse.

Frequently the Red-Breasts, seeking him along the road, would find a humble miller clad in the flour-dusted smock of his ostensible calling near the scene of the latest coach robbery. The miller would misdirect them and, as they galloped away, step into the woods, strip off the smock and stand forth in the gay habiliments of the rogue, Dick Turpin.

IN the preparation of the story of Turpin's life, Charles Kenyon took liberties with British history, dramatic values and a kindly sympathy causing him to scrap irrefutable facts. He caused Dick to sail for America with his lovely bride, where, presumably "they lived happily forever afterwards."

But that was the fate of "Dick of the Screen," and not "Dick of the Road." He didn't finish so well. Caught finally by the "Red-Breasts," he was taken to Newgate Jail. Men and women rode from the uttermost parts of England to see him. On the twenty-seventh day of March, 1739, he was tried before Hon. Sir William Chapple on the specific charge of stealing a gelding from Thomas Creasy, found guilty and sentenced to be hanged.

Ten days later he was placed in a two-wheel cart with a chaplain and a coffin and trundled off to Knavesmire. Careful to the end of proper surroundings, Dick was escorted by five mourners, clad in the heaviest mourning clothes and wearing crêpe bows on their arms. He had hired them for thirty-one pounds and nineteen shillings, to give the proper semblance of grief and affection for the departed. He was hanged and buried in St. George Churchyard, but that night friends dug up the body and carried it away.



Dick says farewell to his life—perhaps

Society never winks at this weakness

What qualities must a woman have to be a social success—beauty, grace, culture, wit? Society appreciates these but it has never yet closed its doors to the woman who lacks them.

The seeker after social popularity may be utterly without distinction in a dozen ways—in features, family, personality; she may even lack discretion. Yet social success may be hers!

But there is one thing that puts her under a tremendous social handicap—

One thing without which no woman can live up to a man's ideal of her—perfect personal cleanliness!

It is hardly an exaggeration to say that perspiration odor and moisture have kept more women from a coveted social position than any other one thing. Yet how many women fail to see when they fall short!

If girls and women—yes, and men, too—could only understand that soap and water cannot counteract this disagreeable thing! Special measures are necessary to keep the underarms always dry and odorless.

The one perfect precaution now regularly used by 3,000,000 people is the underarm toilette—Odorono!

Odorono, you know, is the *original corrective of both* perspiration odor and moisture. It was formulated by a physician and is now used in hospitals by physicians and nurses who know its antiseptic qualities and scientific action.

A clear, clean liquid, Odorono is as delightful to use as the daintiest toilet water. You need apply it only twice a week to enjoy absolute assurance of perfect underarm cleanliness. Never a trace of odor or moisture; never a stained garment!

Such a little thing and yet it means so much! Adopt the underarm toilette *now;* have for yourself the ease and comfort of mind its regular use means. Get a bottle of Odorono at any toilet counter; 35c, 60c and $1 or sent by mail postpaid.

Send for dainty sample set

I will send you 3 generous samples for the complete underarm toilette—Odorono, Creme Odorono (for odor only) and Odorono Depilatory, together with booklet of information on perspiration problems. Complete sample set, 10c; any one sample, 5c. Mail coupon *now*.

RUTH MILLER

The Odorono Company, 124 Blair Avenue, Cincinnati, Ohio

RUTH MILLER

124 Blair Ave., Cincinnati, Ohio

Please send me sample set of Odorono, Creme Odorono and Odorono Depilatory with booklet, for which I enclose 10c.

Name .....

Address .....

(Note: Sample of any one, 5c)

Use Sulphur to Heal Your Skin

For unsightly skin eruptions, rash or blotches on face, neck, arms or body, you do not have to wait for relief from torture or embarrassment, declares a noted skin specialist. Apply a little Mentho-Sulphur and improvement shows next day. Because of its germ destroying properties, nothing has ever been found to take the place of this sulphur preparation. The moment you apply it healing begins. Only those who have had unsightly skin troubles can know the delight this Mentho-Sulphur brings. Even fiery, itching eczema is dried right up.

Get a jar of Rowles Mentho-Sulphur from your druggist and use it like cold cream.

FREE SAMPLE

Send coupon for sample of Rowles Mentho-Sulphur

Whitehall Pharmacal Co., Dept. P, New York, N. Y.
Send me free sample of Rowles Mentho-Sulphur

Name_____

Street_____

City_____

How to care for

Dull Hair

You cannot expect hair which is naturally devoid of lustre to look brilliant or exceptionally bright after an ordinary shampoo. You must use a shampoo that is *different*—a shampoo that *will add real beauty* to your hair—GOLDEN GLINT Shampoo. This shampoo will make your hair look so much prettier, so much more attractive, that you will just love to fuss with it. In addition to the clean freshness any good shampoo gives, it offers something unusual, something new, something more than a promise. This "something" is a secret you'll discover with your first Golden Glint Shampoo. 25c a package at toilet counters or direct. * * * *
J. W. Kobi Co., 656 Rainier Ave., Seattle, Wash.

Golden Glint
SHAMPOO

WANT WORK AT HOME?

Earn $18 to $60 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you, guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write today. ARTCRAFT STUDIOS, Dept. B-2, 3900 Sheridan Road, Chicago.

On the Camera Coast

(*Continued from page* 101)

International Newsreel

We give you an opportunity to meet the most popular film star seventeen years hence, Miss Gloria Lloyd. As daddy Harold says: "If Columbus discovered America, in 1492, why shouldn't America discover Gloria in 1942?"

follow. The other Golden successes include *Seventh Heaven, Thank You, Chicken Feed, The Wheel,* and *Howdy, Folks.*

NITA NALDI has signed a contract to keep her weight down to a certain figure while appearing with Rudolph Valentino in *Cobra.* Nita says the recipe is simple: much spinach, no cigarets and no bootleggers. She doesn't put much faith in violent exercise. The more you exercise, says Nita, the bigger your appetite.

ON her return from Europe, Norma Talmadge will appear in a picture to be made from Elizabeth York Miller's novel, *Obligation.* This will be the first of a series of four pictures. Constance Talmadge started for Europe with Norma, but changed her mind and came home to Hollywood. She has started work on *The Man She Bought,* after which she will make a picture from the George Barr McCutcheon novel, *East of the Setting Sun.*

Altho Connie was met and kissed at the train by Buster Collier, she says they are not engaged: merely a salute of friendship.

ANITA STEWART—not Clara Bow, as first planned—will play the lead in *Boomerang,* at the Schulberg studio. Little Miss Bow will go to the Warner Brothers to play an important part in the new Lubitsch picture. This will be Lubitsch's last short picture. From this one on, he will make only big spectacles.

ELSIE FERGUSON'S stage success, *Moonflower,* is being filmed at the Lasky studio with Alan Crosland as director and Betty Compson as star. Its film name will be *Eve's Secret.*

CHARLIE CHAPLIN will make another dramatic picture on the order of *A Woman of Paris* some time this year. In all probability the lead will be played, as before, by Edna Purviance. She has not been on the screen since the last Chaplin picture. Charlie will direct it, but will not appear in the picture as an actor.

THERE doesn't seem to be any tactful and diplomatic way to say this: the truth is, the estimable and talented Rudolph Valentino has had a thundering row with June

A good old Friend

Remember the good old-fashioned mustard plaster Grandma used to pin around your neck when you had a cold or a sore throat?

It did the work, but my how it burned and blistered!

Musterole breaks up colds in a hurry, but it does its work more gently—without the blister. Rubbed over the throat or chest, it penetrates the skin with a tingling warmth that brings relief at once.

Made from pure oil of mustard, it is a clean, white ointment good for all the little household ills.

Keep the little white jar of Musterole on your bathroom shelf and bring it out at the first sign of tonsillitis, croup, neuritis, rheumatism or a cold.

To Mothers: **Musterole is also made in milder form for babies and small children. Ask for Children's Musterole.**

35c and 65c jars and tubes; hospital size, $3.

The Musterole Co., Cleveland, Ohio

MUSTEROLE
WILL NOT BLISTER
REG. U.S. PAT. OFF.

BETTER THAN A MUSTARD PLASTER

TO ART LOVERS

Those who are interested in oil paintings are invited to a permanent exhibition of the works of Eugene V. Brewster at the galleries of Brewster Publications, 175 Duffield Street, Brooklyn, between the hours of ten and five, any day except Saturdays, Sundays and holidays. Mr. Brewster has given several one-man exhibitions on Fifth Avenue, New York, and has always received high commendation from the press and art critics. These paintings are in all sizes, from small to large, and the prices run from $25.00 to $250.00. Out-of-town patrons may order thru regular dealers, or we will send any painting on approval on receipt of price. Money refunded if not satisfactory. Moonlights, twilights, landscapes, marines, etc. In ordering, state size and general description of the kind of work desired. Brewster Publications, Inc., 175 Duffield Street, Brooklyn, N. Y.

HANDS STAY SOFT and nails won't split if you apply plenty of

Mentholatum

Write for free sample

Mentholatum Co., Buffalo, N.Y., Wichita, Kans.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Mathis, the scenario editor who is credited with having discovered him. June walked off the set where Rudolph is making *Cobra,* and ambassadors have been withdrawn.

Shs-s-s-s! This is a secret; but they dont even speak any more.

The trouble seems to be that Miss Mathis and various other members of the Valentino staff feel that Mrs. Valentino has too much to say about his pictures. Well, anyhow——

It seems there was some difficulty also about the selection of Nita Naldi as the girl in *Cobra.* Some of his advisers—Miss Mathis among them—felt that Nita, altho a fine actress, was not the type of an innocent-looking snake.

Miss Mathis is now working with the Colleen Moore productions.

She thinks that she has discovered another man star of the Valentino caliber in Lloyd Hughes. He will, it is scarcely necessary to say, be the leading man in Colleen's next picture. Miss Mathis told me that she believes the Latin lover is on the wane; that movie audiences are turning to the sincere American type.

DOUGLAS FAIRBANKS, JR., is starting out all over again to make his fame and fortune. To be frank about it, he was a terrible flop as a boy star when Lasky tried him before. He is now making another try, this time as a featured player. His first picture will be Irving Willat's *The Air Mail.* They all feel at the Lasky studio that he is pretty sure to make good this time.

RONALD COLMAN very nearly came to an abrupt end of his movie career one day this week. While acting in the Mexican sequence of *His Supreme Moment,* at the United Studio, a heavy beam fell down and struck right across the bridge of his nose. It cut a bad gash. Two skin specialists were called with a regular physician and patched him up with plaster to avoid stitching. They think he will escape without a scar.

Colman is one of the least-known actors in Hollywood, so far as the crowd is concerned. He seldom goes out; and spends his Sunday hiking around the foothills of Southern California.

BETTY COMPSON, who seems lovelier to look at with each passing year, has fallen into the way of taking "cab drivers' holidays." Whenever she has a day off, she spends it on the set watching her husband, James Cruze, direct. Just now he is making *Beggars on Horseback.*

Betty herself is about to begin working in *Eve's Secret.*

A VERY peculiar problem has come up in connection with the picture, *A Dressmaker of Paris.* It goes without saying that it must be the latest in women's fashions—plus. And just at the present time it is about as easy to tell what women's fashions will be as to tell what the weather will be like next Fourth of July. They have collected fourteen of the most famous clothes models in the world; but what to put them in was a different matter. They solved the problem by bringing over Travis Banton, the designer. And he solved the problem by making up some new clothes. Most of the skirts thereof are short. The gowns that Leatrice Joy is to wear come not more than an inch or two below the knee. They straddle on the bobbed-hair problem. Ten of the fourteen have it bobbed, but four constitute what military men call the "first line of reserve."

(*Continued on page* 112)

Nestle "LANOIL" Home Outfit for Permanent Waving

THE Nestle LANOIL Home Outfit does its work quickly, safely and comfortably wherever it goes.

Sent Everywhere on THIRTY DAYS' FREE TRIAL

IT is thrilling to see your straight hair, whether long or bobbed, transformed quickly into charming, soft waves, curls and ringlets that curl of themselves!

Send for our free, interesting booklet.

An Outstanding Success

GET your straight hair be permanently wavy this Spring. Enjoy the relief and confidence which natural waves, curls and ringlets alone can give you. Sign your *own* Declaration of Independence from lifelong slavery to nightly crimpers and hot curling-irons. In other words, in your own home, let the eminent Mr. Charles Nestle's famous invention transform your hair—no matter how straight or stubborn—into waves, curls and ringlets that last ALL THE TIME, and look even prettier under the influence of perspiration, shampoos, bathing, dampness, etc.

Mr. Nestle's Wonderful LANOIL Discovery

has enthusiastic endorsement from the world's leading scientists, hair dressers and beauty editors. In his two New York establishments several hundred women daily enjoy LANOIL waves. Professional LANOIL-wavers elsewhere give many thousands this wonderful treatment. But in private homes, even more than this is done by means of the dainty, reasonably-priced Outfit illustrated above, which works so *simply,* so *quickly* and so *comfortably* that mothers take pleasure in waving their children's hair, children their mother's; school girls, nurses and teachers club together to do this work, and even husbands have been known to take a hand in it!

Interesting, Simple and Safe

is the Nestle LANOIL permanent waving process. You merely wet the hair with the sympathetic LANOIL lotion, wind it, strand by strand, on the Nestle mechanical curlers, slip the little heater over each curler for just seven minutes, remove, unwind and shampoo. And now the wonder *grows*—for the harder you rub, comb, wash or brush your soft waves and curls, the prettier do they become, because the gentle LANOIL steam has made your hair *naturally wavy.*

Each Nestle LANOIL Home Outfit Contains Free Trial Supplies

Our interesting booklet of further particulars is free, but so also is a trial of the Outfit *itself.* Send a postal, letter, or the coupon below, enclosing the $15 purchase price, or let us forward C.O.D., and pay the postman when it arrives. Wave your hair with the free trial supplies. THEN, if you are not delighted and convinced that the Outfit does ALL we represent, return it any time within thirty days, and WE GUARANTEE to refund immediately every cent of the $15 purchase price.

Do not delay. Could any offer be more generous? Send for your Outfit today, that you *too* may know the joy and comfort this dainty device has brought to many thousands since September, 1922, on this fair, free trial basis.

NESTLE LANOIL CO., LTD., Dept. S
Established 1905
12 and 14 East 49th Street, New York City
Just off Fifth Avenue

Fill in, tear off and mail coupon today

NESTLE LANOIL CO., LTD., Dept. S
12 & 14 East 49th St., New York, N. Y.

Please send me the Nestle "LANOIL" Home Outfit for Permanent Waving. I understand that if, after using the Outfit and the free trial materials, I am not satisfied, I may return the Outfit any time within 30 days, and receive back every cent of its cost of $15.

[ ] I enclose $15 in check, money order, or bank draft as a deposit.

[ ] I enclose *no* money. Please send C. O. D.

OR, check HERE ____ if only FREE booklet of further particulars is desired. If your hair is white or *very* ash blond, mention it here ____

(From foreign countries, send Sixteen Dollars, check, money order or cash equivalent in U. S. currency. Canadians may order from Raymond Harper, 416 Bloor Street W., Toronto, Canada, $20 duty free.)

Name ____

Street ____

City ____ *State* ____

Virginia Valli, shining-eyed star of Universal Pictures

The Pleading Eyes of Virginia Valli

WHO could resist eyes so limpidly lovely, so softly veiled by curling lashes? Do they not make you realize how your own eyes could be improved by an accenting of the lashes?

The most important beauty specialists emphasize the importance of the lashes in enhancing the beauty of the eyes.

Darken your lashes with Winx! It is a waterproof liquid dressing which makes the lashes appear longer and thicker. Dries as soon as applied. Harmless and undetectable. Winx (black or brown), 75c. At drug or department stores or by mail.

For outlining your eyebrows try *Winxette* (Winx in cake form), applied with a brush—complete, 50c.

Mail the coupon today with a dime, for a generous sample of Winx—enough to keep your lashes dark and shining for a week. And for another dime, you will receive a sample of Pert, the rouge that lasts 24 hours.

Mail This Coupon To-day!
ROSS COMPANY,
242 West 17th St., New York
One dime brings a sample of Winx, another dime brings a sample of Pert Rouge.
Name.....
St. and No.....
City and State.....
Please print

ROSS COMPANY
242 West 17th St. New York

WINX
Waterproof

NERVE STRAIN

The high pressure, mile-a-minute life of today, with its mental strain, worry, anxiety, grief and trouble, not to mention nerve strains resulting from excesses and vices, is **wrecking the nerves** of mankind. This applies especially to the people with highly active brains and sensitive nerves. Have your Nerves stood the strain?

Read **"Nerve Force,"** a 64 page book on the care of the nerves. This book is of extreme value to "near-neurasthenics" and people with sensitive and deranged nerves. It has aided many thousands to gain control of their nerves and build up their Nerve Force. Because of the many valuable hints it contains on the control of the nerves and mind, "Nerve Force" has been bought by the thousand by large corporations for their employees; it is recommended by physicians to their patients and by ministers to their flocks.

PAUL von BOECKMANN
Author of "Nerve Force" and various other books on Health, Psychology, Breathing, Hygiene and kindred subjects, many of which have been translated into foreign languages.

NERVES OR NO NERVES, YOU SHOULD SEND FOR THIS BOOK TO-DAY
PRICE 25c, POSTPAID (COIN OR STAMPS)

What Readers of "Nerve Force" Say:

"I have gained 12 pounds since reading your book, and I feel so energetic. I had about given up hope of ever finding the cause of my low weight."

"I have been treated by a number of nerve specialists, and have traveled from country to country in an endeavor to restore my nerves to normal. Your little book has done more for me than all other methods combined."

"Reading your book has stopped that dreadful feeling of FEAR which paralyzed my stomach and digestion."

"Your book did more for me for indigestion than two courses in dieting."

"My heart is now regular again and my nerves are fine. I thought I had heart trouble, but it was simply a case of abused nerves. I have re-read you book at least ten times."

"The advice given in your book on relaxation and calming of nerves has cleared my brain. Before I was half dizzy all the time."

A physician says: "Your book is the most sensible and valuable work I have ever read on the prevention of neurasthenia. I am recommending your book to my patients."

Write to PAUL von BOECKMANN, Studio 243, 110 West 40th Street, New York City

Clarence S. Bull
Paul Ellis, the American

Hollywood's New Sheik

(*Continued from page* 25)

they let him gore the horses. This is really horrible! The horses of the picadores are broken-down old nags. It is pitiful, sometimes, to see them, with their ancient spavined old legs trying to keep time to the music in ancient skittishness, as they come in. They are blindfolded so they cant get away from the bull.

"My job as one of the banderilleros came next. I had to stand waiting for the bull as he charged down upon me like a runaway express train. As he lowered his horns to gore me, I would turn my body aside ever so little, and plunge these two little flag-decorated spears into his shoulders. His horns never missed me more than a fraction of an inch. Sometimes they didn't miss!

"I saw one of the most famous bull-fighters that ever lived torn to pieces by a wild bull at Valencia, while planting the barbs. His name was Gallito. They took him dying to the chapel.

"'Well,' he said, 'sooner or later, every bull-fighter gets it just as I have.'"

Mr. Ellis said he decided, right there and then, that bull-fighting was no job.

His conviction on this point was heightened when he saw Joselito killed. He was the idol of the bull-fighting world.

"Joselito," said Ellis, "sacrificed his life thru pride. You must understand that it is delicate and difficult to kill the bull. You have to wait until his head is lowered to gore you, and his feet must be right on the same line. Otherwise your sword strikes a bone instead of his heart.

"Joselito was the wildest daredevil ever in a bull-ring. He would wait until the bull had lowered his head to gore; then he would turn to the crowd and say, 'Why hello there Manuel; how's your family?' —or some other careless thing.

"This last time, as he did this, the bull got his feet out of position. Joselito was too proud to back out after doing his little melodrama. He tried to kill the bull, who had one foot advanced in front of the other, blocking the way to the heart. One of the horns went thru Joselito's heart . . ."

Oddly enough, the worst accident Ellis ever had in a bull-ring was in his first picture. He was engaged for Renée Adorée's picture, *The Bandolero*. He was nearly gored to death while acting the part of the movie matador.

He is in Hollywood now, having been sewed together again by the surgeons.

Struck by his good looks and charming personality, the Metro-Goldwyn-Mayer people have signed him as a leading actor.

He makes one stipulation; all bull-fighter pictures are barred.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Cheers and Hisses

(*Continued from page* 98)

One Woman's Opinion

DEAR EDITOR: What on earth has happened to Clara Kimball Young?

Miss Young used, once upon a time, to be one of our most popular actresses, but she slumped down considerably in *Cordelia the Magnificent*. She was cast as a girl of twenty-six. About as sensible as casting Mary Carr for the title rôle in *Oliver Twist*.

If Miss Young, like other actresses of her era, would only realize that they are no longer flappers, it would be paving the way to better pictures.

It would be really hard to name the most popular stars with Australian audiences. Mary Pickford's films are too few and far between for red hot popularity, and the same must be said of her famous husband.

Valentino, too, is another example of popularity ruined by not letting himself be seen often enough. Rudolph's pictures come to Australia in a bunch . . . we had four in two months. But during his holiday from our screens, Fred Thomson has leaped in with a rush. Indeed it would be no exaggeration to proclaim the handsome Mr. Thomson and his horse the most popular cowboy couple on our screen today.

However, this may be a mere flash in the pan, and *Monsieur Beaucaire* may restore much of Valentino's lost popularity.

M. A.,
Adelaide, South Australia.

Advertisers Take Notice

DEAR EDITOR: Of course I have my pet aversions and likes. What human has not?

It tires me to see such overwhelming advertisements. For instance:

"The greatest show ever screened."

"The most spectacular production ever made."

"The greatest thrills ever witnessed."

"Stupendous! You have never seen anything like it in the world."

"Marvelous! More laughter, more tears, more thrills than the screen has ever witnessed."

If anyone ever releases a picture and has the good judgment to advertise it "Just a real good show," I'll *walk* downtown to see it, and take all my friends and buy two seats for each, one apiece for our hats.

MRS. B. K.,
Los Angeles, California.

Keep Calm, Jack

DEAR EDITOR: John Gilbert is one of my favorite actors, but I dont like the parts he plays. He nearly always loses his temper in them and he looks like a wolf. It makes shivers go all over me. I wish they would give him a peaceful character, once anyway.

Why does Mae Murray keep her mouth open, and why doesn't Conway Tearle smile?

R. H.,
Shreveport, La.

Digging Graves

DEAR EDITOR: I have just seen Ralph Graves in a Mack Sennett slap-stick comedy. It was with a great sense of waste and frustration that I saw this fine young man grimacing and throwing bricks. For

(*Continued on page* 109)

BRUNETTE
Woven spell of dark mysteries—lyric sheen of moonlight—magic shimmer of starlight—silken lustre telling of subtle allure.

BROWN
Depths that invite and question—blend of fire and shadow—warm tones of old paintings—will-o'-the wisps in gossamer.

BLONDE
Gold of dreams and memories—grain-gold—wine-gold—sun-gold—treasure-gold—gold of conquest—gold of passion

Work a Miracle of Radiance in Your Hair

Use the lustre-secret of the fashionable hairdressers—

A touch of henna in the shampoo

You may use in your own home the secret of the most fashionable hairdressers, by which they give freshness, life, and lustre to the hair of society women—whether they are blonde, brown-haired, or brunette.

This secret is simply *a touch of henna in the shampoo.* Merely a *touch* of henna is used for a subtle value. And the effect is *magical. The color of the hair does not change.* The blonde remains a blonde, the brunette a brunette. But the hair is transformed. The *touch of henna in the shampoo* makes it radiant with its own natural color, quality, and lustre.

All women do not know what a wealth of undiscovered beauty their hair holds for them, if they would bring it out with a *touch of henna in the shampoo.*

Hennafoam Shampoo contains just *the right touch of henna*, especially prepared and blended with pure, cleansing, vegetable oils. The clear, delicately perfumed liquid of Hennafoam Shampoo foams up in clouds of soft lather. As the lather cleanses and refreshes the hair, the *touch of henna* works lustre-magic.

Reveal the full beauty of your hair. Begin using Hennafoam Shampoo today.

This Shampoo brings out the natural lustre in every type of hair—blonde, brown, or brunette.

Hennafoam SHAMPOO
TRADE MARK REG.

If you cannot get Hennafoam Shampoo from your dealer, send 50c to Hennafoam Corp., 511 W. 42d St., N.Y.

—contains the "touch of henna" that makes all hair lustrous

Cheeks—*a la* PoGo!

For cheeks that tempt kisses, use POGO ROUGE!

You have no idea what a difference this wonderful French rouge makes. It *becomes* you. And becomes *you!* Blends perfectly with your complexion.

Two shades—Brique (Naturelle) is the ideal tone for fair and sunny skins, while Ronce (a new Raspberry tint) adds charm to blonde or brunette.

Made, boxed and packed in France

Say POGO to the drug clerk! Say POGO until you get it! Or send us 50c for that first box, prepaid.

GUY T. GIBSON, Inc.,
Distributors of Ciro Perfumes
565 Fifth Avenue, New York

Youth-Ami Skin Peel
A New Scientific Discovery

which painlessly and harmlessly replaces the old skin with a new and removes all Surface Blemishes, Pimples, Blackheads, Discolorations, Tan, Eczema, Acne, Large Pores, etc. A non-acid, invisible liquid. Produces a healthy new skin, beautiful as a baby's. Results astounding. Booklet "The Magic of a New Skin" free in plain sealed envelope.
Youth-Ami Laboratories, Dept. DB, 30 E. 20th St., New York

LEARN CARTOONING
At Home—In Your Spare Time

from the school that has trained so many successful cartoonists of today earning from $50 to $200 and more a week. The Landon Picture Chart Method of teaching makes **original** drawing easy to learn. Send 6c in stamps for full information and chart to **test your ability.** *Also state age.*

THE LANDON SCHOOL
1402 National Bldg., Cleveland, O.

In the Hollow of Her Hand

What a firm hold lovely hands seem to get on a young man's heart!

There's something irresistible about them when soft, slender fingers are bejeweled with lovely gleaming nails—something that appeals to every man. And how easy it is now for every girl to have the well-kept hands that Fashion and good breeding demand!

Just a touch with the handy Glazo brush, a moment's drying — and your nails are glowing like beautiful pearls, with a lustre that soap and water cannot dim and which will last a week.

Be Sure to Use the Remover

Glazo is the original Liquid Polish. It comes *complete* with separate remover, which not only insures better results but prevents the waste that occurs when the Polish itself is used as a remover.

Stop at your favorite toilet goods counter today and get the Glazo package. It will mean lovely nails always, with the minimum of exertion and expense. 50c at all counters.

GLAZO

Nails Stay Polished Longer—No Buffing Necessary

Try GLAZO Cuticle Massage Cream

It shapes the cuticle and keeps it even and healthy

For trial size complete GLAZO Manicuring Outfit, write name and address in margin, tear off and mail with 10c to

The Glazo Co., 23 Blair Ave., Cincinnati, O.

The Mystery of Pola Negri

(*Continued from page* 35)

to pick themselves to pieces and find out what makes their genius tick, it is always bla—bla! Pola Negri doesn't know what she does when she acts, any more than Walter Johnson knows what he does when he pitches a baseball; or Man O' War when he runs a race.

Dimitri Buchowetzki, the Russian director, knew better what to do with her. He told me that when he had a big scene to do with Pola, he always sat around and talked to her. They just talked and talked, and he watched her like a cat. Finally, her eyes would light up in a way that showed her interest had been won. In other words, Pola's genius was throwing out sparks. If possible, he sent her out in front of the camera at that instant: for that instant was the divine moment.

Handled in that way, there is no finer actress than Pola Negri—living or dead.

But it is a strenuous job for a director. Very few who have tried it ever care for the job a second time. Handling dynamite is something that few men care to undertake as a steady job.

When Lubitsch came to the Lasky studio to direct her in *Forbidden Paradise*, they, metaphorically speaking, fell into each other's arms.

Pola was wonderful with him. There are—or were—two reasons why. She has complete and absolute confidence in him; and he adapts his picture to fit her temperament.

"They make a mistake in trying to make Pola play characters who are all white," Lubitsch explained to me one day. "Pola does better when they are a leetle spotted."

What he meant was that Pola is too sophisticated, too wordly wise, too experienced, to have any patience with the kind of heroines popular with American movie audiences; snow maidens, so pure and chaste that they think that babies are brought by rabbits and left under the bushes in the garden. Pola has lived. She told me, once, that her life had been so filled with sorrow and tragedy that she never could have endured it but for the consolation of her own private religious belief. She knows that life is a carpet with a lot of seams on the other side.

Lubitsch, a shrewd and instinctive analyst, knows Pola. He has always cast her for such parts as Du Barry and Carmen, while they were making pictures in Europe; and as Catharine the Great, in his American venture with her. All women—these characters—who had suffered, but who scorned to sniffle and whine.

And the measure of their triumph—his and hers—was that the audiences have always loved these characters as Pola drew them; even in their spots.

To Pola, going back to Lubitsch's direction was like taking off a pair of tight shoes. He didn't ask her to be beautiful, or to be "sympathetic."

"Damn sympathy!" screamed Pola one day when I was visiting her on the set. "I dont want to be sympathetic. I dont want to be beautiful. I dont want to be loved. I want a chance to be a great actress. I want to do parts that are human beings—not stuffed saints!"

Pola is absolutely naïve over her own career as an actress.

In the projecting room she will often clap her hands and cry out: "Oh, how vun'erful!" at some of her own scenes. But, on the other hand, she is a harsh and ruthless critic of her own faults.

It all comes to this: Pola is a beautiful,

"And now she's so slender!"

"Did you ever see such a change in any one? Grace used to be positively stout. Now she's one of the smartest dressed women I know. She must have done something to regain her youthful figure."

She did do something. Realizing that her success and charm depended upon a slender silhouette, she used Marmola Tablets.

Marmola Tablets are the pleasant way to reduce. Without diets or exercises, you can regain your slender healthy figure again.

Thousands of men and women each year regain slender figures this way. So can you.

Marmola Tablets are one dollar a box at all drug stores or in a plain wrapper, postpaid, from the Marmola Co., 1714 General Motors Bldg., Detroit, Mich. Try them.

MARMOLA

Prescription Tablets

The Pleasant Way to Reduce

Movie Acting!

A fascinating profession that pays big. Would you like to know if you are adapted to this work? Send 10c for our Twelve-Hour Talent Tester or Key to Movie Acting Aptitude, and find whether or not you are suited to take up Movie Acting. A novel, instructive and valuable work. Send dime or stamps today. A large, interesting, illustrated Booklet on Movie Acting included FREE!

FILM INFORMATION BUREAU, Sta. W., Jackson, Mich.

Peacock Ring

From the Oriental land of the bamboos, comes the prettiest jewelry creation ever known to Fifth Ave. or Paris—the genuine, full fashioned Peacock Ring. Sterling Silver, handsomely engraved, 19 emeralds and sapphires, arrayed as feathers and ruby eye in the head. Sent in attractive ring box. Why shouldn't you own one when it costs only $1.83? SEND NO MONEY. When ring arrives, pay postman only $1.83. We prepay all postage. Keep it 10 days and if not satisfied, we will return your money. Order today. This low price for a genuine, full fashioned Peacock Ring may be withdrawn any day.

$1.83

FRANKLIN JEWELRY CO.
99-A Nassau St., New York

SLENDER ANKLES CAN BE YOURS $3.25

PEOPLE ADMIRE DAINTY ANKLES

Thick or swollen ankles can quickly be reduced to dainty slender shape by new discovery of special processed rubber.

Lenor Ankle Reducers

ANKLES ACTUALLY LOOK THIN WHILE GETTING THIN

Different in reducing action from all other reducers. Slip on when you go to bed and note amazing results next morning. Reduces and shapes ankle and lower calf. Slips on like a glove. No strips of rubber to bind and cause discomfort. Nothing to rub in or massage. Enables you to wear low shoes becomingly. Worn under stockings without detection. Used by prominent actresses. Send $3.25 and we will send you Lenor Ankle Reducers in plain package subject to your inspection. Give size of ankle and widest part of calf.

LENOR MFG. COMPANY
Dept. 1-S-4, 503 Fifth Ave., New York

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

exotic flower; the flower of an old race. A race so old, so stripped of its illusions, that it does not mind changing its emotional clothes in public, so to speak.

Pola is likely to go on the stage some day. There she would be able to cast off some of the restraints of motion-picture convention.

Pola is likely to become the greatest actress the world has ever known; but she is just as likely to elope with a hermit and spend the rest of her life hunting wolves or diving for pearls.

Whatever she does, whichever way she takes, hers will never be a tamed heart.

Pola will be a beautiful, highly educated, cultured barbarian to the last day of her life.

Cheers and Hisses

(*Continued from page* 107)

several years Mr. Graves has shown one of the finest, truest, most sincere talents on the screen. More than that, he has stood for fine things, for the idealism of youth and clean-cut spirituality. In a world where these things are so much needed, why use him to throw custard pies?

I. DE LA M.,
Hartford, Conn.

Why, Oh Why?

DEAR EDITOR: Why does De Mille have houses that look like the Grand Central station? And why do his débutantes look like Follies girls?

Why does a simple, little country girl, living miles from a town, have a perfect, two-dollar marcel in her hair? And why—oh! why, did the temperamental Charlie marry again?

M. G. M.,
Port Jervis, N. Y.

Meanin' Meighan

DEAR EDITOR: Fie on you, Tommy Meighan, for such a picture as *The Alaskan!* Saccharine, heavy and uninspired—and this from you! Why waste your charming personality and fine technique on such slivers of asininity as this *Alaskan* thing? I wish Tom Meighan would hear the clarion, albeit silent, call of the fans—"Meighan! Meighan! We want Meighan!" Wake up, Tommy. Dont live in the midst of what the subtitles call "flaming memories." Use those splendid past achievements of yours as a foundation for the greater artistic heights to which, I feel sure, you will yet attain.

E. M. H.,
Buffalo, N. Y.

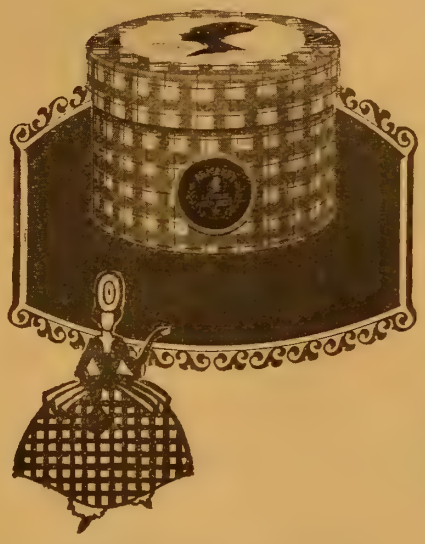
Kittenish Kids

DEAR EDITOR: This thing is getting on my nerves—namely, that in every scene in which children are introduced in the movies they come skipping in and hurl themselves headlong into the arms of mother, father or any adult who happens to be present. Of course, everyone loves children and thinks them "just too sweet," but these violent demonstrations of affection are too saccharine to be natural.

The average, normal child dislikes being mauled and pawed by adults and, after the first kiss will squirm and wriggle to get away from an ardent embrace. But not so in the movies! Here they seem to be brought into the picture simply to register effusive love.

Yours for improvement,
S. M. H.,
Toledo, O.

You can't *imagine* how wonderful this face powder is . . . . try it . . . .



Armand is the original and the perfect Cold Cream Powder, originated by Armand, priced everywhere $1.00 a box. Should you prefer a light-weight powder that can be fluffed on quickly, Armand Peridore is ideal. Also $1.00 a box. . . . Try both these powders at slight expense. Send ten cents (stamps or coin), using the coupon below. Be sure to mention the shade you wish. Address Armand, Des Moines.

THE first time you use Armand Cold Cream Powder, rubbing it carefully into your skin, you'll realize that it actually makes your complexion lovelier. Because it has a magic touch of cold cream in it—it is wonderfully soft and fine and clinging. It brings out the beauty of your skin, emphasizing its fresh coloring and delicate texture! And the direct effect is that your eyes sparkle more, your teeth seem whiter, your smiles are brighter and you yourself are a more charming person, because you know you are looking your best.

ARMAND
COLD CREAM POWDER
In The PINK & WHITE BOXES

GUARANTEE: *No matter where purchased, if any Armand product does not entirely please you, you may take it back and your money will be returned.*

ARMAND—Des Moines AC

I enclose ten cents ☐stamps ☐coin. Please send me the guest-room boxes of Armand Cold Cream Powder and Armand Peridore in the shade checked below.

White Pink Creme Brunette Tint Natural
Armand Flame (double brunette)

Name.....
Street.....
City.....State.....

Reduce Your Limbs with DR. WALTER'S Medicated Rubber Stockings

The wearing of these wonderful medicated rubber anklets and stockings (in either light or dark rubber) will not only reduce and shape the limbs but give excellent support and a neat and trim appearance.

They relieve swelling varicose veins and rheumatism promptly.

Worn next to the skin they induce natural heat and keep it in the body. They stimulate the circulation and are a great protection against cold and dampness.

Anklets, per pair $7.00
Stockings, per pair $12.00
Send ankle and calf measure

WRITE FOR BOOKLET TO
DR. JEANNE M. P. WALTER, 389 Fifth Avenue, New York

Superfluous HAIR all GONE

Forever removed by the Mahler Method which kills the hair root without pain or injuries to the skin in the privacy of your own home.

Send today 3 stamps for Free Booklet
D. J. MAHLER CO., 64-B, Mahler Park, Providence, R.I.

$3 DOWN Brings you a Genuine UNDERWOOD TYPEWRITER

10 DAYS FREE TRIAL Your $3.00 unconditionally returned if at end of 10 days you are not satisfied with this late model UNDERWOOD typewriter rebuilt by the famous Shipman Ward process.

GREAT PRICE SAVING Direct to you from the largest typewriter factory in the world by our money saving methods.

EASY MONTHLY PAYMENTS So small that you will not notice it while you enjoy the use of this wonderful machine.

FREE BOOK OF FACTS Explaining Shipman Ward's wonderful system of rebuilding typewriters and also valuable information about the typewriter industry both instructive and entertaining.

Act Today! Mail Coupon

5 Year Guarantee

Shipman Ward Mfg. Company
2024 Shipman Building
Montrose & Ravenswood Aves., Chicago

Please send me a copy of your free book of facts, explaining bargain offer.

Name.....
St. and No.....
City.....State.....

Whiten Your Skin Almost Over Night!

No more freckles, no more blackheads, no more sallow skin! A new discovery clears and whitens your skin with amazing quickness! Now you can clear your skin of redness, roughness, blotches, muddiness or any blemish.

Make This 3 Minute Test

There is hidden beauty in *your* skin. Dust, wind, and clogged pores may have injured it. But underneath—just waiting to be brought out—is a clear, vividly beautiful complexion. Banish freckles, pimples and blackheads this new way; don't let liver splotches, moth patches, tan or sallowness mar your beauty. Make this 3-minute-before-bedtime test. Smooth this cool, fragrant creme on your skin. The very next morning look into your mirror.

An Unsolicited Letter

"Almost overnight Golden Peacock Bleach Creme removed all tan from my face, and when I got up in the morning my husband asked if I felt ill because I looked so pale. I told him of the preparation and he said he could hardly believe his eyes. I did not look the same person." Mrs. M. M., Royal Oak, Mich.

Money-Back Guarantee

So wonderful—so quick—are the results of this new scientific cream that we absolutely guarantee it! Send for a jar now—today. Use it for only five nights. Then if you are not delighted and amazed with the transformation, your money will be instantly refunded. Just enclose a $1 bill with your order and mail direct. Don't be without the natural radiant beauty that lies hidden in your skin.

PARIS TOILET CO., 304 Oak Street, Paris, Tenn.

PATENTED OCT 21, 1924

Perfectly shaped Nails

are a requisite to beautiful hands.

Uneven irregular filed nails mar the beauty of the most graceful and dainty fingers. Don't despair if your fingers are blunt and stubby.

The graceful slender, tapering appearance of your fingers is determined by the shape of your nails. This handy manicure gage will enable you to shape your nails PERFECTLY in one-fourth the time usually required.

The HANDY MANICURE GAGE and our special NAIL FILE in a neat case that can be carried in your purse.

PRICE 50c (no stamps)

SECURITY MFG. CO., ST. LOUIS, MO.
Dept. 2MP, Marcus and Greer Aves.

EARN MONEY AT HOME

YOU can earn $1 to $2 an hour in your spare time writing show cards. No canvassing or soliciting. We instruct you by our new simple Directograph System, supply you with work and pay you cash each week. Write today for full particulars and free booklet.

WEST-ANGUS SHOW CARD SERVICE LIMITED
Authorized Capital $1,250,000.00
69 Colborne Building, Toronto, Can.

Confidences Off-Screen

(*Continued from page* 55)

To Sills, acting is the art to which he gives all of himself while he is in front of the camera. But he forgets the screen at other times, and thereby keeps his viewpoint clear and vigorous. None of the endless round of shop gossip for him.

He is a philosopher who lives a full and sane life. And his fan following is enormous. By including him in the department this month, I shall have met the wishes of about one in every seven of my correspondents.

When Marie Prevost Does New York

"I SHOP like mad, and see a show every night. There doesn't seem to be time for anything else," the piquante little Warner star told me, when I asked her how she was spending her latest visit to Broadway.

And Marie Prevost isn't the only one. The lure of the big shops is obvious. But players from Hollywood nearly always add that they are starved for the theater. Did readers ever stop to think that that would be so? The good plays take a long time to reach the Coast, and at best few of them are running there simultaneously.

Actors for the screen need the variety of the spoken drama. Drop one of them within reach of the fifty or sixty shows in New York, and it's like spreading a box of candy before a kid with a sweet tooth.

Miss Prevost, all the same, took an afternoon off and gave a tea at the Astor for the writers.

It was a treat to interview her, because she is the frankest person imaginable, with a sense of humor and not a trace of conceit about her rise to stardom. She was once a Mack Sennett bathing girl, you know, and is now ranked by the German director, Lubitsch, as one of the finest comédiennes in pictures.

I liked her especially for telling—it came up quite spontaneously—how a producer had recently called her into his office and asked her, with diffidence, whether she would be willing to wear a bathing suit in a certain scene.

"Why not?" Marie had answered. "There's nothing disgraceful in a bathing suit. You see lots of them at the beach."

She had understood, of course, that he had feared to offend her by seeking to cast her in a rôle that suggested the Mack Sennett beauty of the old days.

But Marie is not ashamed of having been a bathing girl. She was doing her best then and, on a higher artistic plane, she is doing her best now. Notions of false dignity make her laugh.

She will be seen next in the film version of *Recompense*. Then there will be a production, as yet undecided, with Lubitsch directing. She hopes it will be *Kiki*. I hope so, too. Other arguments aside, Marie Prevost is a French Canadian and her temperament is ideal for the part of that very Gallic heroine.

Pity the Poor Cross-Word Victim

MARJORIE DAW complained to me at First National's studio, the same day I saw Milton Sills, that all her life she has been battling vainly against the things that other people thought she ought to enjoy.

"I loathe card games," she said. "Bridge has been the most popular in my day, so even as a child I was leery of it. No one should ever teach me bridge, I swore. But did my vow protect me? Not so's you'd notice it.

"Well-meaning relatives and friends strove with me until I learned bridge. Naturally, feeling as I did, I proved to be a villainous player. My partners have always hinted that there must be something wrong with my mind, and I've been furious at all three at the table for getting me started.

"It's been the same with other indoor and outdoor gambols that didn't happen to appeal to me."

Miss Daw was holding a newspaper, open at a page which flaunted a huge, complicated-looking cross-word puzzle.

"That, too?" I whispered, pointing maliciously.

"Yes—that, too," she almost wept. "When the craze started, I made up my mind never, never to be trapped into it. But look around you. Is this an atmosphere in which I had a ghost of a chance to keep my freedom?"

As a matter of fact, every player not at work on the set was industriously solving puzzles. Nowhere has the latest national malady taken firmer hold than in the motion-picture studios.

Pity poor Marjorie Daw!

Going Strong

JOHNNY WALKER, of the bibulous name, was once in vaudeville. He was a hard-shoe or a soft-shoe dancer—take your choice. He could sing when that seemed expected, and he had a line of merry patter that brought down the peanut gallery in the two-a-day.

Johnny has been a motion-picture leading man for some time now, and he is still going strong. You know him. He is to be seen in rapid-fire Pathé serials, such as *Galloping Hoofs*. He figures as the attractive boyish hero in dramas where pathos and comedy are cunningly mingled.

I seem to remember him as invariably having a dear old mother and a flapperish sweetheart.

Off-screen, Johnny preserves the slapdash humor of the vaudeville entertainer. But it is not a technique that stands being transferred to the cinema. He knows that perfectly well, and never slips up in his pictures.

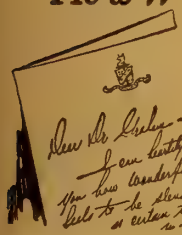
He told me an amusing story to illustrate the difference between the two types of audience.

(*Continued on page* 112)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

"Slender at Last!

How Wonderful it Feels"



PROMINENT women in society, business and the theatre, give unqualified praise to Dr. R. Lincoln Graham's prescription, NEUTROIDS, for flesh reduction. "Slender at last! How wonderful it feels," write hundreds of grateful women. Dr. Graham has more than 3000 such letters on file at his famous New York sanitarium, proving that without the annoyance of diet, baths or exercise, it is now possible to regain and retain the slenderness and vitality of youth.

Dr. Graham's Prescription is Harmless

Dr. R. L. Graham

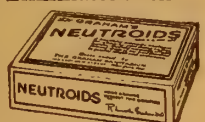
Neutroids, the prescription developed by Dr. Graham, famous stomach specialist, merely reduces the yeast cells in your stomach. This causes your food to turn into firm tissue instead of fat. Neutroids have the opposite effect of yeast cakes and preparations taken by people who wish to gain flesh. They relieve that bloated feeling, nausea, headache, blood pressure and all the ills of obesity—and reduce you to your desired weight. Neutroids contain *no thyroid* or other dangerous drugs and are guaranteed to be harmless

Personal Consultation Without Charge

Dr. Graham will be pleased to have you consult him personally at his sanitarium, or write him for professional advice regarding your case. This offer is open to all who order Neutroids, using the coupon below

Written Guarantee Eliminates Risk

Dr. Graham guarantees Neutroids to give satisfactory results and that his prescription may be taken with safety by any one. If *you* want to regain the slender appearance and vigor of youth use this coupon without delay.



Dr. R. Lincoln Graham, The Graham Sanitarium, Inc., Dp.214-D, 123 East 89th St., New York:—Send me 2 weeks' treatment of Neutroids which entitles me to free professional mail consulting service and free booklet on Obesity. I will pay postman $2 (plus postage) on arrival in *plain package*, my money to be refunded if I am not satisfied.

Name .....

Street .....

City ..... State .....

LAW STUDY AT HOME

Become a lawyer. Legally trained men win the highest positions and biggest success in business and public life. Be independent. Greater opportunities now than ever before. Big corporations are headed by men with legal training. Earn **$5,000 to $10,000 Annually**

We guide you step by step. You can train at home during spare time. Degree of LL. B. conferred. LaSalle students practicing law in every state. We furnish all text material, including fourteen-volume Law Library. Low cost, easy terms. Get our valuable 108-page "Law Guide" and "Evidence" books free. Send for them NOW.

LaSalle Extension University, Dept. 478-L **Chicago**

The World's Largest Business Training Institution

MAR-VEL the original, quick, sure, safe Hair Remover. Used by Ladies of Fashion for 20 years. Guaranteed satisfactory. Order today. Sizes (Powder) 50 cents; Liquid $1, Postpaid.

Emilie Guardée, Dept. 31, 505 Fifth Ave., New York

KEEP YOUR YOUTHFUL BEAUTY

Wrinkles can be quickly removed. Apply RINKLE OIL at night; in the morning your skin will be smooth and dainty. RINKLE OIL is not a cream nor a soap but a pleasant fragrant oil. Just send $2. If you prefer, pay postman when delivered. Mailed in plain package.

WILLARD FRANCES, Dept. 61 —6 N. Michigan, Chicago

Manufacturers, Distributors and Studios of Motion Pictures

NEW YORK CITY

Advanced Motion Picture Corp., 1493 Broadway
American Releasing Corp., 15 W. 44th Street
Arrow Film Corp., 220 W. 42nd Street
Associated Exhibitors, Inc., 35 W. 45th Street
Ballin, Hugo, Productions, 366 Fifth Avenue
C. C. Burr Prod., 135 W. 44th Street
Community Motion Picture Bureau, 46 W. 24th Street
Consolidated Film Corp., 80 Fifth Ave.
Cosmopolitan Productions, 2478 Second Avenue
Distinctive Prod., 366 Madison Avenue (Biograph Studios, 807 E. 175th Street)
Educational Film Co., 729 Seventh Avenue
Export & Import Film Co., 729 Seventh Avenue
Famous Players-Lasky, 485 Fifth Avenue (Studio, 6th and Pierce Streets, Astoria, L. I.)
Film Booking Offices, 723 Seventh Avenue
Film Guild, 8 W. 40th Street
Film Market, Inc., 563 Fifth Avenue
First National Exhibitors, Inc., 383 Madison Avenue
Fox Studios, Tenth Avenue and 55th Street
Gaumont Co., Congress Avenue, Flushing, L. I.
Goldwyn Pictures Corp., 469 Fifth Avenue
Graphic Film Corp., 729 Seventh Avenue
Griffith, D. W., Films, 1476 Broadway (Studio, Oriental Pt. Mamaroneck, N. Y.)
Hodkinson, W. W., Film Corp., 469 Fifth Avenue
Inspiration Pictures, 565 Fifth Avenue
International Studios, 2478 Second Avenue
Jans Pictures, 729 Seventh Avenue
Jester Comedy Co., 220 W. 42nd Street
Kenna Film Corp., 1639 Broadway
Mastoden Films, 135 West 44th Street
Metro Pictures, Loew Building, 1540 Broadway
Moss, B. S., 1564 Broadway
Outing Chester Pictures, 120 W. 41st Street
Pathé Exchange, 35 West 45th Street
Preferred Pictures, 1650 Broadway
Prizma, Inc., 110 West 40th Street
Pyramid Picture Corp., 150 W. 34th Street
Ritz-Carlton Prod., 6 W. 48th Street
Selznick Pictures, 729 Seventh Avenue
Sunshine Films, Inc., 140 West 44th Street
Talmadge Film Corp., 1540 Broadway
Topics of the Day Film Co., 1562 Broadway
Triangle Distributing Corp., 1459 Broadway
Tully, Richard Walton, Prod., 1482 Broadway
United Artists, 729 Seventh Avenue
Universal Film Corp., 1600 Broadway
Vitagraph Films, E. 16th Street and Locust Avenue, Brooklyn
Warner Bros., 1600 Broadway
West, Roland, Prod. Co., 236 W. 55th Street
Whitman, Bennett, Prod., 537 Riverdale Avenue.

The Most Precious Perfume in the World

RIEGER'S FLOWER DROPS are unlike anything you have ever seen before. The very essence of the flowers themselves, made without alcohol. For years the favorite of women of taste in society and on the stage.

The regular price is $15.00 an ounce, but for 20c you can obtain a miniature bottle of this perfume, the most precious in the world. When the sample comes you will be delighted to find that you can use it without extravagance. It is so highly concentrated that the delicate odor from a single drop will last a week.

Sample 20¢

Send 20c (stamps or silver) with the coupon below and we will send you a sample vial of Rieger's Flower Drops, the most alluring and most costly perfume ever made. Twenty cents for the world's most precious perfume! Send Now.

Rieger's Perfumes—at all Drug and Dept. Stores
If your dealer cannot supply you, send direct to address below

Paul Rieger's Flower Drops
Full size bottle with long glass stopper, containing 30 drops—30 weeks' supply:
Lilac, Crabapple . $1.50
Lily of the Valley, Rose, Violet . . $2.00
Romanza $2.50
Above odors: oz. $15.00 Half-oz. $8.00

Special Souvenir Box
Attractive special box containing five different Rieger Perfumes that regularly retail for $1.75 . . . . **$1.00**
This Souvenir Box makes an unusually acceptable gift.

TRADE MARK REGISTERED
Rieger's Face Powders
(Five Kinds)

Mon Amour	Per Box	$0.50
Honolulu Bouquet	"	1.00
La Paloma, (The Dove) . . .	"	1.50
Rienzi	"	2.00
Golden Narcissus	"	2.50
Each delightfully perfumed.		
Double Compacts, (rouge and powder) .		$1.50
Compact Rouge, (medium—dark—orange)		.50

Send Coupon Now

Paul Rieger & Co. (*Since 1872*)
182 First St., San Francisco, Calif.

Enclosed find $ for which send me the the following:—
Rieger's Flower Drops (odor)
☐ Sample bottle, 20c ☐ Full size bottle, $ .....
☐ Special Souvenir box, $1.00 ☐ Crème of Violets, 50c
Face Powder:—☐ Mon Amour, 50c. ☐ Honolulu Bouquet, $1.00. ☐ La Paloma, $1.50. ☐ Rienzi, $2.00. Golden Narcissus, $2.50. Shade desired .....
Compact Rouge:—☐ Double Compact (rouge and powder) $1.50. ☐ Rouge, 50c. Shade desired .....

Name .....

Address .....

Send stamps, currency, money order or check
Remember, if not pleased your money refunded

A Clear Soft Velvety Skin Quickly Yours

Through My New Secret Methods

YOU CAN be beautiful, attractive, charming! Once I was homely. The portrait above is living proof of what I can do for you, too. If your features are fairly regular, you can be as temptingly beautiful as thousands of other women I have helped. You will be astonished at the improvement you can easily and quickly accomplish. My Secrets of Beauty tell you how—secrets based on the arts of beauty culture used in the days of the old French Courts, by the most beautiful women of all times. These and many other beauty secrets to give you a soft, velvety skin, flushed with the true tints of nature, to restore and preserve youthful appearance, and make you the center of admiration and attention, are all disclosed in my Booklet "Making Beauty Yours."

Banish
Coarse Pores
Wrinkles
Pimples
Freckles
Superfluous Hair
Oily Skin

I tell you how to Remove Wrinkles; Refine Coarse Pores; Beautify the Lips; Banish Blackheads, Tan, Freckles, Liver Spots Blotches, Sallow and Oily Skin; Beautify the figure, by building up or reducing; Remove Superfluous Hair; Grow Beautiful Eyebrows and Lashes; Clear the skin of Pimples; Make Hair Soft, Lustrous, Fluffy.

Send for My Booklet—FREE

Just clip this coupon, write name and address and mail to me today. Don't pass this golden chance to win Real Beauty! Investigate! It costs you nothing to write and you'll be delighted that you did. There is information in the booklet valuable to EVERY WOMAN LIVING, whether homely or beautiful.

LUCILLE YOUNG
Room 404, Lucille Young Bldg., Chicago
Please send me, by return mail, your Free Booklet "MAKING BEAUTY YOURS."

Name.....

Address.....

City.....State.....

AT DRUGGISTS or DIRECT SOLD for 37 YEARS

Feed HEALTH to Your CANARY

Give him Sweeter Song. Keep him cheery, healthy and singing beautifully with MAX GEISLER'S ROLLER SEED AND MAIZENA BISCUIT "The Scientifically Balanced Feed" The guaranteed, correctly proportioned feed contains proper nutriment for healthy body and sweet singing voice.

If My bird but to note acquire, It Have been feeding it your book. Over seals it is in full use."—J. E. Hall, Flint, Mich. Full sized package Roller Seed and Sample box of Maizena Biscuit postpaid 35¢

Max GEISLER BIRD CO. 1896

Send DRUGGIST'S NAME & FREE BIRD BOOK

104 Geisler Building, Omaha, Nebr., or 50 Cooper Square, New York City

MAKE MONEY AT HOME

YOU can earn good money at home in your spare time making show cards for us. No canvassing or soliciting. We show you how by our new simple nstructograph method. We supply both men and women with work at home, no matter where you live, and pay you cash for all work completed each week. Full particulars and booklet free. Write today.

AMERICAN SHOW CARD SYSTEM, LTD.
211 Adams Building Toronto, Canada

Confidences Off-Screen

(*Continued from page* 110)

"When I was first asked to stage a personal appearance in connection with a movie," Johnny Walker said, "I lightly assumed that what had gone big in variety would go there. In other words, I figured that folks in the lump expected one sort of thing in a picture, and quite another from the living actor.

"The bunch had been watching me in a heroic, if silent, rôle. My curtain on the silversheet had earned a generous hand. Then out I stepped from the wings, to round off the show. I made the center of the stage with a sort of clog-dance step. I grinned and winked, tore off a monolog that was funny, if I do say it myself, chirped a bar or two of some popular melo*dee*, told a few more jokes, and sprang some line that justified me in pulling a little American flag from my breast pocket and waving it.

"The result was a chilling frost.

"That worried me a lot. I couldn't understand it. But the next time I was due to make a personal appearance, I chanced to tell my wife what I proposed doing. It was she who set me straight.

"Humor that wasn't like the humor in my own picture could only strike the audience as burlesque, she explained. Since it was up to me to talk and so break into the mood of the silent drama, I mustn't try to be funny at all. I must just be human and natural, the movie actor taking advantage of a rare opportunity to meet his public. They'd already seen my stuff. Now they'd want to see me.

"I followed her advice and was well received.

"No, you cant mix vaudeville and pictures. I've learned to keep my spoken gags for the luncheon-table at the Algonquin."

On the Camera Coast

(*Continued from page* 105)

LITTLE "Peter Pan" Betty Bronson will not be seen in the film version of *The Little French Girl* after all. The truth is, little Miss Bronson constitutes a peculiar movie problem. They found they couldn't put her out in this play because the character was not quite innocent and pure-minded enough. After *Peter Pan,* it is felt that the public will not like to see "Peter" in anything not in keeping with the atmosphere of that picture. It looks to me as tho they would have to preserve her in a glass case.

AGNES AYRES has decided to be just a married lady. Since her happy marriage to a gentleman of the Mexican diplomatic service, the movies have lost their attraction. She has canceled her contract with Lasky and will go to the City of Mexico to live for some time at least.

Take Notice!

MOTION PICTURE MAGAZINE *is still looking for a slogan.*

If you want that fifty dollar prize, get busy.

This contest was to have closed December 1, but we haven't found the right slogan yet.

Send as many slogans as you like. Make them as short as possible. Put your full name and address on each sheet. No manuscripts returned.

BOOKS

BY

Eugene V. Brewster

What's What in America. Essays on the various isms of ologies and so-called occult sciences, including phrenology, osteopathy, physiognomy, Christian Science, superstitions, etc. $1.50.

Success Secrets. Essays on Culture Habits, On Time, Courtesy, etc., including 100 helps to Live 100 years. $2.50.

The Passing of Woodrow Wilson. Being excerpts from various newspapers and magazines gathered at the time of the death of Woodrow Wilson, with an introduction and bibliography by Eugene V. Brewster. This beautiful edition, printed on hand-made paper which was made specially for this book, is limited to 385 copies, each signed and numbered. A choice item which will some day be rare and priceless. $3.50.

Napoleon. Being three essays on "The Man of Destiny" by Charles Phillips, Robert G. Ingersoll and Hudson Maxim, with an introduction by Eugene V. Brewster. This beautiful little brochure is handsomely gotten up and printed on hand-made paper. The edition is limited to 234 copies, each signed and numbered. $1.25.

Mah Jong. The fascinating game is here simplified so that a child can learn. Also includes "One Hundred Winning Points," which are so exhaustive that even a beginner can learn at once all the scientific points of the game and hold his own with the expert players. 25 cents.

Any of the foregoing books will be mailed post-free to any address on receipt of price.

Brewster Publications, Inc.,
175 Duffield St., Brooklyn, N.Y.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Delicious! Delightfully flavored and good for health- its daily use is

"a sensible habit"

BEEMAN'S

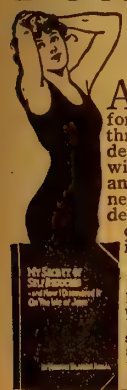
Pepsin Gum

AMERICAN CHICLE CO.

Motion Picture Classic

is the handsomest of all magazines devoted to the screen, and yet its price is $2.50 a year, or 25c a copy. You will find it on the reading tables of the best homes in the English-speaking world. Is it on yours? Ask your newsdealer to let you see a copy.

DON'T BE FAT



Reduce Quickly -- Easily -- without Drugs, Diet or Exercise, by Method Discovered in the Orient by a Prominent Opera Star

A PRIMA DONNA of international reputation has a remarkable message for fat people. When increasing weight threatened her career and health, she desperately tried every known remedy without success, until in far away Java, an old priest showed her how the Javanese women retain their youthful slenderness. She reduced 34 pounds in 30 days and at once felt stronger, healthier and ten years younger.

Write for This Free Book

It contains some amazing facts that are vitally interesting to those who want to reduce. You needn't be fat—and you needn't drug, starve or weaken yourself in reducing. There are a limited number of these books. Mail the coupon, or if you prefer, just send your name and address on a post card.

Blanche Arral, Inc., Dept. 180-E
500 Fifth Avenue, New York City

Without cost or obligation on my part, send me your booklet "MY SECRET OF SELF REDUCING"

Name _____

Address _____

Facts I Can Read in the Faces of the Film Stars

(Continued from pages 42 and 43)

NORMA SHEARER

and retrim it or make over a gown or blouse to suit her taste.

Summarizing her character, Norma Shearer is a pleasing young lady, with qualities which should make her a great success. There is one thing, which might spoil her career, and that is falling in love and marrying the wrong man.

LIONEL BARRYMORE

Making a summary, I would say that—Lionel Barrymore has an active, energetic, industrious, forceful nature, strong-willed, and with an excellent mentality. He has a good memory, vivid imagination and artistic qualities far above the average. A highly combative nature, not over social, strong in his likes and dislikes, a great lover of the beautiful, and an artist in every sense of the word. Mr. Barrymore is better endowed than most of us, for he has a splendid mentality, and the gifts of both the executive and the artist.

DORIS KENYON

The cheeks show a cautious, reserved person with a repressed nature.

Her chin indicates a persistent nature, a great love of beautiful things and intensity in her likes and dislikes.

In the upper lip I find poise, self-control, dignity and pride. The lower lip tells of a patriotic nature, a love of children and animals, devotion to home and family and great loyalty in friendship.

The hands show dramatic ability and a highly inspired and impractical nature.

In summarizing her character, I find that Miss Kenyon is an extremely talented young woman, affectionate and devoted to her family, capable and efficient in all she undertakes.

JACK PICKFORD

His upper lip shows a very kindly, enthusiastic, sympathetic, charitable nature, too pleasant and easy-going for his own good. In the lower lip is found a love of children and pets and a great, almost clannish, love of family. He is very intense in his likes and dislikes.

The cheeks tell of a reckless nature which chafes under restraint, of a love of variety, travel and change.

The hands are capable and show a liking for mechanical things. Here, too, is shown an inspirational nature with a liking for dramatics.

Summarizing his character, I find that Jack Pickford has an active, restless nature. He is generous, kind, has a well-developed sense of humor, and a great love of all that is beautiful. If Jack develops his latent faculties within the next few years, he will be a very successful man.

"Don't let your face touch its pillow until your skin has been thoroughly cleansed"

. . . Bedtime now means beauty as well as sleep

Only a woman knows how I feel each night when I come to those "three golden minutes" I call my own—that time when I remove the blemishes of the day and make my skin ready for to-morrow in the perfect way—with the perfect cold cream —Daggett & Ramsdell's.

This snowy cream—so pure, doctors perscribe it, takes from my skin all of the harsh dirt and many of the tired lines. And my clean, rested skin can regain its natural loveliness while I sleep. Morning finds it radiant.

Just try it yourself for six nights—and welcome the delightful results.

For sale at department and drug stores—the white package with red bands. Tubes, 10c, 25c, 50c. Jars, 35c, 50c, 85c and $1.50.

There's a "Try-It-Yourself" trial tube for you—Free. Just send the coupon below.

* * *

How to use those "Three Golden Minutes"

I—*Smooth a coat of this perfect cold cream over your face and neck.*
II—*Leave it on a minute to sink in.*
III—*Wipe off the cleansing cold cream with a smooth cloth and finish with a dash of cold water.*

Daggett & Ramsdell's

PERFECT COLD CREAM

Daggett & Ramsdell, Dept. 9018
214 W. 14th Street, New York

Please send me the free trial tube of the Perfect Cold Cream you offer above.

Name .....

Address .....

City ..... *State* .....

In Canada: Daggett & Ramsdell, 165 Dufferin St., Toronto.

How to Restore the Original Shade to Gray Hair

If your hair is gray, do what thousands of others have done—use the wonderful, clean, colorless liquid known as Kolor-Bak and see the original shade quickly return.

No matter what the cause of grayness—age, shock, illness, scalp disease—this remarkable liquid restores the exact former shade, gives the hair a beautiful silky texture, and keeps it from becoming brittle and from falling out. Also cleanses scalp and hair, banishes dandruff, and stops itching of the scalp. As easy to use as water.

No need to furnish a sample of your hair—no tests to make—as the one clean, colorless liquid is for all gray hair regardless of former shade. Kolor-Bak is the best known substitute for the natural hair pigmentation.

"My Hair Was Quite Gray"

"Only a short time ago my hair was quite gray. It was falling out. My scalp itched and dandruff appeared. Kolor-Bak stopped the itching, dandruff and falling. Most wonderful of all, however, is that my hair is its original shade. I look 10 years younger."
(A typical letter)

Ask Your Dealer

So popular is Kolor-Bak because of its merit that it is sold everywhere. Ask any druggist or toilet supply dealer. If Kolor-Bak does not bring the desired results, your money will be instantly refunded.

Kolor-Bak

Banishes Gray Hair

Dealers Everywhere Sell Kolor-Bak with Money-Back Guarantee

Subscribe to *Motion Picture* Magazine

Send No Money

$2.00 DOWN

10 MONTHS TO PAY

Just send your name and address—we'll send this 18K White Gold Ring set AAA quality blue-white Diamond for **Free Examination.** If satisfied, pay only $2 upon acceptance—then only $4.30 a month. **Satisfaction Guaranteed or Money Refunded.**

No Red Tape—No Delay
Transactions Confidential

Free—A complete catalog of Diamonds, Watches and Jewelry. **10 Months to Pay on Everything.** Send for it today.

AUTHORIZED CAPITAL $500,000

L. W. SWEET INC.

Dept. 315-J 1660 BROADWAY, NEW YORK

She described all that had occurred to her since she had given the party

Whose Hand?

(Continued from page 47)

Margot calculated that she could be back at the house on West Forty-sixth Street a little before five. Her task there was the only matter of immediate importance to her. But it would never do to provoke Hart by keeping him waiting.

She was lucky in making connections, and was home at ten minutes to five. Early as she was, Gene greeted her at the head of the stairs with the triumphant announcement that his mission was already fulfilled.

"I've got 'em," he whispered boyishly. "Lieutenant Cornelius Hart himself and another detective from Headquarters. I coaxed 'em into a taxi, and I even persuaded 'em to call at the station-house of this district and get Quinlan and Boyle. They're all in your old room, waiting."

"I hear you've got something for us that we weren't bright enough to find, Miss Anstruther," Hart mocked.

"Precisely," she snapped. "That's to say, if you're willing to look where I tell you to look."

"We'll do anything within reason."

"Then, fetch some sort of crowbar."

"I dont think we ought to wreck Mrs. Bellew's house," he said doubtfully.

"You wont have to," she promised.

Hart's scorn deepened, but he sent his assistant to borrow the implement at a near-by hardware store. When it arrived, Margot pointed to the bed.

"Move that aside," she said, "and turn back the carpet."

Her words caused the detective to start and change color. "A trap-door, hey?" he muttered. "You've known of its existence all along, have you?"

"No," replied Margot. "I haven't known anything about it. I've merely reached the conclusion that it must be there, which is what you should have been able to do."

But the men had ceased to listen to her. Galvanized into action, they were struggling with the furniture, ripping eagerly at the carpet where it was tacked down around the edges. In a few minutes, they had bared the planking. A thick layer of dust covered the floor. Yet dark stains were visible thru the dust, and visible as well was a square outline some two feet each way, near to the wall where the head of the bed had been.

Hart flung himself down on his knees, and began to prod with his finger-tips. "Why, it's stuffed tight with some kind of wadding," he exclaimed. "Nobody's opened it for weeks, anyway."

"Open it now," Margot ordered.

Gray Hair Banished in 15 minutes

Thousands of women of the most exacting discrimination are insisting upon INECTO RAPID NOTOX for this one reason:

INECTO RAPID NOTOX, created by science expressly for coloring the sensitive organism of human hair, is specifically guaranteed to reclaim permanently the original color of gray, streaked or faded hair. It may be had in 18 shades, from radiant blonde to raven black; and even under the closest scrutiny its application cannot be detected. It will neither rub off nor be affected by shampooing, curling, salt water, perspiration, sunshine, Turkish or Russian baths. It will not affect permanent waving—and permanent waving does not affect INECTO RAPID NOTOX. Contains no paraphenylene diamine.

The highest class Hairdressers from coast to coast use and endorse INECTO RAPID NOTOX as do the many thousands of American women who apply it with invariable success within the privacy of their own homes. Beware of imitations—look for NOTOX on the package. It is your protection.

SEND NO MONEY

Merely ask us to send you full particulars about INECTO RAPID NOTOX and our Beauty Analysis Chart L-15

INECTO RAPID NOTOX

INECTO, Inc.
Laboratories and Salon
33-35 West 46th St
New York, N. Y.

Sold by best Beauty Shops, Drug and Department Stores

$100 a Week for CARTOONS

GET INTO THIS ATTRACTIVE FAST-GROWING FIELD *NOW*

Learn to Draw Cartoons at Home

A wonderfully simple method makes it amazingly easy to become a professional cartoonist right at home in a few minutes' daily spare time. Enjoy easy hours—freedom from routine—and make $100 a week or more. Write for Free Book which tells all about this easy method. Mail card TO-DAY.

WASHINGTON SCHOOL OF CARTOONING
Room 184C, 1113-15th Street, N. W., Washington, D. C.

SWITCHES—BOBS—CORNET BRAIDS

made the new way from your own combings or cut hair. **Write for FREE style booklet. Prices Reasonable.**
MRS. E. VANDERVOORT, Dept. B, DAVENPORT, IA.

GROW TALLER!

INCREASE YOUR HEIGHT!

Simple, Natural, Easy Method. Will increase your height and improve your appearance. **Write for FREE Booklet. Dept. A.**

THE NATURAL METHOD BUREAU, Atlantic City, N. J.

Photoplay Ideas Wanted

Don't send your manuscripts to studios until first protected by copyright. Plots accepted in any form; revised, criticised, copyrighted, marketed. We are right on the ground in daily touch with the studios. Not a school—no courses or books to sell. Advice free.

UNIVERSAL SCENARIO CORPORATION
260 Security Bldg., Santa Monica and Western Ave. Hollywood, California

Publishers Popular Scenario Writer *Send for free sample copy*

BUNIONS

Have SHAPELY FEET Unmarred by Bunions

PEDODYNE "Solvent." New way. Pain immediately vanishes. Acts like magic on worst Bunions. Hump gradually disappears.

SENT ON TRIAL To introduce we'll gladly arrange to send you a box of "Solvent" to try for your own bunion. Thousands are sending. Simply write, "I want to try *PEDODYNE*."

KAY LABORATORIES, 186 N. LaSalle St. Dept. F-360, Chicago

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Don't Whistle

Play it on a Hohner

Every red-blooded American boy and girl has a natural love of music and a desire to play a musical instrument. That explains why millions of boys and girls of all ages are now playing Hohner Harmonicas for entertainment, education and popularity.

Don't whistle—play it on a Hohner! Anyone can quickly learn to play with the aid of the Free Instruction Book. Get a Hohner today—50c up—and ask for the Free Book. If your dealer is out of copies, write M. Hohner, Inc., Dept. 175, New York City.

"That Musical Pal of Mine"

HOHNER HARMONICAS

FURNESS-BERMUDA-LINE

BERMUDA—

Playground of Eternal Springtime

(Average Yearly Temperature of 70°)
Only 2 days from New York

Sailings Twice Weekly

Tickets good on either steamer, insuring unequalled express service, safety and via Palatial New Twin-screw Oil-burning Steamers

"FORT VICTORIA"
"FORT ST. GEORGE"

No Passports. Modern Hotels. All Sports.

Including Golf, Tennis, Sailing, Bathing, Horse Racing, Fishing, Riding, Driving, etc.

ST. GEORGE HOTEL, St. George, Bermuda. Especially attractive, located in the historic, picturesque and quaint part of Bermuda. Excellent cuisine and service. Magnificent tiled, covered and heated swimming pool.

For Illustrated Booklet on Bermuda or St. George Hotel, write

FURNESS BERMUDA LINE
34 Whitehall St., N.Y., or any Local Tourist Agent

Draw Me Free

Wonderful, new device, guides your hand; corrects your writing in few days. Big improvement in three hours. No failures. **Complete outline FREE.** Write C. J. Ozment, Dept. 18, St. Louis Mo.

An atmosphere of horror had recreated itself swiftly and weirdly in the room. Eugene's eyes were wide with amazement. The policemen, Quinlan and Boyle, frowningly strove to preserve a stoicism not wholly convincing. Even Margot found that she was trembling slightly.

Hart had risen and laid hold of the crowbar. With his assistant's help, he drove it down into one of the cracks, heaved and wrenched, and then with almost absurd ease laid back a trapdoor.

"There's a big compartment here," he gasped. "It's hollowed from the central stone support of the house, I guess."

"Is there anything in it?" Margot demanded sharply.

Hart reached into the hole and drew out a fire ax, such as hangs beside a bucket of water in the hallways of public buildings.

"There's that," he muttered.

He was still feeling around, and abruptly he uttered a cry of surprise and loathing. Withdrawing his hand with a jerk, he laid on the floor a horrifying object. It was the severed, withered arm of a woman. A desiccated, mummy-like arm. The hand was tightly clenched, and on the upper side it was marred from wrist to knuckles by a burn resembling a birthmark.

The company stood paralyzed for a long moment, until the policeman, Shane Boyle, broke the spell.

"God have mercy on us all!" he choked. "We've been seein' the ghost of that arm."

"And the arm is the arm of Stella Ball," added Quinlan solemnly.

(To be continued)

WHAT HAPPENED BEFORE

MARGOT ANSTRUTHER, a screen star, occupies one room in an old house in New York's "roaring forties," that, jokingly, is called haunted. She gives a party in celebration of a new rôle. Among those present are two men in love with her, Fred Stoner, her director, and Eugene Valery, a young cameraman. Laughingly, she tells of two people who have mysteriously disappeared from this house, Stella Ball, a girl from Macy's store, and an old man named Murchison. Both had disappeared the same day. After all have gone, Margot, in bed, smokes a cigaret. Half asleep, she drops the lighted match on the floor, then turns quickly to put it out. As she does so, she sees a small hand, followed by an arm, reach out from under her bed and blot out the flaming match. Margot, lying terrified in the dark, picks up the 'phone by her bed and calls Valery. In French she explains there is someone under her bed. "Come at once!" Together they search the room—nothing! They call the police—still nothing! But one burly cop stands guard, and he, also, during the night sees the hand. Again further search reveals nothing. But the next night an intruder coming in thru the window is caught. It is Stella Ball, one of the two missing people. She refuses to talk—but one arm has been amputated at the elbow. "But she had both arms when she left here!" the landlady screams in a frenzy of hysteria.

Now go on with the story.

Encharma Cold Cream Complexion Powder

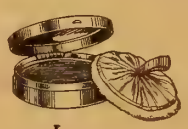
Please use this powder critically!

GIVE it a thorough test! Compare Encharma carefully with any other powder you have ever used! Judge it for fineness and smoothness of texture, for the velvety softness it gives your complexion, for adherence, for fragrance! Ask of it anything you want a powder to do—and see how satisfyingly it responds.

Then you will know why women everywhere are calling it "*The Perfect Powder.*"

It's the scientific blending of pure cold cream with the choicest of powders that makes Encharma Cold Cream Complexion Powder so noticeably better—that makes it really *cling until removed.* Test it today! Sold everywhere—in fascinating *oval* box, with *puff enclosed.* In Flesh, White and Rachel.

Try Encharma at our expense Mail coupon below for miniature box—FREE.



Luxor Rouge Parfait

Matches the color of the blood as Nature intended it to tint the skin. Because it *alone* gives the *true natural blush* in any light, it is today the *most widely used* in America.

Send for Encharma Test Sample Today!

LUXOR LIMITED,
Chicago Address:
1355 W. 31st St.

I wish to test Encharma—the powder "that clings until removed" Send me test size miniature—FREE. 9A

Name _____

Address _____
(or P. O Box)

City _____ State _____

Luxor
TOILET REQUISITES OF ENDURING CHARM

Almost Unbelievable

You can hardly realize the wonderful improvement to your skin and complexion your mirror will reveal after using

GOURAUD'S

ORIENTAL CREAM

It renders a charming, fascinating appearance instantly. No mussy rubbing in or long time treatments. But best of all, your appearance will show constant improvement through its consistent use.

Gouraud's Oriental Comprimettes

Are Gouraud's Oriental Cream in compact form with all of its Beautifying properties faithfully retained. Made in two sizes, 50c and $1.00, and seven shades, White, Flesh, Rachel Powders and Orange, Light, Medium and Dark Rouges.

SPECIAL OFFER

Send 50c for a Comprimette (any shade), a bottle of Gouraud's Oriental Cream and a bottle of Gouraud's Oriental Cocoanut Oil Shampoo.

Name.....

Address.....

City.....

FERD. T. HOPKINS & SON, NEW YORK

Maybelline

DARKENS and BEAUTIFIES EYELASHES and BROWS INSTANTLY, makes them appear *naturally* dark, long and luxuriant. Adds wonderful charm, beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. BLACK or BROWN, obtainable in solid form or waterproof liquid. *75c at your dealer's* or direct postpaid.

MAYBELLINE CO. CHICAGO

We Teach COMMERCIAL ART

Meyer Both Company, the largest Commercial Art Organization in the World offers you an unusual opportunity for practical training, based upon twenty-three years of success. This nationally known organization each year produces and sells to advertisers over 15,000 commercial drawings. Meyer Both instruction is the difference between successful fact and experimental theory This well paid profession equally open to men and women. Home study instruction.

Get Facts Before You Enroll in Any School

Ask the Advertising Manager of the leading newspapers in your city, anywhere in the United States, Canada, England or Australia about the Meyer Both Company—let them tell you about us. Write for our illustrated book telling about the success of our students—for one-half the cost of mailing—four cents in stamps.

MEYER BOTH COMPANY

Department of Art Instruction

Michigan Ave. at 20th St., Dept. 68, CHICAGO, ILL.

Note—To Art and Engraving Firms: Secure practical artists among our graduates. Write us.

What Do the Film Stars Do With Their Old Clothes?

(*Continued from page* 33)

so-and-so *please* ease her conscience of the extravagance of buying it by wearing it for her?

Before giving away a dress, the comédienne changes its appearance with new trimming so that no one will be able to recognize it as having been hers—a piece of thoughtfulness which is wasted, however, for the first thing the recipient does when her new costume is admired is to explain proudly, "Louise Fazenda gave this to me! Wasn't that *grand* of her?"

An acquaintance, knowing that Louise doesn't like herself in brown, and that she had been talking of giving away a new dress of that shade, asked her about it.

"Oh, dear," said Louise, "I should have remembered that brown is your color! But," brightening, "I'll tell you what I'll do! I only gave it to a *relative,* so if you want it I can get it back!"

For sentimental reasons Viola Dana has saved all her old clothes. A big room in her house has been lined with cedar and all the garments she has ever worn during her ten years in pictures hang in chronological rows along its walls, skirts long, skirts full, ruffled, pleated, short, slim, queer little evening dresses that were the height of style when there was a Bull Moose Party, sport suits that were fashionable when a cocktail wasn't a crime, funny hats that look like exhibits in a museum now, but were *the* thing before the Kaiser exchanged his scepter for a buck-saw.

Betty Blythe *wears* her old clothes, so she says. In proof of which statement she waves her hand at the trailing gold and green batik tea-gown she has on. "Seven years old! It isn't a *dress* so much as it's a *memory*——"

Long before Betty was famous she was very, very poor, and very, very young, and in New York. And she and a rising young journalist—who hadn't begun to rise then—used to stroll about the city streets together, two adventurers in Bagdad. One day as they walked along Forty-second Street he mentioned casually that he had but sixty-four dollars in the world. The next moment they stopped before a little Russian shop—and there was the batik gown, glowing and peacocking all by itself in the window. The price mark was fifty-nine dollars (you must remember this was seven years ago!).

"Betty!" cried the journalist, grasping her arm, "Betty! You've got to have that dress! It belongs to you—it was made for you! I'm going in and buy it!"

And he did, in spite of her.

Of course, Betty admits, *all* her dresses aren't memories. There was one she sent to the girl who wrote a tear-blotted letter telling her that her "sweetie" wouldn't take her nowhere because he was ashamed of her. By return mail, after the dress had been sent, came this answer:

Dear Miss Blythe,

Gee, your dress is the swellest thing I ever seen. I wore it last night and my sweetie proposed. Now, dearie, I got a twin sister the same size as me. You ain't possibly got another dress as swell as this you could send her, have you?

Respectively yours,

A favorite request of the fans is for a gown they have seen in a picture, "the

Straight Hair is passe—

Use Kurley Kews

They're just as comfy as can be—and Goodness! How they Curl—

Send 25c and we will send to you

Kurley Kew Hair Wavers (1 Doz.) and instructions how to arrange the very new coiffure—"Ou la-la."

This style, originated on the American Stage, adopted like wildfire by the American girl because of the simple Magic of Kurley Kews.

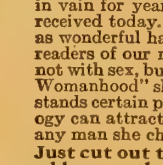
KURLEY KEW Inc

33 West 60th Street New York

How I Won The Man I Loved

How a demure little wren of a girl was changed almost over-night into an attractive Bird-of-Paradise woman—how she who had been neglected by her young men acquaintances suddenly became a center of attraction, and within a few weeks the radiant bride of the man she had loved in vain for years—this is the theme of a letter received today. Hundreds of other letters just as wonderful have come to us voluntarily from readers of our new, revolutionary book dealing not with sex, but with psychology. "Fascinating Womanhood" shows how any woman who understands certain peculiarities about man's psychology can attract and win the love of practically any man she chooses.

Just cut out this ad, write your name and address on the margin, and mail to us with 10c in stamps. The little book outlining these revelations will then be sent to you postpaid in plain wrapper. Knowledge is power. Send your dime today.



PSYCHOLOGY PRESS

1175.14th St., St. Louis, Dept. 12-Q

CRIPPLES

Spinal, Hip, Knee diseases and deformities relieved. Write for free booklet "M" and testimonials. New York Surgical Appliance Co., 132 Lexington Avenue, N. Y. City.

DEVELOP BUST

14 Day Treatment FREE

My old original **Three Part Treatment,** standby of women for 21 years, has made thousands happy. Only tested one that gives **FULL DEVELOPMENT** without bathing, massage, exercises, pumps or dangerous appliances.

Send 10c for 14-Day Demonstration—to cover postage. Why pay more when I give big proof treatment FREE to all except mere curiosity seekers. Dime back if not satisfied.

Madame Williams Dk 16, Buffalo, N.Y.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

How To Increase Your Income During Your Spare Time

We want men and women in every locality to represent our magazines. Experience is not essential, neither is any investment required; we supply all the needed working material.

Men and women who are now on our staff are earning large incomes by just devoting a few hours each day to our sales proposition. The work is easy and pleasant, there is no need of lugging a heavy sample case around with you when you make your calls and you take your commission just as soon as a sale is made and in addition to your commission we will pay you a special bonus on your production—dont let this golden opportunity get by you—write today for full particulars.

BREWSTER PUBLICATIONS, INC.
175 Duffield St., Brooklyn, N. Y.

DEAR SIR:

I am interested in your money-making plan. Please give me full information at once.

Name.....

Address.....

City.....State.....

beaded dress you wore at the café," or "the opery coat you had on when you was abducted." Very few of the stars pay any attention to begging requests of this kind, but when Patsy Ruth Miller received a pathetic letter from a woman referring to the dresses she wore in a certain picture, and mentioning the fact that she had three daughters, ranging from fifteen to eighteen, "but all the same size as you, and they never had a pretty dress in their lives," she wiped away the tears of sympathy, packed all the costumes she had worn in the picture in a box, and sent it to the address carefully written at the end of the letter.

Two weeks later she was riding thru a poor section of Los Angeles and in the window of a second-hand store she beheld all her dresses with large price-marks pinned to them!

AFTER Harold Lloyd has sat in a mud-puddle, been in an automobile wreck, fallen into a river and had a bucket of tar thrown over a shirt, there isn't much left to give away. Comedies are so hard on clothes that he usually has two suits of the same material made up so that, if one is damaged beyond repair in a scene, he will have another to double for it. Garments that come thru one comedy gag safely are hung away to be used for the next scene that calls for the destruction of wearing apparel.

Holmes Herbert once presented a suit which he had worn in a picture to the Salvation Army, and six months afterward was asked to report to the studio in it for some re-takes. He spent a frantic day trying to trace the suit, located it on a day laborer and paid him fifty dollars for it then and there. Whether or not the poor man was forced to go home in a barrel that night the story doesn't say, but since then Mr. Herbert has waited a full year before he gives a suit away.

The men stars are more inclined to keep their outdated clothes than the women. Buster Collier and Rod La Rocque, for instance, both play parts where they have to wear old and out-of-style garments, but even so, many a natty suit from their wardrobes goes to help young actors, in whom they are interested, to get a start in the pictures.

GEORGE O'HARA'S photoplays are likely to be of the *From Rags to Riches* type, in which the first reel finds him shabby and unpressed and the last leaves him beautifully tailored with a gardenia in his buttonhole. But he, too, gives away many good-looking coats, sweaters, knick-

(*Continued on page* 121)

Losing 39 lbs.
In 6 Weeks Was Easy

Had Mrs. Betty Clarkson been told that in less than 6 weeks she could lose 39 lbs., she would have smiled incredulously, and then pointed to her 162 pounds as a pretty good reason for her doubt. She had tried about everything. To stand just 5 ft. 2 in. and weigh 162 lbs. made Mrs. Clarkson, as she puts it, "the despair of friends and dressmakers." Her story is interesting, for there are thousands today who have the same problem she has so happily solved, and who now have the same opportunity for free proof.

"I was so fat that I hated to look in a mirror. I was the despair of friends and dressmakers. I tried about everything to lose weight, without success, when a friend urged me to try the Wallace records. I really did it to please her, and as she told me the first lesson was free, I figured I had nothing to lose. I sent for the lesson—it came, everything free. Imagine my joy when the scales showed me 4 lbs. lighter the first week. At an incredibly low price I got all the lessons, and in just 6 weeks I lost 39 lbs. to music, nothing else. Now I am slender, wear modish gowns, look and feel better than ever, and Mr. Wallace, I owe it all to you. What I have done others can do, and the lessons aren't 'work,' they're 'just fun.'"

Wallace's Free Offer

For those who doubt and wish to test at home, Wallace has set aside a thousand first lessons, records and all, which he will gladly mail for a free trial, if you will send name and address. There's nothing to pay—no postage—no deposit. He wants you to prove for yourself that you *can* reduce, just as Mrs. Clarkson and thousands o others have done

Wallace, 630 S. Wabash Ave., Chicago, Ill. 543

Please send me *free* and *postpaid*, for a week's free trial, the Original Wallace Reducing Record with all instructions. This trial is not to cost me one cent.

Name.....

Address.....

Note: The publishers of this magazine assure you that this trial is free—nothing whatever to pay.

DIMPLES!

"Dear Ann: You can't imagine how happy I am since I sent for the Dolly Dimpler and now have the cutest dimples. All the girls envy me and the boys simply flock around me. You are my dearest friend and I want to see you happy, too; so Ann, take my advice; send for the Dolly Dimpler. You will be amazed at what a difference it will make. Everyone mentions how much prettier I am.

Devotedly, **Sonia."**

DOLLY DIMPLER

is a simple, harmless, easily used device that produces fascinating dimples quickly. Recommended by facial specialists. Absolutely harmless. Results positive. Miss D. H. writes: "I am very pleased with results obtained from Dolly Dimpler. My sister has been using my Dimpler and she, too, is delighted." Clip the coupon below and send $1 for everything, including complete instructions, mailed sealed in plain wrapper, postage prepaid. Or sent C. O. D. for $1.25. Address

DOLLY DIMPLER CO.
Dept. R 247 McDaniel Street,
DAYTON, OHIO

DOLLY DIMPLER CO.
Dept. R,
Dayton, O.

Herewith find $1 for the complete **DOLLY DIMPLER,** with full instructions for use.

Name .....
(*Print Plainly*)

Address.....

He adored her for her beautiful fresh coloring

THE dance was nearly over and yet she was still radiant. Her color and youthful freshness had remained. When in a burst of admiration he told her so, she realized that her rouge was so natural and lasting that it had deceived even *his* sophisticated eye.

It was PERT ROUGE of course that had stayed on so well. She *knew* it would last as long as she wished, only to vanish immediately at a touch of cold cream or soap. She liked it too for its creamy base, so fluffy and greaseless that, with moistened finger, she could spread it as easily as a powder, without enlarging the pores.

Dark Orange PERT, changing to a becoming pink on touching the skin, suits her medium coloring best, but to her blonde friends she recommends Light Orange and for brunettes, Rose, a deep red.

To harmonize with her rouge, she uses PERT LIPSTICK, as lasting and natural as the rouge. Both are waterproof and may be obtained at drug or department stores, or direct by mail. 75c each.

Mail this coupon with a dime to-day for a sample of PERT ROUGE.

ROSS COMPANY
242 West 17th Street New York

ROSS COMPANY, 242 West 17th St., New York
Enclosed find 1 dime for a generous sample of PERT ROUGE.
Name.....
Street or No.....
City.....
State.....
Mail this coupon to-day!

Pert Rouge

Be SURE to enter *"Your Opinion Contest"* SEE Page 89

YOU TOO CAN PLAY THE HAWAIIAN GUITAR
JUST AS THE HAWAIIANS DO
PLAY ALL THE LATEST HITS

FREE! THIS $15 HAWAIIAN GUITAR

ONLY 4 MOTIONS used in playing the fascinating Hawaiian Guitar. Our native Hawaiian instructors teach you to master them quickly. Pictures show how. Everything explained clearly.

PLAY IN HALF HOUR After you get the 4 easy motions, you can play harmonious chords with very little practice. 40,000 students have learned to play in this easy, pleasant way.

EASY LESSONS The 52 printed lessons with a great many pictures make it easy to learn quickly. You don't have to know how to read notes. No previous musical knowledge necessary. You learn to play any kind of music, and pay as you play.

FREE GUITAR As a special offer to new students we give this full size, high grade instrument free of charge. It is sent at once without red tape or delay.

WRITE AT ONCE Send your name at once and let us tell you all about the 52 easy lessons and the free guitar. You have everything to gain. Don't put it off. A post card will do. Ask for new special offer and easy terms.

Special courses on Violin, Tenor-Banjo, Banjo-Ukulele and Ukulele

First Hawaiian Conservatory of Music, Inc.
233 Broadway (Woolworth Bldg.,
Dept. 41 New York, N. Y.

CARPENTERS AND BUILDERS!

Inside Trade Information for Carpenters, Builders, Joiners, Building Mechanics and all Woodworkers on—Care and Use of Tools, How to Use the Steel Square, File Saws, Make All Kinds of Joints, Draw and Read Plans, Write Specifications, Make Estimates, How to Frame Roofs and Houses, Lay Out Work, Put in Foundations, Full Instruction on In- and Outside Building Work, Stair Building, Saw Mill Work, Practical Painting. Short-Cuts that save time and money—information usually obtained only by hard experience.

AUDELS CARPENTERS & BUILDERS GUIDES $6
1600 Pages -- 3700 Diagrams

Audel's New Guides consist of four handy pocket size volumes of practical data, with charts, diagrams and calculations for every carpentry or building job.

SHIPPED FREE! No obligation to buy unless satisfied. Fill in coupon in *pencil*. Send now—today—get this great help library.

FREE EXAMINATION COUPON

Theo. Audel Co, 65 W. 23 St, New York
Send me for *free examination* AUDEL'S CARPENTERS & BUILDERS GUIDES, 4 numbers. If satisfactory I will send you $1 within 5 days and $1 monthly until $6 is paid.

Name.....
Address.....
Occupation.....
Reference..... 4F298

New Toys

(*Continued from page 38*)

muttered, "I guess I'm a failure, a fellow that cant make enough to keep his wife's hands sort of white, a fellow that cant give her the things that belong to her by rights—dresses, and an auto, and good times and like that——"

It was in this promising state of self-reproach that Natalie, stealing in a little later in an aroma of L'Amor perfume, found him. A wise woman, Natalie, who knew her subject—Men—as a scholar knows the subject of his research. And so she proceeded to salve the wounds in his self-respect with the oil of sympathy and the wine of flattery. When a woman loves a man—whether it is on account of the way his hair grows, or because of his great intellect or noble character, it does not matter. Natalie Woods had never been denied anything in her pampered years, until she returned from Europe to find that the man she intended to marry was lost to her.

"Poor boy—and were his new toys all broken?" she cooed, patting his big, twisted hands with those beautiful, cool fingers—not so helpless now! "It's just that she doesn't understand, Will! If someone could make her see that she is neglecting her husband—and this dear little home, and the poor darling baby——"

Deftly she went on, defending Mary to her harm, and painting a picture of the desolation she had left until Will Webb was smiling his heart-wrenching, crooked smile at her, because she made him feel, somehow, tall and masculine and a real person, instead of just a husband. And then Mary came in—Mary whose heart had failed her at the thought of poor Will, sitting alone in the shabby, little flat, up four flights.

She had run up all four of them, feeling herself already in his arms, whispering into his ear that she wouldn't go on with the play because she loved him too much to hurt him. Now she leaned against the door, looking from her husband to Natalie, who was showing pretty confusion, one lovely, white hand laid on Will's shoulder, and her small, heart-shaped face grew hard.

"Sorry to interrupt!" she laughed, off the key of mirth, "I just came back for my dancing slippers!"

In the wretched weeks that followed, while a slatternly neighbor woman looked indifferently after the Wonder and, still more indifferently, after the apartment and Will, the breach widened, and Natalie, with delicate fingers, helped the widening. Will Webb found himself, evening after evening, while Mary was away at rehearsal, following her bare, satiny shoulders thru some restaurant, noisy with jazz, the one-sided smile on his lips, a heavy weight on his heart. Sometimes he would start up and look about him at the gaudy crowds and the gilded pillars, like a sleep-walker waking in a terrifying place.

Mary did not seem to care what he did. She came in, tired and tense from rehearsing, and in the morning, when he tiptoed into the guest-room which she occupied now, she was always asleep—or pretended to be. He could hardly believe that he had ever held her in his arms, kissed those lips that wore, nowadays, a cool, provoking smile of disdain. Not that they quarreled like lovers—they were as polite as strangers.

On the night on which the play was to open, she turned back from the door at his voice, not meeting his haggard eyes,

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Lovely Eyes Are Fringed by Heavy Lashes

IT is within your power to make your eyes beautiful. Add new fascination to their depth and lustre by growing luxuriant lashes. Pat a little colorless LASHLUX into the roots at night, or use it after applying WINX. It will add gloss to their blackness and nourish the roots.

If you prefer, you may use Black or Brown LASHLUX after powdering, to restore the natural oils absorbed by the powder. It will make them soft and silky and very natural in appearance, because the use of an artifical darkener is not apparent.

LASHLUX—Black and Brown—also COLORLESS. At drug and department stores or by mail 50c.

ROSS COMPANY
242 West 17th Street New York

LASHLUX
means luxuriant lashes

No More Wrinkles

You too can have a firm wrinkle-free complexion
PARISIAN FLESH FOOD
Makes Men and Women of 50 look 25

Restores youthful freshness, revives beauty marred by time, illness or neglect. A sure way to regain the charm of a clear, wholesomely girlish complexion. Amazing results in short time. Removes wrinkles, crowsfeet, frown lines, furrows. Restores elasticity to skin, and firmness to underlying tissues. Fills hollows of face, neck, and develops bust.

FREE **Remarkable Bust Developer**
Renews youthful firmness. Makes skin smooth and soft. Most welcome discovery—not an experiment—thousands made happy during many years. Send name, address and 10 cents for trial sample and *FREE* Beauty Secrets. **Mme. Foulaire, 103 Parisian Bldg., Cleveland, O. Agents Wanted**

Moles

HOW TO BANISH THEM

A simple, safe home treatment—16 years success in my practice. Moles (also BIG growths) dry up and drop off. Write for free Booklet giving full particulars.

WM. DAVIS, M. D., 1241 Grove Ave., Woodbridge, N. J.

I MAKE THE BEST CHOCOLATE BARS

Mints and Chewing Gum. Be my agent. Everybody will buy from you. Write today. Free samples.
MILTON GORDON, 653 Jackson St., Cincinnati, Ohio

GIVEN

RUSH—Either watch given absolutely free for selling candy. Latest Style 14 Kt. Gold Filled watches, full jeweled. Send your name for free plan; also Free Premium Book.

REPUBLIC TRADING CO.
25 W. B'way, New York, N.Y. Dept 57

FREE Gown Making Lessons

Any girl or woman, 15 or over, can easily Learn Gown Designing and Making in 10 Weeks. Spare moments only.

Mail Coupon Today Sure

CUT HERE

Franklin Institute
Dept. A-638
Rochester, N. Y.
Kindly send me free sample Gown lessons.

Name.....
Address.....

"Well? What is it? Tom is waiting down-stairs in a taxi——"

She wore a new evening cape, the color of wine. Her cheeks were touched with rouge. The words he had meant to speak dropped from his lips. He managed a harsh laugh. "It was nothing! Dont let me keep you—I was only going to wish you—good luck!"

"Thanks!" she hesitated, looking away, playing with the tassel of her coat. He noticed that her hands were grown white and helpless-looking. "I dont suppose—you will be there?"

"I wasn't invited," Will answered grimly. "Miss Woods has taken pity on me and asked me to go to a dance with her."

But when he helped Natalie out of the taxi two hours later, she uttered a sound of surprise as she noted the garish electric letters blazing against the dark above them; "I had to come," Will said briefly. Following his broad back down the aisle to the front row of the orchestra, Natalie felt her first uneasy doubt of her ultimate victory.

Will knew nothing of the play more than that it was a costume drama of the Elizabethan age. The sight of the first name on the program, *Mary Webb—The Virgin Queen,* shocked him as tho he had not expected to see it there. He sat rigid, unheeding the soft touch of Natalie's shoulder against his own, while the orchestra played, and the curtain slowly went up on a castle park.

Then, as the audience waited breathless, a tiny figure in stiff brocade skirts, elaborate wig, disheveled, majestic, putty nose slipping ludicrously sidewise, stumbled out from the wings, stood swaying, and then, with a cry, slipped fainting down on the brittle green stage grass. And the audience was treated to the further spectacle of a tall, young man stepping from the snare drum over the footlights and gathering the absurd little figure in his arms before the curtain hid them from view. For the cry that the Virgin Queen had uttered had been "Will!"

"Of course," Mary shuddered against the rough serge shoulder, "he's given me stage kisses before—he was *Leicester,* you

"You're married," Will shouted to Mary. "You're my wife! I—I—. wont have it!"

——and threw her razor away!

IN THIS WAY the New York World summarizes the recent excellent comment given ZIP by the Federal Trade Commission's Trial Examiner:

"Uncle Sam Pronounces HAIR REMOVER (ZIP) O.K."

"Gone To Stay Gone!"

"The climax came," says the New York World, "when one woman, described as a 'prominent Long Island society matron' took the stand and testified she had been afflicted with such a heavy beard that she had to shave four times a week. Then she tried the preparation *(ZIP) and threw her razor away.* These fair witnesses offered their complexions to the judge in proof of their assertions. They said they testified simply out of gratitude."

Thousands of women today are grateful for what ZIP did for them.

"ZIPPED"—not clipped—is the secret of the perfect hair line and the beautiful neck. When you have your hair trimmed, demand a ZIP treatment back of the neck.

Make yourself beautiful. Don't delay. Use ZIP once and you will never resort to ordinary depilatories.

For Sale Everywhere—*Guaranteed*

Treatment or Free Demonstration at My Salon

Madame Berthé Specialist

562 FIFTH AVE.
(Ent. on 46th St.)
NEW YORK

ZIP IT'S OFF because IT'S OUT

NOT ONLY REMOVES HAIR— BUT CHECKS ITS FUTURE GROWTH

MADAME BERTHÉ, *Specialist*
Dept. 642, 562 Fifth Ave., New York City

Please send me FREE BOOK "Beauty's Greatest Secret," telling how to be beautiful and explaining the three types of superfluous hair; also a free sample of your Massage and Cleansing Cream, guaranteed not to grow hair.

Name.....
Please print your name
Address.....
City & State.....

CREATIONS JORDEAU NEW YORK

Delica Kissproof Lipstick

Makes Alluring lips! Intriguing lips! Lovely lips! Used by America's leading beauties.

Delica Kissproof Lipstick is a new color—so indescribably natural **it defies detection!** Gives your lips a soft, full color—a rich effect, compellingly beautiful.

Waterproof—Kissproof —Stays On

As you face your mirror and apply this dainty creation, you will behold lips more intriguingly lovely than you ever knew were yours!

At all toilet counters or direct, 50c or, send for free samples.

Free

DELICA LABORATORIES, Inc., Dept. 1264
4003 Broadway, Chicago, Illinois

Gentlemen: Please send me free samples (enough for one week) of Delica Kissproof Lipstick, Delica Kissproof Rouge and Delica-Brow. I enclose 10c for packing and mailing.

Name_____

Address _____

_____

(PRINT PLAINLY IN PENCIL)

Pat a Cake Pat a Cake

The Sem-Pray Way for a Clean Clear Healthy Skin

The soft satin smoothness of a child's skin may be yours always, if you use SEM-PRAY JO-VE-NAY.

Gently apply the cake of Sem-Pray Cream to the face. Then with the fingers pat the face softly, evenly spreading the Sem-Pray and working it into the pores. Allow to remain a few minutes, then wipe off with a soft cloth. All the dust, dirt, grime and rouge is removed. The harshness is gone. The skin feels smooth and soft. Its elasticity has been marvelously renewed!

At bed time, after cleansing the face the Sem-Pray way, a light coating of Sem-Pray should again be applied and *allowed to remain*. The skin absorbs it. It feeds the underlying tissues; preserves the youthful firmness of contour that prevents wrinkles, keeps the skin "always young."

Sem-Pray replaces the natural oils that are daily removed from the skin by wind, weather, and dust.

Since 1888 it has aided beautiful women to keep their youthful charm.

Get Sem-Pray from your dealer or write us for a free trial cake, enough for seven days' use.

SEM-PRAY JO-VE-NAY CO.
423 Turner Ave. Grand Rapids, Mich.

Subscribe to
Motion Picture Magazine
to-day

Behind the scenes, during a rehearsal, Tom Lawrence had tried to kiss her

know—but this was a real one. I forgot about the play, I forgot everything except that I *hated* Tom Lawrence and—that—I wanted *you*——"

They were in the little, four-flights-up sitting-room, hours after the audience, gathered to witness the opening of the new costume play, had been dismissed, not for lack of a heroine, for Mary's understudy had been ready to go on, but because the hero had sustained a black eye and a badly swollen nose.

Will's big hand reminiscently doubled into a fist. Then he laughed out boyishly and caught his little wife close. "Let's forget 'em!" he cried. "I've got you back and I'm going to *keep you!* The Wonder Child threw his bottle overboard in a temper this morning—he needs a mother's influence and a father's advice. Let's play *Why Do You Like Me?*"

It was their old honeymoon game. He lifted her brown bob and kissed the little, pink ear underneath, "I like you because you're just—exactly—the kind—of a wife I like! Why do you like me?"

Mary reached up a small forefinger, smoothing his hair. "I like you," she murmured, "because of the way your hair grows—and the funny crooked way you smile——"

John Gilbert

TELLS THE

Story of His Life

This popular young actor spent a tragic, desolate youth, unloved and unwanted, at the mercy of cruel people.

He never knew his own name until he was a grown man and a stranger appeared who proved to be his father.

He tells of the poverty he and his first wife endured, when fifty dollars would have seemed a fortune, and of his rise to fame and position in the movies.

Read this highly dramatic, absorbing story in the

May

Motion Picture

MAGAZINE

On Credit!

Direct from the Maker

8 Adjustments

$1 down!

—and direct from factory

Only $1.00 down buys the famous Studebaker Insured Watch direct from the factory at the low factory price. Choice of 54 newest Art Beauty Cases, in white gold, green gold or yellow gold effects; 8 handsome dial designs. Mail coupon for beautiful Style Book in colors—Sent Free!

21 Jewel ~ Extra thin

STUDEBAKER

The *Insured* Watch

Has 21 Jewels—8 adjustments—and is insured for the lifetime of the owner. The masterpiece of timepieces at an amazingly low price.

Watch Chain FREE!

For a limited time we are offering a beautiful Watch Chain FREE. Write while offer lasts.

Mail Coupon for FREE Book

Mail coupon today for magnificent Studebaker Book of Advance Watch Styles. Find out how you can buy direct from the factory—save money and own one of the finest watches made. The Book shows 54 newest thin-model designs in Art Beauty Cases. Sent FREE!

STUDEBAKER WATCH CO.
Dept. E-6 South Bend, Indiana
Canadian Address: Windsor, Ontario

Ask for Ladies' Bracelet Watch Folder
Ask for Jewelry Folder

STUDEBAKER WATCH CO.
Dept. E-6 South Bend, Indiana

Gentlemen—Please send your Free Book of Advance Watch Styles and particulars of your $1.00 down offer.

If you live in Canada send your inquiry to our Canadian office, Windsor, Ont.

Name.....

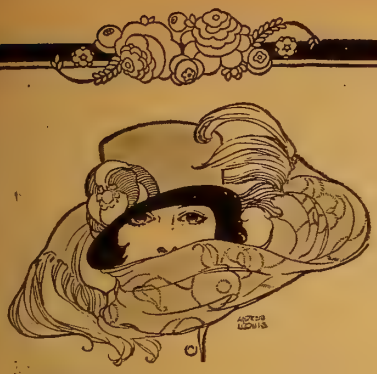
Address.....

City.....*State*.....

☐ Check here for Ladies Watch Folder ☐ Check here for Jewelry Folder

EUGENE V. BREWSTER was the pioneer publisher of Motion Picture magazines. He began in 1910. The first ever published in the world was the MOTION PICTURE MAGAZINE. It recently celebrated its fourteenth birthday. Now it is Bigger and Better than ever, full of beautiful pictures, news, gossip and chats with the players. The Answer Man department alone is worth the price of the whole magazine—bright, witty, sparkling and full of facts that you want to know. And it contains puzzles and prize contests that are interesting to everybody, the latest being one for the best criticisms of Motion Picture plays that you have seen at your own theater. The price is $2.50 a year, or 25c. a copy. Ask your news dealer for a copy.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.



Make Your EYES Your Best Feature

Clear, bright, vivacious EYES add more real beauty to the face than any other feature. Of what avail are pearly teeth and a flowerlike skin if your EYES are dull and lifeless?

Daily cleansing with *Murine* will help make your EYES your most attractive feature. It keeps them free from irritating particles—encourages a clear, bright, healthy condition. Contains no belladonna or other harmful ingredients.

Our illustrated books on "Eye Care" or "Eye Beauty" are FREE on request.

The Murine Company
Dept. 25, Chicago

MURINE FOR YOUR EYES

Learn INTERIOR DECORATING at Home

Make $5000 and more a year

Easy to establish business for yourself, or take high-salaried position. Prominent New York decorators teach you practical, professional methods through simple new system by mail. No specialability needed. NEW BOOK FREE. Beautifully illustrated. Explains wonderful opportunities and shows how you can quickly enter this fascinating field in new, easy way. Write to-day. No obligations. National School of Interior Decoration. Dept. 184 2 West 47th St., New York City

IF you like vigorous, exciting stories, with realistic illustrations containing the same characters you have been seeing on the screen at your theater, *Movie Thrillers* is the magazine you want. It is only 15c a copy, or $1.50 a year. Your newsdealer will be glad to let you look through a copy.

MAGDA CREAM

"EVEN BETTER THAN I GET IN PARIS"

Anna Held wrote this of **Magda Cream**—the cream so popular with critical women of the stage—the cream that has withstood all competition for over 15 years. Because—it is made from beneficial oils, perfumed like a flower; guaranteed free from animal fats or injurious chemicals.

Sold by druggists or department stores, or direct, postpaid, with a "Money back if you don't like it" guarantee.

JARS 50c--75c TUBES 25c TINS $1
F. C. KEELING & CO. Rockford, Ill., Agents

What Do the Film Stars Do With Their Old Clothes?

(*Continued from page* 117)

ers, and hats to beginners. He has learned that, if you cast your coats upon the waters, they will come back to you—dry-cleaned.

Years ago, George O'Hara was working in the Sennett cutting-room. One day, needing a personable young man in a hurry, Mr. Sennett sent for George and told him that he would give him a chance before the camera if he would rush home and change his clothes.

George looked down, turned red, shuffled and finally blurted out the truth. "Mr. Sennett, sir—this is the wardrobe!"

That evening a messenger delivered several bundles at George's boarding-house. Opening them, he found himself the owner of a magnificent wardrobe, but unfortunately Mack Sennett is a few feet taller than George and much farther around. The wonderfully tailored suits hung about him in disconsolate folds, his hands were lost in the sleeves, the trouser legs trailed on the ground, the coats hung to his heels! Recalling the heartbreak of that moment, when only a matter of measurements came between shabbiness and "What the Well Dressed Man Will Wear," George nowadays passes on many of his clothes in memoriam of Mr. Sennett's kindness, but he picks a man of his own size!

RELATIVES claim the cast-off wardrobes of some of the stars. Alice Terry has a sister just her size, and, since Alice's dresses are several months ahead of the styles, they are just exactly *in* style by the time sister gets them.

Ramon Novarro has all sizes of younger brothers to whom his clothes descend in succession. Anita Stewart sends her gowns to her family where, with some alteration, they go to high-school dances on flapper-nieces, to bridge parties on pretty but impecunious cousins, and primly to church on maiden aunts.

"I belong to a perfectly *huge* family!" vivacious Margaret Livingston declares. "When all the in-laws and the out-laws of the tribe are counted in, we furnish a respectable quota of the population. As soon as I'm thru with my clothes, and generally before, my relatives are all dressed up in them. But that's better than being cheated by old-clothes men, isn't it?"

Gertrude Short's method of getting rid of her last season's wardrobe is simple. The Shorts have a colored washerwoman with a rapidly growing family of children. "Eight or nine, she says!" Mrs. Short laughs. The elder daughters are quite the belles of Los Angeles' Darktown, in Gertrude's discarded finery.

YEARS ago, when Betty Compson was a struggling violinist in vaudeville, she needed some novelty numbers for her act, but couldn't afford to pay a high price for them. A girl composer wrote two specialties for her and generously offered to let her pay for them when she could. The money debt was settled long ago, but the kindness debt is still on Betty's books, and twice a year a hamper of her dresses and suits goes to the young composer who has never made success enough to be able to afford such beautiful gowns.

Auld Lang Syne directs the disposition of Ernest Torrence's suits when he lays them aside. When he was a young actor living in London, he and two friends

Your hair easily kept smooth and shaped . . .

With this you can achieve any of the new severe styles

PERHAPS you think your hair is too fluffy ever to lie satin-smooth. Or so wiry it can't adapt itself to the new styles. But you can easily learn to manage your hair today.

Stacomb gently shapes and trains the most rebellious locks.

The least touch of Stacomb in the morning shapes your latest bob the right way and keeps it right all day. With Stacomb, long hair can be combed straight back, yet never get straggly and untidy. And with Stacomb you know your hair will never be greasy as the old pomades made it. Nor brittle and lifeless as water used to leave it.

Thousands of women have found Stacomb the only easy way to attain just the particular smooth effect they want. Suzanne Powers, who played last season in "Tarnish," "The Potters," and "The Bluebird," says:

"Women who have adopted the new severely plain mode in hairdressing find in Stacomb a delightful and effective aid. Very few women can achieve this desired effect without it."

Use Stacomb freely to keep your hair just the way you want it. It is actually beneficial, and tends to prevent dandruff.

In jars and tubes (or the new liquid Stacomb). At all drug and department stores.

Readers in Canada should address Standard Laboratories, Ltd., 727 King Street, West, Toronto, Ont. Dept. O-18.

Stacomb
KEEPS THE HAIR IN PLACE

Free Offer

Standard Laboratories, Inc. Dept. O-18
113 West 18th Street, New York City

Please send me, *free of charge*, a generous sample tube of Stacomb.

Name .....

Address .....

How the Parisienne Attains the Smart Silhouette

One French woman lost 50 pounds in two months. Explains the secret of getting thin without drugs, diets, creams, exercises or appliances.

A French woman now in America reports that a new treatment for obesity has been found by a well known French scientist. It is a simple, harmless combination of ingredients put up in a small tablet called "San-Gri-Na," which helps nature in throwing off unnecessary fat-forming elements, thus making it impossible for fat to form and accumulate on the body. Already surprising reports from all parts have been received. Cases of reducing vary from 10 to 50 pounds in a remarkably short time, with complete restoration of health and marvelous change in general appearance. While "San-Gri-Na" is mostly recommended for reducing, it is also an invaluable help to get rid of all-worn-out, tired feeling—does away with puffing and in many cases entirely relieved high blood pressure. *GUARANTEED ABSOLUTELY HARMLESS*, Recommended by specialists, physicians and nurses as a safe, positive and simple way to take off from 5 to 6 pounds a week.

Note: If your druggist does not carry SAN-GRI-NA in stock, he can get it from his wholesaler or You can send us direct a money order or check for 1.50, and one full sized box of SAN-GRI-NA will be mailed you prepaid.

SCIENTIFIC RESEARCH LABORATORIES
Dept. 303-S
350 W. 31st St., New York City

roomed together, ate each other's meals, borrowed from each other and fought for each other when it was necessary—"One for all and all for one."

All three of them came to Hollywood. And Ernest made good. The others haven't—yet. But at any rate they dont have to worry about buying clothes, and Torrence even insists on paying for alterations.

Jetta Goudal's dresses come from France—and go back there when she is done with them, to be distributed to the poor artistes of her native Paris.

An old gown of Alma Rubens started a friend of hers on the road to screen fame. Five years ago the girl wore it to a casting office, and on the strength of her appearance in Alma's dress she got a small part. To-day she is one of the leading women stars!

SOMETIMES the story of a garment gift doesn't end so happily. Barry Stuart, the English screen star, presented a tailor-made suit of his to a fellow actor who was out of work and despondent. The next day this young actor committed suicide, and the only mark of identification was the name "Barry Stuart," printed on the inside of a pocket. That evening the startled donor was shocked to read of his own death in the newspapers.

Carl Miller gives his old clothes—which are not really old at all—to struggling young artists. Cullen Landis bestows his on the members of the ball team he has organized. Noah Beery's hired men have the first pick of his suits. Lois Wilson is known thruout the studio world as the "extra girl's friend," because of the dresses she gives away.

The Salvation Army wagon carries away the discarded wardrobe of many stars, into Los Angeles, where the gorgeous dinner gowns and the expensive dinner suits, which are hardly useful to people whose dinners are problematical, are sold for charity. There is a lamentable lack of bungalow aprons, house dresses, flannel underwear and overalls in movie wardrobes! But the Los Angeles poor are the best dressed in the world.

IT may be that there are some stars who sit in the small hours and wearily stitch, stitch, stitch, making over their old clothes in new styles as the rest of us poor mortals do. If so, they have kept their shameful secret well. Economy is the unforgivable sin in Hollywood.

Of course, the valets and maids fall heirs to many of the choicest of the stars' old clothes. Indeed, from the rear it is hard to tell a famous screen beauty from her maid.

10 Days Trial — $2 Brings You A Genuine DIAMOND

No. E24 Lady's wide top solitaire. **Latest Style** 18K. white gold engraved pierced ring gives the blue white, perfect cut diamond extra brilliance and large appearance. **Regular price $85.-- special bargain price only $62.50**

BAER BROS. CO. GUARANTEE Absolute satisfaction or your money back. Only genuine blue white diamonds used. Legal guarantee bond with each ring.

Lowest Prices We import our diamonds in large quantities and can therefore sell at lowest prices. If you can equal our values anywhere for cash or credit, we will cheerfully refund your money.

What Our Customers Say Thousands of letters praise our exceptional values, liberal terms and prompt service. Let us prove it to you.

10 Months to Pay A few cents a day will pay for any of these genuine diamond rings. Simply send us $2 today. We ship the ring you select. If it is not the most amazing bargain you ever purchased, return it to us within 10 days and we will refund your money. If satisfied, pay balance in ten equal monthly payments. You take no risk.

No. G24 Man's diamond 14 K. gold ring 18 K. white gold top. Special $57.50

No. H24 Five fine blue white diamonds set in 18k. white gold engraved seamless wedding ring. Special $30

Order Now Only a limited number of these rings at special bargain prices shown here. Send your order today. No red tape—No delay.

Free Send for big catalog filled with bargains in diamonds, watches and jewelry from $10 to $1000. Cash or liberal credit terms. Wonderful values. **Write Dept. 424,**

BAER BROS. CO.
6 MAIDEN LANE NEW YORK

STIM

This Is a Direct Offer to Stop Falling Hair—to Destroy Dandruff—to Stimulate Hair Growth.

Such promises have been made before—but note this fact well—this offer is backed with a written guarantee of results or money refunded.

First you must know that the hair grows from a bulb—not from a root. When the hair bulbs get sluggish—inactive—falling hair results—eventually baldness. But the hair bulbs themselves seldom die—they merely lie dormant—like a plant bulb in winter. Revive them and the hair grows again.

A new method of treating the scalp now revives dormant hair bulbs to renewed activity. It does this by simultaneously attacking the causes to which 90% of all hair bulb inactivity is due. Hence its remarkable success.

This treatment is not a mere tonic. The principle is new. Scientifically correct. Leading specialists are now advocating the theory. And the ease of the treatment will astonish you. One application a week is all that is needed for most hair troubles. It leaves no odor—no grease.

We urge you to test this new treatment. Do so at our risk. If it fails it costs you nothing. A written guarantee in every package protects you fully. Ask for STIM SCALP TREATMENT at your dealers or write us direct.

SEND FOR BOOKLET

Send dime for Treatise on Hair and Scalp

SANITAS CO.
404 Sanitas Bldg.,
33 Keap Street, Brooklyn, N. Y.

DIAMONDS

Your Spare Pennies will pay for this Diamond Ring

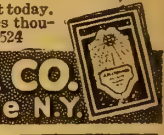
MONEY BACK GUARANTEE

MILLION DOLLAR BARGAIN BOOK FREE

FOR A FEW CENTS A DAY

Don't send a single penny. Ten days *Free Trial.* When the ring comes, examine it—if you are not convinced it is the *Greatest Bargain in America*, send it back at our expense. Only if pleased, pay 20% as first payment—then send $1.50 weekly at rate of a few cents a day. This bargain Cluster Ring with 7 Blue-White Perfect Cut Diamonds can be yours. No Red Tape. No Risk.

Million Dollar Bargain Book FREE Send for it today. It pictures thousands of Bargains. Address Dept. 1524



J. M. LYON & CO.
2-4 Maiden Lane N.Y.

Learn Classic Dancing At Home!

Only **$5.00** A Month

You, like thousands of others, will find it amazingly easy to learn classic dancing at home by this wonderful new method. The cost is surprisingly low. Charts, photographs, easy text, and phonograph records make this home instruction method delightfully simple and fascinating.

FREE OUTFIT

Complete studio outfit including costume, phonograph records, dancing bar, and slippers are sent absolutely FREE with your lessons.

Write at once, for full information about this wonderful new method. No obligation. Learn at home. Write today.

M. Sergei Marinoff School of Classic Dancing
Studio 12-64 1924 Sunnyside Ave., Chicago, Ill.

PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-Instruction Course for Advanced Pianists. Learn 259 styles of Bass, 684 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Café Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato, and 247 other Subjects, including Ear Playing. 133 pages of REAL Jazz, 25,000 words. A Postal brings our FREE Special Offer.

Waterman Piano School, 286 Superba Theatre Bldg., Los Angeles, Calif.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Your Horoscope!

SOMEDAY smiling fortune will escort you to the Famous

"COCOANUT GROVE"

at

THE AMBASSADOR

LOS ANGELES

There, beneath an azure sky, graceful palms and twinkling lights you will dance . . . as you never danced before . . . to the most alluring of dance music.

. . . You are sure to see many of the world's most famous MOTION PICTURE STARS: . . .

. . . In fact . . . at the Ambassador you are sure of enjoying California at its best.

. . . Open Air Plunge, two Golf Courses, Motion Picture Theatre, Picnics, and every outdoor sport.

Tune in any night on K N X to hear Cocoanut Grove Orchestra on Sunday concerts.

B. L. FRANK, *Manager*

Write for Chef's Illustrated Cook Book

Question:—Why is Ben Lyon wearing the smile that wont come off?

The Answer Man

(*Continued from page* 78)

SQUIBBS.—Ethel Clayton is playing in *The Mansion of Aching Hearts* right now. Well, pepsin aids digestion because it has the property of converting tissue-building foods into "peptones" which, in turn, can pass thru the membranes of the stomach and then be absorbed into the blood. Yes, by all means write me again.

SYLVIA.—I can see you are all for Charles de Roche. It's according to how you term it—pay; wages; salary, emolument; and movie money. You should read a book a month. The best books, of course. Reading is to the mind what exercise is to the body.

ESTHER VAN C.—May McAvoy is twenty-three, you know, and that is her right name. John Gilbert and Mae Murray in *The Merry Widow.* Yes, that was Lou Tellegen with Alla Nazimova in *The Redeeming Sin.*

NUISANCE.—Jack Mulhall in *Within the Law.* Viola Dana is twenty-six. Shirley Mason is twenty-three. Richard Dix in *Too Many Kisses.* Nazimova is playing in *My Son* with Ian Keith. Helen Holmes is playing in *The Riddle Rider.* Charles Mack in *Bad Company.*

H. C.—Montague Love is playing in vaudeville right now. No, I would rather travel by boat than by train, that is, for pleasure. In 1830, of course, I remember it well, there were twenty-three miles of steam railroads in the United States. Now there are over 263,000 miles, enough to go ten times around the earth.

SYLVIA L. G.—Keep going! That is my motto. Absence of occupation is not rest; a mind quite vacant is a mind distressed. No, Ricardo Cortez is not married. Yes, I wish Mary Pickford would do something soon. We all long to see her back on the screen. However, she's playing in a Marshall Neilan picture now. Pola Negri is playing in *The Charmer.*

LESLIE R. H.—Ricardo Cortez was born in Alsace-Lorraine, you know. He has black hair and brown eyes. Of course, I believe in discipline for a child. Without it, the favorite child, like the neglected forest, runs wild. *Sans souci,* means without care.

LOUISE D.; RUTH H.; MAZIE; FERNE W.; R. S.; D. W. L.; MARY W.; ANNA E. B.; HELEN K.; VELMA H.; HELEN S.;

New York's Favorites

Jazzy Fox Trots

Doodle Doo Doo — *My Best Girl*
Oh Mabel — *Where is My Sweetie Hiding*
I Wonder What's Become of Sally
I Want To Be Happy — *Too Tired*

Vocal Hits

Charlie My Boy — *Follow the Swallow*
Put Away a Little Ray of Golden Sunshine
Go Long Mule — *How Do You Do*

Dreamy Waltzes

Dreamer of Dreams — *Honest and Truly*
All Alone — *Pal That I Love*

Here they are! The 16 song and dance successes of the hour! All New York is humming, whistling and dancing to these pieces. We offer you—*all 16 of them*—for only $2.98 on *eight 10-inch, double-faced guaranteed records.* Play them on *any* phonograph. Each record beautifully rendered by famous orchestras.

Send No Money! Just send coupon or post card. Play these records for 10 days in your own home. See how wonderful they are. Note clearness, beauty and volume of tone. Only give postman $2.98 plus a few cents delivery charges. If not entirely pleased, return records and we'll refund money and pay postage BOTH WAYS without question. Low price is possible by manufacturing *in sets* and selling direct to thousands of users. Don't wait. Mail coupon below or postal.

Co-operative Record Co., Dept. 520
PORT WASHINGTON, WIS.

Send me on 10 days trial, your 16 Fox Trots, Songs and Waltzes on 8 double-face, 10-inch records, guaranteed equal or better than any records made. I will pay postman only $2.98, plus delivery charges on arrival. However, this is *not* a purchase. If records don't entirely please me, I will return them within 10 days and you will refund my money without question.

Name _____

Address _____

City _____ State _____ (69)

A PERFECT LOOKING NOSE
Can Easily be Yours

Trados Model No. 25

corrects now all illshaped noses quickly, painlessly, permanently, and comfortably at home. It is the only adjustable, safe and guaranteed patent device that will actually give you a perfect looking nose. Over 87,000 satisfied users. For years recommended by physicians. 16 years of experience in manufacturing Nose Shapers is at your service.

Model 25 jr. for children

Write for testimonials and free booklet, which tells you how to obtain a perfect looking nose.

M. TRILETY, SPECIALIST

Dept. 2348 — Binghamton, N. Y.

10 cents to 75 cents in sanitary containers

EACH SOFT CARESS ADDS LOVELINESS

A new standard in puff daintiness —with velvety velour or soft, deep piled Australian lamb's wool.

Sold by better dealers everywhere.

Gainsborough POWDER PUFF

The Western Co., Chicago—Chicago
Weco Products Co., Limited, Toronto, Canada ©

WECO Product

$1800 for a Story!

RECENTLY a writer was paid $1800 for a single short story. Many of our students are earning thousands of dollars annually with their pens. Others are continually selling their work. With our **UNLIMITED PERSONAL criticism and manuscript sales service** you, too, can learn to write stories that **will sell!** Course endorsed by many eminent writers, including the late **Jack London.** Over 25,000 publications buying stories today.

WRITE FOR FREE BOOK "The Art of Story Writing." and details of our special offer.

Hoosier Institute Short Story Dept. 1524 Ft. Wayne, Ind.

Sizes for all types of noses.

Free Demonstration if desired.

ANITA NOSE ADJUSTER

The GENUINE (Patented)

Shapes while you sleep. Rapid, painless and safe. The ANITA is a **Genuine** and most **Comfortable Nose Supporter.** Absolutely GUARANTEED. Highly recommended by Physicians.

Write for FREE booklet, "Nature's Way to Happiness."

The ANITA Co.

Dept. 432, Anita Building, 655 High St., Newark, N. J.

Gold Medal Winner Feb. '23

BEFORE-AFTER

IRENE M.; DOT; NELLIE C.; MARION R.; BLACK BEAUTY; B. S. C. B.; VIRGINIA B.; LOUISE C.; PEGGIE PEACHES; DONALD K.; LUCILLE L., and R. F. M.—Your letters were fine, but they have been answered elsewhere in this department. Do write again.

BROWN EYES, Chicago.—Yes, I have heard your Congress Hotel over the radio just the same as you have heard our Waldorf music. Warner Baxter is five feet eleven and weighs 168 pounds. He has brown hair.

RALPH P.—So you would like to see some of the old-time players with their families. And you would like to see Mary Fuller on the cover. So you are a bachelor. So am I. Most men marry to escape from bachelorhood. Did it ever occur to you that successful bachelorhood is as rare as a successful marriage.

MARY B.—Well, I am glad you liked my article in February. Tell me what you thought of the issue as a whole. Creighton Hale is playing the *The Bridge of Sighs,* for Warner. The largest railway tunnel is the Simplon between Switzerland and Italy; it is twelve miles and four hundred and fifty-eight yards long.

DIMPLES.—Here they are, a quartet of them—Matt, Tom, Owen and Joe Moore. No, Colleen is not a sister. Sidney and Charlie Chaplin are half-brothers. Rudolph Valentino and Dorothy Dalton played in *Moran of the Lady Letty.* Of course, the sun is larger than the earth. The volume of the sun is 1,300,000 times that of the earth. And the average depth of all the oceans is from two to two and a half miles.

BLACK EYES.—Ramon Novarro was born in Durango, Mexico, on February 6, 1899. Well, Alexander the Great was born in 356 B. C. and he ascended the throne of Macedon in 336. His death was said to have been caused by excessive drinking. Constance Talmadge in *The Man She Bought.* Can you imagine Constance buying a man?

LOUISE G.—Marion Davies with Cosmopolitan Pictures, 2478 Second Avenue, New York City. Dorothy Mackaill is with First National and she is twenty-two. Harold Lloyd is thirty-one. Address him at 6642 Sunset Boulevard, Los Angeles, California.

IWANANO.—And you want to see—a picture of Ramon Novarro on the cover. Which would you rather have, a man or a woman on the cover? Address Valentino at the United Studios, 5341 Melrose Avenue, Los Angeles, California. Shirley Mason in *The Scarlet Honeymoon.* June Marlowe in *The Man Without a Conscience.*

Gareth Hughes has just returned from a long vacation abroad. We hope to see him on the screen again, very soon

WHANGDOOLE.—Keep one eye open for Dame Fortune, but watch out for her daughter misfortune. Virginia Lee Corbin is about fifteen or sixteen. Supposing you tell me what you thought was the best picture of the year. There's the *Covered Wagon, Thief of Bagdad, Sea Hawk,* etc., etc., so take your choice. House Peters is playing in *Raffles.*

ALPHONSE; K. K. K.; BELLE W.; JOSEPHINE; J. A. C.; MADAME X. Y. Z.; M. M. M.; GARDNER K.; MABLE B.; MARY H.; EDDIE R.; JEAN L. R.; UNIS; W. R. V.; LILA L.; STAR GAZER; DOROTHY L.; MRS. R. S.; A. C.; PEGGY; GENEVIEVE V. B.; VIRGINIA McL.; PEGGY and ANNE D. Your letters have been answered above.

FE AWAMERTI; FLORENCE R. Mc.; PHILADELPHIA; PAULINE F.; STEPH B.; ADA MAE H.; MARGARET H.; BILLY M.; MARIE P.; LILLIAN P.; ARLETTE DE C.; PELL R. W.; and ANTOINETTE G. Thank you very, very much for remembering me as you did. I wish I could write you individually, but time does not permit.

CLARICE H.—Yes, he is kinda flat, with no pop to him. Antonio Moreno was born September 26, 1888. He is playing with Constance Talmadge in *Learning to Love.* Eva Novak and Richard Talmadge in *Laughing at Danger.* Corinne Griffith's *Wilderness* was released as *Love's Wilderness,* with Holmes Herbert and Ian Keith opposite her.

BETSEY B.—I suppose the writing-paper was a Christmas present—yes, no? I usually get a flock of letters right after Christmas, everybody tries out their new writing-paper on me. Seena Owen is playing in *The Hunted Woman* for Fox.

SUFRA PINOCHO.—I agree with you. Miriam Cooper is not playing right now, neither is Francesca Bertini.

MRS. B. F.—As I understand it, Carl Laemmle was born in Germany, so they cant be the same. You're welcome, I'm sure. Anyway that's what I'm here for.

FLORENCE E. B. O.—No, you are not a hero-worshiper when you write to me. All the girls write and tell me their troubles. Rod La Rocque is not married. You bet we are having some real cold weather here.

GORDON MC.—I'm telling this only to you, but dont tell anyone. A pretty face is the fortune of some and the ruin of others. Lila Lee is playing with Thomas Meighan in *Comin' Thru.* Thomas is married to Frances Ring. Oh, sure, Pearl White has been out of the convent for some time now.

ROSE O'GRADY.—You're right in style now Rose. Barbara La Marr's adopted child's name is Marvin. Barbara is five feet three and a half.

JEAN D.—Jean, you didn't put the right address on your envelope and your letter was returned to me.

PERFECT FLAPPER.—They are all perfect these days. Mae Busch was born in Melbourne, Australia, educated at a convent in Madison, New Jersey. She is five feet five and weighs 125 pounds. Has black hair and grey eyes. No, I dont wear those English pants, and green and red sweaters like the college boys do. What do you think I am, anyway?

FAIRFIELD.—Aileen Pringle is with Metro-Goldwyn now. Monte Blue with Warner. Emory Johnson has completed negotiations with the Swedish Government and he is to go abroad to film his next picture. He will trace the history of navigation from the days of the vikings to the present-day navigation. This is going to be deep-sea stuff. Your letter was a jewel, and how it did sparkle. Write me some more.

KASEY.—And you really saw Antonio Moreno. Good for you. Corinne Griffith is working on *Déclassée* now.

L. B.—Some letter yours was.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

The Finishing Touch to Good Grooming

Successful men and boys—leaders in every activity of life—appreciate the importance of good grooming. Neatly brushed hair is the finishing touch necessary to this distinction.

No matter how unruly your hair, or whether you brush it lightly back or smoothly down, GLO-CO, the Liquid Hair Dressing, will keep it neatly in place all day. From a hygienic standpoint, GLO-CO will do the hair good, as its antiseptic tonic qualities are invigorating to the scalp.

GLO-CO is not a grease or paste, but a stainless liquid with refreshing, quickly passing fragrance. Try it once and you will realize why the demand for GLO-CO has swept the country from Coast to Coast. Buy it at any drug counter or barbershop, **50c** and 75c, or send for liberal free sample.

GLO-CO

HAIR DRESSING

Free **SAMPLE**

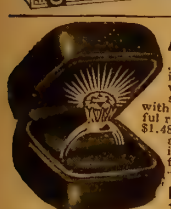
MAIL FREE SAMPLE OF GLO-CO

To.....

.....

M-3

Address Normany Products Company, 6511 McKinley Ave., Los Angeles, Calif.



FREE DIAMOND RING OFFER

Just to advertise our famous Hawaiian im. diamonds--the greatest discovery the world has ever known. We will send absolutely free this 14k gold filled ring set with a 1-2k Hawaiian im. diamond--in beautiful ring box; postage paid. Pay postmaster $1.48 C. O. D. charges to cover postage, boxing, advertising, handling, etc. If you can tell it from a real diamond return and money refunded. Only 10,000 given away. Send no money. Answer quick. Send size of finger.

KRAUTH & REED, Dept. 68
186 N. LA SALLE ST., CHICAGO

PIMPLES

Your Skin Can Be Quickly Cleared of Pimples, Blackheads, Acne Eruptions on the face or body, Barbers Itch, Eczema, Enlarged Pores and Oily or Shiny Skin.

FREE Write today for my **FREE BOOKLET, "A CLEAR-TONE SKIN,"**—telling how I cured myself after being afflicted 15 years.

E.S.GIVENS, 222 Chemical Bldg., Kansas City, Mo.

High School Course in 2 Years

You can complete this simplified High School Course at home inside of two years. Meets all requirements for entrance to college and the leading professions. This and thirty-six other practical courses are described in our Free Bulletin. Send for it TODAY

AMERICAN SCHOOL

Dept. H.458 Drexel Ave. & 58th St. © A S 1923 CHICAGO

CHITO.—Well, the point in some of our morality plays is so dull we can sit on it without pain. Alma Rubens has brown hair and she was born in San Francisco. That was Betty Compson in *To Have and to Hold.*

HELEN D.—Ruth Roland is playing in *Where the Worst Begins.* Alice Joyce is playing in *A Man's World,* from the stage play *Daddy-Goes-a-Hunting,* in which Marjorie Rambeau starred on the stage. Percy Marmont is playing opposite her.

D. C. SYDENHAM.—Yes, George O'Hara had an interview in the December *Classic* with Alberta Vaughn.

BEN LYON FAN.—You're not the only one. So you liked Adolphe Menjou in *Broadway After Dark.* You refer to Edward Phillips in *The Plunderer.* Well, the Sahara in Africa is the world's largest desert. It covers an area of about two and a half million square miles, or more than half the size of Europe.

GIVEN.—Lewis Stone is married to Florence Oakley. Harrison Ford is married to Beatrice Prentice. Oh, yes, I know who you mean. Victor McLaglen. He is playing the rôle of "heavy" in *Percy.* Vic is one of a family of nine boys, he is six feet three and weighs 210 pounds. His whole family fought in the World War, six brothers being wounded and one killed. He was made a Major.

MAID OF KENT.—Kenneth Harlan is six feet tall. He has brown eyes.

A DIXIE ADMIRER.—Monte Blue is married to Tove Janson. Ben Lyon is twenty-four. That seems to be the favorite question this month.

D. W. TINGO.—Baby Peggy was two and a half years old when she first started in pictures. As I understand it, she is leaving the screen temporarily and is going into vaudeville. She'll be back. Betty Compson is twenty-seven. Alice Terry is twenty-eight. Mary Hay played in *Way Down East,* that was her first picture. Her next picture will be *New Toys* with her husband, Richard Barthelmess.

C. H. C.—So you hope I never grow old. Well, if you are as old as you feel, I am sixteen. Let's go. Conway Tearle in *Ashes of Vengeance.* Virginia Lee Corbin was born in 1907. Address her at Metro-Goldwyn, Culver City, California.

SARA JANE.—Oak leaves are the emblems of strength. You are right, and among the Romans, the highest reward was the civic crown, made of oak leaves. Corinne Griffith was born November 24, 1897.

A HOUSE PETERS FAN.—Yes, House Peters was born in Bristol, England, and he is now in California. Married and has two children. He has been in pictures for the last fourteen years. He played in *Head Winds* recently.

FLORENCE LAWRENCE ADMIRER.—Yes, I have always been an admirer of hers. I would like to see her back in pictures. Warner Baxter in Cecil De Mille's *The Golden Bed.*

GEORGE WALSH FAN.—Well George Walsh got as far as Italy to play in *Ben Hur.* You say you dont like the idea of Billie West imitating Charlie Chaplin. I haven't seen him lately. Charles Meredith opposite Florence Vidor in *The Girl of Gold.*

RUDOLPH VALENTINO ADMIRER.—If I were to name the one quality in which Balzac has perhaps excelled all writers, I should say: courage! Think of the bravery that went to the making of Hulot in *Cousin Betty*—the one consistent portrait of a man, equally true in Art and Nature, to be found in a hundred years of fiction. Yes, Valentino was born in

A Breath

With the Odor of Spring

Bad breath is a common and grave social offense. It comes from many causes. Some people suffer at all times, most people at some times from it.

No beauty, no charm can offset it. Sweet words lose all their sweetness if the breath offends.

May Breath tablets offer you protection. One forms an instant deodorant, whether the cause is the mouth or the stomach.

Bad odors from cigars, the teeth, the gums or stomach are combated at once. And the odor of spring supplants them.

May Breath is for dainty people who desire to please. The pocket box can be always carried with you. You will never go without it when you know.

May Breath

A modern mouth wash in candy tablet form. Designed to deodorize the breath. Carry with you. In 15-cent and 25-cent boxes at all drug stores and drug departments.

May Breath is now on sale in Canada

GOOD FOR A 15c BOX

Fill in your name, then mail to address below for a 15c box of May Breath free.

Name.....

Address.....

MAY BREATH COMPANY
1104 So. Wabash Ave., Chicago
Canadian Branch: 191 George St., Toronto
Only one box to a family

M-162

OPPORTUNITY MARKET

AGENTS WANTED

Agents—Write for Free Samples. Sell Madison "Better-Made" Shirts for large Manufacturer direct to wearer. No capital or experience required. Many earn $100 weekly and bonus. MADISON MILLS, 564 Broadway, New York.

AGENTS—Brand New Hosiery Proposition for men, women, children. Must wear 12 months or replaced free. All styles, colors and finest silk hose. Sell at less than store prices. Write for samples. Thomas Mfg. Co., Class 648, Dayton, Ohio.

Big money and fast sales. Every owner buys gold initials for his auto. You charge $1.50, make $1.44 profit. 10 orders daily easy. Samples and information free. World Monogram Co., Dept. 18, Newark, N. J.

AGENTS—Signs for stores and offices. Entirely new. $50 week easily made. World Signs, x166 W. Washington, Chicago.

FOR RENT

Building, first floor and balcony, 85 x 60 feet. Suitable studio, storage, etc. Beautiful location. Equipped electric light, water, steam heat. Address E. Lorenzen, 10011 Fourth Avenue, Brooklyn, N. Y. Tel. 2709 Shore Road.

HELP WANTED

Thousands Government Jobs filled in 1925. Ambitious men, women, 18 up. $95-$250 month. Steady work. Sample training lessons and full particulars FREE. Write immediately. Franklin Institute, Dept. B-99, Rochester, N. Y.

HELP WANTED—FEMALE

Ladies Earn $6-$18 a Dozen decorating Pillow Tops at Home; experience unnecessary. Particulars for stamp. Tapestry Paint Co., 126, LaGrange, Ind.

Ladies wanting home work; any kind; spare time; write us; enclose stamp. Eller Company, Dept. 26, 296 Broadway, New York.

WANTED—Girls, women. Learn gown-making at home. Earn $25.00 week. Learn while earning. Sample lessons FREE. Write immediately—to-day. Franklin Institute, Dept. B-538, Rochester, N. Y.

HELP WANTED—MALE

WANTED—Mail clerks to handle mail on trains (travel), forest rangers, guard forest reserves; special agents, make investigations. Big pay. Write Ozment, the Coacher, 294, St. Louis, Mo., quickly.

Be a Detective—Exceptional opportunity; earn big money. Travel. Thousands of dollars offered in rewards. Established 1909. Particulars free. Write C. T. Ludwig, 556-c Westover Bldg., Kansas City, Mo.

Detectives Earn Big Money. Excellent opportunity. Travel. Experience unnecessary. Particulars free. Write, George M. Wagner, Former Government Detective, 1968 Broadway, New York.

HEMSTITCHING AND PICOTING

Hemstitching and Picoting. High grade patent, 1924. Attachment with instructions by mail $2. Works on any machine. Emb. Needle Free. Testimonials. Rebus & Co., Cohoes, N. Y.

HOW TO ENTERTAIN

Plays, musical comedies and revues, minstrel music, blackface skits, vaudeville acts, monologs, dialogs, recitations, entertainments, musical readings, stage handbooks, make-up goods. Big catalog free. T. S. Denison & Co., 623 South Wabash, Dept. 62, Chicago.

MAIL ORDER METHODS

$50 A WEEK EVENINGS HOME. I made it with small mail order business started with $3. Booklet for stamp tells how. Sample and plan 25 cents. One dozen Articles free. I trust you for $3.00. Almje Scott, Cohoes, N. Y.

MOTION PICTURE BUSINESS

$35.00 Profit Nightly—Small capital starts you. No experience needed. Our machines are used and endorsed by government institutions. Catalog free. Atlas Moving Picture Co., 431 Morton Bldg., Chicago.

OLD MONEY WANTED

Old Money Wanted—Have you an odd or old coin or bill? It may be worth several dollars. Get posted. Send 4c. for Coin Circular. May mean much profit to you. Send now. NUMISMATIC BANK, Dept. 48, Fort Worth, Texas.

$2 to $500 Each paid for hundreds of old or odd coins. Keep ALL old money. It may be VERY valuable. Send 10 cents for illustrated Coin Value Book, 4 x 6. WE PAY CASH. Clarke Coin Co., L St., Le Roy, N. Y.

PATENTS

Inventors—Write for our free illustrated guidebook, "How to Obtain a Patent." Send model or sketch and description of your invention for our opinion of its patentable nature free. Highest references. Prompt attention. Reasonable terms. Victor J. Evans & Co., 833 Ninth, Washington, D. C.

PHOTOPLAYS

Send to-day for free Copy Writer's Digest. Tells how to write and sell short stories, photoplays, poems, songs. Writer's Digest, B-22, East 12th St., Cincinnati.

Stories and Photoplay Ideas Wanted by 48 companies; big pay. Details free to beginners. Producers League, 441, St. Louis, Mo.

$ $ $ FOR PHOTOPLAY IDEAS. Plots accepted any form; revised, criticized, copyrighted, marketed. Advice free. Universal Scenario Corporation, 205 Security Bldg., Santa Monica and Western Avenues, Hollywood, California.

Successful Photoplays Bring Big Money. Our new book, "Successful Photoplays," gives full instructions for writers. Send for free copy. Successful Photoplays, Box 43, Des Moines, Iowa.

STORIES WANTED

Story Ideas Wanted for photoplays and magazines. Big demand. Accepted in any form. Revised, typed, published, sold on commission. Send manuscripts for free criticism. Universal Scenario Corporation, 300 Security Bldg., Santa Monica and Western Ave., Hollywood, Cal.

Stories, Poems, Plays, etc., are wanted for publication. Good ideas bring big money. Submit MSS. or write Literary Bureau, 134 Hannibal, Mo.

Short stories, novelettes, articles, etc., revised and typewritten in proper form and placed on the market. Send manuscript or write H. L. Hursh, Dept. 2, Box 1013, Harrisburg, Pa.

TYPEWRITERS

Underwood Typewriters—Only $3.00 down. Easy monthly payments. Low prices at less than manufacturers. 10 days' free trial. Rebuilt, all worn parts replaced. Just like a new machine. Five-year guarantee. Write for big free catalog 3654. Shipman-Ward Mfg. Co., 3652 Shipman Bldg., Chicago, Ill.

VAUDEVILLE

Get On the Stage. I tell you how! Personality, confidence, skill developed. Experience unnecessary. Send 6c postage for instructive illustrated Stage Book and particulars. M. LaDelle, Box 557, Los Angeles, Cal.

Our Secret Makes It Very Easy to

DEVELOP A BEAUTIFUL BUST

Thousands of women have used this marvelous low priced method known as "BEAUTIBUST" to secure just what they have always longed for—**REAL BUST AND NECK DEVELOPMENT.**

No pumps, vacuums, extreme exercising. No foolish or dangerous systems, but a *real,* tried and very successful *natural* method that WILL be extremely pleasing and beneficial. *You can't fail* if you follow the simple instructions.

One lady writes: "Received your bust development and found it satisfactory in short time." Another: "Just tried bust treatment and see improvement already." Others write: "Am highly pleased with it."—"It affords both pleasure and recreation," and still another, "The results were so wonderful I am telling all my friends about it." You will be just as satisfied, and the best part is that we will mail everything necessary (*sealed*) for *only* $1.00. Other so-called bust developers sell for from $5.00 to $15.00. *Why pay more* when such good results can be secured from "BEAUTIBUST" for *only* $1.00? ORDER TODAY as this is a special offer to Motion Picture readers and *may not be repeated.*

BEAUTIBUST COMPANY, 911-MB LEXINGTON BUILDING, BALTIMORE, MD.

You saw Kit Wain, this five-year-old actor, in "Peter Pan." Producers are predicting a bright future for him. This sketch of Kit was made by James Montgomery Flagg

Italy. No, you have me all wrong, I'm not a Sheik. You'd be more than surprised.

DEHIA D.—I never heard of the young lady. I am not sure, but I think Ben Lyon has played in stock. Most of the New York shows open in a small town before opening in New York. Yes, I saw Marilyn Miller in *Peter Pan.* It was very, very pretty. You say you send me a Ford full of love with a kiss on every rattle. Thanks, I wish you the same.

BENJAMIN.—Why, Colleen Moore is playing in *The Desert Flower.* Irene Rich and Willard Louis in *The Man Without a Conscience.* Betty Compson's next will be *New Lives for Old.* I believe Fox is going to produce *Lightnin'* and *Seventh Heaven.*

HELEN L.—For exercise, I should say I do exercise. I usually fox-trot around my beard about ten times before retiring. You would be surprised at my slender form. Why, little Matty Roubert is coming back in pictures again. He is now eighteen.

LOVELY JANE.—Pleased to meet you. Pola Negri is twenty-nine, and she is five feet four, weighs 120 pounds.

MARGUERITE E.—Another Correspondence Club. For further information write to Corinne Helms, 707 S. Checohee Street, Girard, Kansas. Rudolph Valentino Club, yes. His next picture will be *Cobra.*

FLORENCE H.—The player you mention is not in the cast. You will have to write Cosmopolitan Productions direct.

AGNES I.—Oh, the teapot dome was a political affair which happened last summer in America. Thanks for yours, and I hope to see you soon.

BLANCHE E.; SWEET SEVENTEEN; BETTY D.; BROWNIE; LILLIAN S.; HELENE M.; HAROLD T.; GRACE K.; IRENE C.; TED C.; NELLIE T.; MILDRED P.; KATHLEEN D.; M. S.; BESSIE W.; BARRINGTON A.; ANNA K.; N. T.; LARK S.; JUANITA N.; KATHLEEN W.; LUCILLE S.; MARY D. B.; IRVIN D. and SANDY.—Sorry to put you all in the alsorans, but your questions have all been answered above.

EDNA H.—Antonio Moreno has black hair. Ian Keith is back on the stage playing in *My Son.* Ricardo Cortez is to be featured in *The Spaniard* and he is going to compete with Valentino and Novarro.

NATALIE.—I imagine an amateur. Richard Dix in *Too Many Kisses.*

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

IRENE K.—You can get in touch with Robert Agnew at 6357 La Mirade, Hollywood, California. He is playing in *The Square Peg*. Yes, and life is a short day; but it is a working-day. Activity may lead to evil; but inactivity cannot be led to good.

EDITH.—Your letter was very interesting, but mysterious. There really is nothing I can do for the lad. He would have to call at the various studios. It is not very easy to get into pictures.

ELLA G.—Yes, there have been several Romeos and Juliets in pictures. Morgan Wallace has played in *Orphans of the Storm* and in *One Exciting Night*. May McAvoy and Glenn Hunter aren't married.

COLLETE G.—As someone once said, it takes a musical crank to play a hand organ. Yes, it is always best to enclose twenty-five cents when asking for a picture. Lloyd Hughes, Myrtle Stedman and Lucille Ricksen in *Judgment of the Storm*.

TRUITE MENUIERE.—Marie Prevost at Warner Brothers, Bronson Avenue, at Sunset Boulevard, Los Angeles, California. Marion Davies at Cosmopolitan Prod., 2478 Second Avenue, New York City. You say I must be lacking in gray matter since I earn $12 a week, and that I must be either a dunce or a liar. Take heed, my child, and respect the aged.

PAULINE C.; RUBY K.; GERTRUDE; MARY; M. A. H.; SCUFFIE; MARGARET C. U.; GINGER; GERTY GIGGLES; AUDREY; HAZEL NUT; FRANCES C.; HELEN L.; PATTY F.; VALENTINE W.; and G. B. R. Sorry to put you in the also-rans, but your questions have been answered above.

DIXIE.—Richard Dix is six feet, weighs 185 pounds and is thirty-one years old. He has brown eyes.

JUST A GIRL MEN FORGET.—And that was a pretty song, too. Well, at the present time Claire Windsor isn't married. I dont know much about Ian Keith; you know he belongs more to the stage. Kenneth Harlan has the lead with Alice Joyce in *White Man*.

A. H. U.—Dorothy Gish was the blind sister in *Orphans of the Storm*. Tell me, how much did you win? There is a picture of Warren Kerrigan in the October issue. Kathleen Myers is playing opposite Tom Mix in *Dick Turpin*.

THREE NOVARRO FANS.—Yours was a gem. Dont you refer to *Omar Khayyam?* Harold Lloyd's next picture is to have a college atmosphere to it and it is to take about six months to complete.

FLUERETTE.—Colleen Moore is with First National. She weighs 110 pounds. Ben Lyon isn't married. Well you certainly have some beautiful dreams, and I hope they will come true. Larry Semon finished work on *The Wizard of Oz* from the Fred Stone stage success.

LES A.—Mary Astor was born in Quincy, Illinois. May McAvoy in New York City. The cast of *Peter Pan* includes Betty Bronson as Peter; Mary O'Brien as Wendy; Esther Ralston as Mrs. Darling; Ernest Torrence as Captain Hook and Cyril Chadwick; Virginia Browne Faire, Anna May Wong and little Phillippe de Lacey in other important parts.

JEAN S.; MARIE K.; MAE S.; VICTOR B.; ELIZABETH S.; SQUIBBS; FRANKIE W.; MISS CURIOSITY; MOVIE CRAZY; MISS H. F.; MARY V.; ALFRED E. B.; MARGARET M. S.; MILDRED B.; ROSEY L.; MARION G.; CYCLONE; OLD BLACK JOE; BETTY L.; CURIOUS K.; E. A. K.; GERTRUDE G.; and GERTRUDE P. Your questions have all been answered above, and I hope to hear from you next month.

Beauty's Magic Secret for a Two Cent Stamp!

If thousands of women, as though by magic, turn faces disfigured by acne, pimples, blackheads, blotches and sallowness to complexions of bewitching loveliness—surely the method is worth knowing

And certainly worth a trial!

All you need to bring this marvelous beauty secret to you is a two-cent stamp and the coupon below. Send no money. Incur no risk. Obligate yourself in no way. Just mail the coupon and back will come a handsomely illustrated brochure describing in detail the method in all detail. No need to hesitate—when it costs you nothing to find out—and the reward is the petal-tinted, satiny skin of radiant beauty!

What Causes Skin Blemishes, Anyway?

The wrong powder, an irritating lotion? No, Dear Reader—hear what one of the most eminent physicians says:

"No woman can have a good complexion or be physically at her best in attractiveness who is an habitual sufferer from intestinal stasis. Her complexion will not be good, the odors from her body frequently offensive, while her physical and mental reactions will be sluggish. It is so strange that the feminine desire to please should not take into account this simple fact understood by medical men."

Intestinal stasis means delayed elimination of digestive waste. Thousands of women suffer from it—unconsciously. It rarely gives pain—that is why so few women suspect it as the deep-rooted cause of their facial blemishes.

Dr. Tyrrell's Marvelous Invention

Knowing these facts, a famous physician, Dr. Charles A. Tyrrell, perfected a wonderful internal bath administered by a scientific device known as the J. B. L. Cascade. This bath ends intestinal stasis. It cleanses the intestinal tract of all the insidious impurities and poisons contaminating the blood, which is Nature's skin food. Quickly you note a magical change. The blood, no longer being contaminated by intestinal germs, purifies itself. Richer and more abundant, it flows joyously to the skin. Nourishes and builds it up. The skin becomes firmer. The pimples disappear—likewise the muddy look. The whole complexion radiates a new lustre, color and health.

To the eyes and hair also comes a marvelous improvement. Sparkling, laughing eyes take the place of dull, tired ones. The hair leaps with a new sheen. Your step has more vivacity. Your body a new vigor. Your whole being is animated.

This is the amazing change quickly wrought by Internal Bathing with the J. B. L. Cascade. Hundreds of thousands of women can testify to it. Many are now noted beauties.

Yet this new beauty calls for little time—no long, arduous treatments. A Cascade Internal Bath once or twice a week—that's all. Just before retiring. Without pain, discomfort or inconvenience.

If You Value Beauty

—you will immediately send for the brochure—"Why We Should Bathe Internally." See for yourself what Cascade Internal Baths have accomplished for 800,000 others. Know ALL the facts. You incur no obligation—no risk—merely convince yourself. So use the coupon below now—or address the Tyrrell Hygienic Institute, Dept. 190, 152 West 65th Street, New York City.

The proof

Mrs. L. C. Ely, Plainfield, N. J., writes: The "Cascade" is a wonder. It has cleared up my face entirely. One doctor refused to treat my case, saying it would take months before I would even see any change, and perhaps years to cure me. As mine was a bad case of acne, I was hopelessly despondent. The "Cascade" brought a complete change—the best investment I ever made. I recommend it to all my friends.

Beauty Beckons—answer with this coupon

TYRRELL'S HYGIENIC INSTITUTE
152 West 65th Street, Dept. 190
New York, N. Y.

Send me without cost or obligation your illustrated booklet on intestinal ills and the proper use of the famous internal Bath—"Why We Should Bathe Internally."

NAME.....

STREET.....

CITY.....

STATE.....

Let Me Tell You How I Got Rid of Superfluous Hair

Here's the Method

I am going to tell you about a simple method used at home, with which I removed a heavy, beard-like growth which had resisted every depilatory I had ever tried, and which returned worse than ever even after the use of electricity and a razor.

When you use this simple method yourself you will realize how you can remove even the most persistent growth of superfluous hair, and you do it in the privacy of your own room. No expense for beauty treatments. It is harmless and painless.

This method of mine is different from anything you have ever used. It is not a powder, paste, wax or liquid, not a razor, not electricity. It causes no burning or itching and leaves no scars. It removes superfluous hair and makes the skin more attractive.

Thousands of other women who also had despaired of ever being free from superfluous hair have found relief through this method. Letter after letter like the following come to me:

"Your method is the best I have ever used for superfluous hair."

Send for My Free Book

In order to make this method clear, I have written a book about it, and if you write at once I will send you a copy of it free. No other book like this has ever been written. Don't send me a penny. Just a letter or postcard while this offer holds good and you will receive the book by return mail. Address Annette Lanzette, 68 West Washington Street, Dept. 1854 Chicago, Ill.

WANTED - *RAILWAY MAIL CLERKS*
$1600 to $2300 Year. Men, 18 up. every second week off—full pay. Common education sufficient. Write IMMEDIATELY for free list of Government positions now open to men and women and free sample examination coaching lessons. Do it today sure.
FRANKLIN INSTITUTE Dept. B-255 ROCHESTER, N. Y.

MAKE MONEY SELL MADISON SHIRTS
Direct from our factory to wearer. Easily sold. Over one million satisfied wearers. No capital or experience required. Large steady income. Many earn $100. to $150. weekly. Territory now being allotted. *Write For Free Samples.*
Madison Mills Mfrs., 509 B'way, New York

Banish Pimples By Using Cuticura
Soap to Cleanse
Ointment to Heal
Try our new Shaving Stick.

Me and My Dog

(*Continued from page* 88)

we would never own another dog—that a person became too attached to one to make it worth while.

"That was five years ago.

"Today we own six of 'em and we wouldn't part with them for worlds."

"IF I love one thing literary more than another," says Lloyd Hughes, "it is the late Senator George G. Vest's tribute to the dog.

"The distinguished statesman from the 'Show Me' state had many claims to fame, but after his works as soldier, law-maker, pioneer and writer have passed away and been forgotten, his tribute to the dog will remain to take its place forever among the immortal classics of mankind.

"This beautiful tribute to man's noblest friend among the animal kingdom is my confession of faith, and I am never too busy to quote it to anyone who knows what it is to love and be loved by a dog. Senator Vest spoke this now celebrated tribute one day in an extemporaneous speech before a jury in the dingy court-room in a small Missouri county seat town, and its touching pathos set free a prisoner whose dog was his only friend.

"I have loved dogs since I was a baby and was the proud possessor of a small china dog. A little later my father gave me a canine playmate in the form of a collie, and ever since I have owned one or more dogs.

"But the dog of all dogs in my life is King, a big police dog that is as wise as any of them and could be a screen star on his own account if I only had the time to direct him.

"King is only nine months old, but has a lot of character and a mild disposition. He learns rapidly and is my constant companion. I always take him to the studio with me when I go to work.

"A dog is not only a companion, but a creature from which a man may learn a lot of things. King can give anybody a lesson in patience and obedience and his loyalty is faultless. He never tries to 'put anything over' except, occasionally, to sleep on the davenport. He is forbidden to do this, but sometimes we find him asleep with half of his body on the davenport and half on the floor. He thinks this is all right, but he never gets his entire body on the cushions.

"My mother-in-law, next door, has a dog named Bob. King and Bob are fed different kinds of food, but neither will eat his own food, so, in order to get them to do as we desire, we place King's food in Bob's trencher and Bob's food in King's. In this way we get each dog to eat the food prepared for him. This may seem strange, but it is true.

"I'd far rather be without a car than a dog, and I have great hopes that King will become the finest police dog in America."

"I HAVE owned a lot of dogs in my time," declares Lew Cody. "They ranged from bulls with undershot jaws to Great Danes.

"After all's said and done, my conclusion is that any dog is a good dog. They say that collies are tramps and Airedales get vicious when they get older and police dogs are dangerous; but my experience is that you cant generalize.

"Dogs are just like people. Some fighting breeds turn out to be cowards; and sometimes those that look like rabbits have the courage that lions are supposed to have and sometimes dont.

"Anybody who has had to play as many villain parts as I have needs a dog. Sometimes it hurts to have people imagine you are the same off the screen as the detestable parts you have to play on the screen. But you know you always have somebody at home who knows better; who judges you for yourself and not for your screen character.

"In fact, a good dog is a good character balancer. They keep you from thinking too well of yourself—or too ill.

"The dog I have now is a Scotch terrier—a grave, solemn, independent old fellow. He follows the Stevenson admonition: he has a few friends—and those without capitulation."

Cullen Landis says his pet bulldog is one of the most ardent radio fans in the country, and refuses to give his master any peace after dinner until he has let him listen to a concert

"THERE is great rivalry between Tony, my horse, and Duke, my dog," laughs Tom Mix. "Each feels himself the star of *Teeth*. I, myself, according to their point of view, am only one of the cast.

"There's a good deal to be said on both sides, when it comes to their relative importance. Tony, of course, claims precedence because he starred in *Just Tony*. He feels that Duke is nothing but a beginner.

"Duke, however, has worked with me in seventeen pictures—which is quite as good a record as Tony's.

"The truth is that they are both wonderful workers. I know that a lot of people, watching their almost human actions in *Teeth*, will think it must be the result of a lot of training. But that isn't so.

"We never have trained Tony, nor have we taught Duke any tricks. I have owned both since they were youngsters. Painstakingly at times, I have showed each just what I wanted him to do, and they have both understood. When it comes to training, as understood by men who do this kind of work, Duke and Tony know nothing. They are just smart, well-behaved horse and dog.

"One day Duke, who is a massive Great Dane, was lying on the floor of a set at the William Fox West Coast Studios, with absolutely no expression in his eyes. There seemed to him to be no reason for an expression.

"Then he saw me as I walked in. There was the wildest excitement. Duke almost deafened the bystanders with his barks. I went over and patted him, and then sat down beside him and we had our morning 'sing.' It was highly satisfactory to us, but Director Blystone and others on the set happened to think of something they had to attend to elsewhere."

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Along the Atlantic Way

(*Continued from page 75*)

WE went up to Sing Sing with George Hackathorne, where we saw his latest picture, *Capital Punishment,* in the big auditorium there. The dramatic moment came when, after the picture had been shown and George was introduced, thirty-two hundred convicts gave him a five-minute ovation. It was not a hysterical demonstration in which cheering and yelling was heard, but the thirty-two hundred pairs of muscular hands created a sound like a terrific thunderstorm. After the applause had ceased, George was so overcome that he could not speak at first, but finally he managed to control his voice and then gave them a corking speech of appreciation.

George had sworn off playing paralytics, hunchbacks and other cripple rôles, but has decided to play the hunchback in *Haunted Hands,* a Worthy production, in which William Tilden, tennis champion, appears in the leading rôle. His reason for assuming this rôle despite his resolution is that he finds it one which interests him and which will give him an opportunity equal to the now famous rôle of the hunchback in *The Merry-Go-Round.*

WE went out to the Astoria studio with George Hackathorne to see Richard Dix, who is working for Famous Players on his third starring vehicle, *Too Many Kisses.* The set represented a square in a drowsy Basque country village in Spain. In the street were some two hundred villagers, vegetable and fruit-stands, donkey carts, etc., etc.

It was high noon, and all the inhabitants were in various stages of enjoying a siesta. On the porch of the tavern they lolled about, asleep or half asleep. In the street the vendors drooped around with half-closed eyes. And on the balconies were men and women, all siesta-ing. Occasionally one would stir, yawn, stretch his arms, then give it up and fall off to sleep again.

After watching this scene for about an hour and a half, Richard Dix and George Hackathorne both began to yawn, and we likewise felt very much like sneaking off in search of a downy couch.

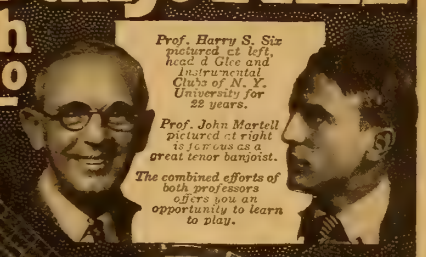
"Paul," Dix shouted to his director, "if you shoot this scene once more, I am going to quit the set and take a nap in my dressing-room. I'm going asleep on my feet." Just at that moment the luncheon bell saved us!

LAST month we called Richard Rowland president of the First National, in mentioning that he was going to be godfather at the christening of John Francis Dillon, Jr. We are very sorry our ignorance led to such an error. He is General Manager. We promise we will never do it again.

MILTON SILLS and Doris Kenyon, May Allison and Phyllis Haver have completed work on *The Interpreter's House,* the title of which has been changed to *I Want My Man*—that is virile enough for anybody, and a great improvement on the original.

His next two productions, according to Earl Hudson, will be *The Making of O'Malley,* adapted from Gerald Beaumont's story of a New York "harness bull." (*Note*—A "harness bull" is a New York cop in uniform.) Following that will be Mr. Hudson's dramatization of *United States Flavor,* a story of the great steel industry. Doris Kenyon is to appear in the lead of *The Half-Way Girl,* a screen

Tenor Banjo FREE
Worth 18.00
Read This Big Free Offer



Prof. Harry S. Six pictured at left, head of Glee and Instrumental Clubs of N. Y. University for 22 years.

Prof. John Martell pictured at right is famous as a great tenor banjoist.

The combined efforts of both professors offers you an opportunity to learn to play.

Become Popular Over Night

Thousands flock to New York's many jazz palaces every night, which proves how **magnetic** and **irresistible** jazz is. You, too, can **become popular, irresistible, magnetic.** We start you by furnishing **free** when you enroll, with a full tone, professional size $18.00 tenor banjo. **No red tape** or strings to offer—you get tenor banjo immediately when you enroll. The simplest of all to learn to play is tenor banjo, because we have devised a method of instruction so simple, you **quickly learn,** even if you have never had previous music knowledge. Rush coupon and secure our book in colors, "How To Learn To Play Tenor Banjo," and we will also send your **first lesson free.** Act quickly.

Learn to Play Quickly
With Our Picture Method

Besides furnishing you with easy-to-understand printed lessons, we also furnish you with **pictures of our professors' playing.** It is easy to imitate pictures and do the right thing. You also get **phonograph records** from time to time of the professors' playing which is really a visit to you. Another exclusive feature is our **Gain-Time Chart** which enables you to play quickly. This chart has been said to be the **greatest discovery** for the teaching of music, and it is being used with our permission by several musical schools throughout the country.

New York Academy of Music
Studio 674–100 Fifth Ave.
New York–N.Y.

Send No Money–Rush Coupon

Rush coupon. We will send you by return mail our beautiful book in colors, **"How to Learn to Play Tenor Banjo"** and also your **first free lesson.** We will also reserve for you an $18.00, full tone, professional size tenor banjo which will be presented to you as a gift when you enroll as a student.

Thousands of happy graduates from our Academy today show their diplomas to their friends and are ever increasing their popularity with their tenor banjo education as a stepping stone. You, too, will join this happy army, but you must act—therefore **sign and rush coupon today.**

NEW YORK ACADEMY OF MUSIC
Studio 674, 100 Fifth Ave., New York, N. Y.

Please rush your book in colors, **"How to Learn to Play Tenor Banjo," my First Free Lesson,** and reserve a gift $18 full-tone, professional size Tenor Banjo for me. This obligates me in no way whatever.

Name.....

Address.....

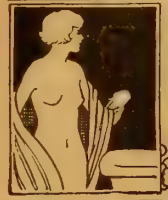
City..... State.....

Note—This Offer Expires in 30 Days.

You will enjoy the reviews of current pictures on page 6

BE AN ARTIST

Comics, Cartoons, Commercial, Newspaper and Magazine Illustrating, Pastel Crayon Portraits and Fashions. By Mail or Local Classes. Easy method. Write for terms and list of successful students. ASSOCIATED ART STUDIOS, Dept. A, 100 W. 23rd St., New York



BATHASWEET

The Favorite Luxury of Gentlewomen

To step into a bath that smells like a flower garden—into water so soft and limpid it seems to caress the body! Bathasweet brings this luxury to you. A sprinkle of it fills the room with fragrance, makes the water soft and soothing, and leaves about you that indefinable, "scentless" perfume that is the very height of daintiness. 25c, 50c and $1.00 at Drug and Dept. Stores. Send for generous size introductory can—free.

THE C. S. WELCH CO. Dept. MF New York City

$2 Brings This Genuine DIAMOND RING

SIMPLY send $2.00 for the *most sensational, price-smashing diamond ring offer ever made.* A perfectly cut, guaranteed, blue white, fiery diamond is set in an 18 Karat white gold cup; ¾ Karat size. Latest design, hand engraved mounting.

TEN DAYS' FREE TRIAL

We take all chances—if you are not satisfied at the end of ten days for any reason whatsoever, return the diamond ring to us and your deposit will be refunded to you. *Send only $2.00,* and receive this genuine steel blue white diamond ring in a handsome gift box charges paid. A legal guarantee bond accompanies each ring. After ten days' trial pay balance $6.46 a month for 12 months. **Price only $79.50.**

NO RED TAPE—NO DELAY

Order Now! *This offer is limited. It may never appear again. Don't delay. Just send $2.00 as a deposit.* If you wish to return the diamond ring after trial, your deposit will be refunded.

FREE BOOK OF GEMS

Most complete Jewelry Catalog ever issued of Diamonds, Watches and Jewelry — *newest designs at lowest prices.*

A full year to pay on everything you order from our TWO MILLION DOLLAR STOCK.

Address Dept. 1306. *Est. 1895*

ROYAL DIAMOND & WATCH CO.
35 Maiden Lane-New York

My Joys Are Yours

If You'll Accept Them

By Edna Wallace Hopper

For 40 years I have searched the world for the utmost in beauty helps. As a girl, I cultivated beauty until I became the rage. As a woman I have kept that beauty to a grand old age.

Thousands see me daily on the stage. And they marvel at the fact that I still look a girl of 19. Many a lovely debutante envies my hair and complexion.

By countless request, I have placed these helps at every woman's call. I have had great experts combine the best in four preparations. All druggists and toilet counters now supply them. I gladly send samples free. And I am taking time in my busy life to urge you to learn what they do.

Let me briefly describe four products, combining 52 ingredients, which mean most to girls and women.

For the Skin

My Facial Youth is a liquid cleanser which I found in France. It contains no animal, no vegetable fat. It cannot assimilate in any way with the skin. It simply cleanses to the depths, then departs. All that clogs or soils the skin comes with it.

Neither you nor I ever knew a cleanser to compare. It will be a revelation to you. I wish you would let it show you what a clean skin means.

My Youth Cream combines all the best I have found to foster, feed and protect the skin. A large number of experts have helped to perfect it. My baby skin at a grandmother's age shows what it means to women.

It comes in two types—cold cream and vanishing. One for night and one for day. My skin is never without it. I wish that every woman could discover how much this Youth Cream means.

White Youth Clay

Clay is woman's supreme help. It has been for ages. But now the crude and muddy clays are displaced by modern methods.

Mine is White Youth Clay—the final result of 20 years of scientific study. It is refined and dainty. It combines many factors which modern experts have discovered for the skin.

It purges the skin of all that clogs and mars it. Removes the causes of blackheads and blemishes. Combats all lines and wrinkles. Brings the blood to the skin to create that rosy afterglow. Many women seem to drop ten years with one application.

If every woman knew what White Youth Clay can do it would be in universal use. Let a sample show you—free.

Hair You Envy

My hair is a glory. Thousands who see me daily on the stage envy its thickness, its luster and luxuriance. I have never had falling hair or dandruff, never a touch of gray. Every year my hair grows finer.

That is due to my Hair Youth. I found the basis in France, years ago. But other experts, year by year, have added something to it.

I apply Hair Youth with an eyedropper, directly to the scalp. There it combats all that clogs and stifles the hair roots. It tones and fertilizes. It treats the scalp like a garden, and fosters hair just as an expert fosters flowers.

I never knew anyone who in other ways attained results like mine. And I don't think you can do so.

All druggists and toilet counters now supply Edna Wallace Hopper's beauty helps exactly as I use them. Tell me on the coupon which you would like to try and I will send it free. My latest Beauty Book will come with it. You will thank me always if you send this coupon now.

Your Choice Free

Mark sample desired. Mail to Edna Wallace Hopper, 536 Lake Shore Drive, Chicago, Ill.
905 M. P.

☐ White Youth Clay ☐ Youth Cream
☐ Facial Youth ☐ Hair Youth

Name.....

Address.....

adaptation of *The Eternal Lamp,* by Ferdinand Reyher.

JOHN FRANCIS DILLON just gave us the cast for *Chickie,* which he is going to direct for First National, and it reads like a *Who's Who On the Screen.* With such a cast, story, and director, we may look for something good. Here it is! Dorothy Mackaill, Myrtle Stedman, Gladys Brockwell, John Bowers, Marguerite de la Motte, and Hobart Bosworth. Mr. Dillon just finished *One Way Street,* featuring Anna Q. Nilsson and Ben Lyon.

DID you know that Phyllis Haver left a perfectly good job banging a piano in a neighborhood motion picture house to begin a screen career as a Mack Sennett bathing girl? And to show that she never forgets old friends, she still insists that Ben Turpin is the screen's greatest lover. She has not forgotten that she made her bid for fame in comedies with the cross-eyed comedian.

GEORGE ARCHIMBAUD has arrived in town from Los Angeles and will direct Ben Lyon and Viola Dana in *Uriah's Son,* which is now rejoicing in the title of *The Necessary Evil.* Ben says he is not playing the title-rôle!

WE visited Dorothy Mackaill, Gladys Brockwell, Hobart Bosworth, Myrtle Stedman, Lincoln Stedman, Marguerite de la Motte and John Bowers at the Biograph studios. They were all having some tests made.

We thought it rather curious that a test was necessary for fully "arrived stars." We learned, however, that this is always done when a new cameraman is on the job. He must learn their faces and discover the proper angles from which to photograph them.

We were very pleased indeed to meet Myrtle Stedman and her son Lincoln, as we had heard from many friends of the devotion each had for the other. Myrtle was as beautiful as we expected and then some. Lincoln, a great big chap, hovered about, ready to hand her a chair or perform any other little service she might need. He is going to play "Bill" in *Uriah's Son.*

Here is Rudolph Valentino's gold cigarette-case, with his emblem, a cobra, set in small diamonds. On the reverse side are his initials. He's now working on a picture called "The Cobra," and we call that the work of Fate, or the long arm of old man Coincidence

Learn to Draw at Home

Become an artist through an amazingly easy method—right at home in spare time. Learn Illustrating, Designing, Cartooning. Trained artists earn from $50 to over $250 a week. FREE BOOK tells all about this simple method of learning to draw and gives details of special free offer. Mail postcard **now.**

WASHINGTON SCHOOL OF ART
Room 184-C, 1115-15th St., N. W., Washington, D. C.

HOW TO CRITICISE A PLAY

By EUGENE V. BREWSTER,
President of Brewster Publications, Inc.

Here is a booklet that every theatre-goer should have. Not only will it teach you how to see all the fine points in a motion picture, but it will greatly add to your interest and enjoyment. It also contains 28 charts or records which you may fill in after the theater, giving you a complete record of the plays you have seen and of your impressions. Later on you will enjoy looking these over and in comparing your criticisms with those of the editors and professional critics.

Price 15c a copy, 4 for 50c, 9 for $1.00

You always read what the critics say of the plays, don't you? Why? Well, you know they are professionals and experts, and you wonder what they have to say. Do you wonder why they know more about it than you do? Perhaps this book will teach you to know as much as they do.

Learn to be a critic. Form a Theater Club and discuss the plays and players. This booklet will be worth ten times its price to you in less than a month. Better order more than one copy now—you will need them later. Postage stamps accepted.

Brewster Publications, Inc.
175 Duffield St., Brooklyn, N. Y.

MOVIE STARS
ORIGINAL PHOTOS
8x10, 50c Each. 3 for $1.25
POST CARD PHOTOS 50c PER DOZEN
Illustrated catalogue containing 75 pictures, FREE with every $1 order or hand-colored picture of your favorite photo star FREE with every $5 order. We have original photos of over 250 stars including Mary Pickford, Doug. Fairbanks, Bebe Daniels, Betty Compson, Priscilla Dean, Nazimova, Talmadge Sisters, Chaplin, Jackie Coogan, Harold Lloyd, Rudolf Valentino, etc.
SPECIAL RATES TO DEALERS
HOMER H. HOWRY CO., 424 So. Broadway, Los Angeles

BANISH YOUR MOLES *with* **DESINÆVI**
A SAFE, SIMPLE, PAINLESS, GUARANTEED HOME TREATMENT
Write for Booklet of Information-It's Free
Dr. C. L. ALLEN, BINGHAMPTON STA.
BOX 74 ~ MEMPHIS, TENN. U. S. A.

Get Rid of Your FAT
Free Trial Treatment
Sent on request. Ask for my "pay-when-reduced" offer. I have successfully reduced thousands of persons, often at the rate of a pound a day, **without diet or exercise.** Let me send you proof at my expense.
DR. R. NEWMAN, Licensed Physician,
State of New York, 286 Fifth Ave., N. Y., Desk M-27

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Do you want to write for the movies?

$10,000 *paid unknown writer for just one story*

TEN thousand dollars! That was the sum paid Miss Winifred Kimball, of Apalachicola, Florida, for her story, *Broken Chains*, which won the first prize in the contest conducted by the *Chicago Daily News*.

Mrs. Anna Blake Mezquida, another student of the Palmer Institute of Authorship, won the second prize in this same contest, and seven $500 prizes were also won by Palmer students.

A Palmer student wrote *Judgment of the Storm*, and another wrote *The White Sin*. Both of these pictures were produced by the Palmer Photoplay Corporation and are now appearing in motion picture theatres throughout the country. Each author received $1000 cash and will also receive a share in the profits.

The success of Palmer students is due simply and solely to the fact that you study under the personal direction of men and women who are themselves well-known authors and motion picture writers.

You learn to write by writing. You are given the manuscript and continuity of famous motion picture scenarios to analyze and study *right at home in spare time*. You write actual stories and photoplays which we help you to sell through our Story Sales Department right here in Hollywood.

Serving on the Advisory Council of the Palmer Institute are such distinguished men as Frederick Palmer, author and educator; Clayton Hamilton, well-known playwright and author-educator; Brian Hooker, formerly of the Faculty of Yale and Columbia Universities; Frederic Taber Cooper, author-educator; Russell Doubleday, publisher; C. Gardner Sullivan, screen writer and director; James R. Quirk, editor of *Photoplay Magazine*, and Rob Wagner, author and motion picture director.

Send for the Free Creative Test

If you believe that you have the natural ability to succeed as a writer, you are cordially invited to send for the Palmer Creative Test—the most novel means ever devised for discovering latent writing talent. Our Board of Examiners will study your reply and send you a frank report on your indicated abilities. Just mail the coupon and we'll gladly send you this test *free* and a copy of our 96-page book, "The New Road to Authorship."

PALMER INSTITUTE OF AUTHORSHIP
Affiliated with Palmer Photoplay Corporation
Dept. 9-R, Palmer Bldg. Hollywood, Calif.

Please send me, without cost or obligation, a copy of your Creative Test, your 96-page book, "The New Road to Authorship," and your Bulletin containing details of the Palmer Scholarship Foundation, which awards 50 Free Scholarships annually. I am most interested in

☐ Photoplay Writing ☐ Short Story Writing
☐ English Expression ☐ Business Letter Writing

Name.....

Address.....

Manufacturers, Distributors and Studios of Motion Pictures

OUTSIDE NEW YORK

American Film Co., 6227 Broadway, Chicago, Ill.

Bennett, Chester Prod., 3800 Mission Road, Los Angeles, Calif.

Century Comedies, 6100 Sunset Blvd., Hollywood, Calif.

Chaplin, Charles, Studios, 1420 La Brea Avenue, Los Angeles, Calif.

Christie Film Corp., 6101 Sunset Blvd., Hollywood, Calif.

Commonwealth Pictures, Corp., 220 So. State Street, Chicago, Ill.

Coogan, Jackie, Prod., 5341 Melrose Avenue, Los Angeles, Calif.

Dean, Dinkie, Prod., 5617 Hollywood Blvd., Hollywood, Calif.

Famous Players-Lasky Studios, 1520 Vine Street, Hollywood, Calif.

Garson Studios, Inc., 1845 Glendale Blvd., Los Angeles, Calif.

Goldwyn Studios, Culver City, Calif.

Grand-Asher Prod., 1438 Gower Street, Hollywood, Calif.

Graf Prod., Inc., 315 Montgomery Street, San Francisco, Calif.

Hart, William S., Prod., 6404 Sunset Blvd., Los Angeles, Calif.

Ince Studios, Culver City, Calif.

Laurel Productions, Hollywood Studios, Hollywood, Calif.

Lloyd, Harold, Studios, 6642 Santa Monica Blvd., Hollywood, Calif.

Mayer, Louis B., Studios, 3800 Mission Road, Los Angeles, Calif.

Metro Studios, 1025 Lillian Way, Los Angeles, Calif.

Pathé Frères, 1 Congress Street, Jersey City, N. J.

Pickford-Fairbanks Studios, Hollywood, Calif.

Ray, Charles, Studios, 1425 Fleming Street, Los Angeles, Calif.

Roach, Hal E., Studios, Culver City, Calif.

Roland, Ruth, Prod., Culver City, Calif.

Robertson-Cole Studios, 780 Gower Street, Los Angeles, Calif.

Sawyer-Lubin Prod., 6912 Hollywood Blvd., Hollywood, Calif.

Sennett, Mack, Studios, 1712 Glendale Blvd., Los Angeles, Calif.

Schulberg, B. F., Prod., 3800 Mission Road, Los Angeles, Calif.

Sol Lesser Prod., 7250 Santa Monica Blvd., Hollywood, Calif.

Stahl, John M., Prod., 3800 Mission Road, Los Angeles, Calif.

Talmadge Prod., 5341 Melrose Avenue, Los Angeles, Calif.

Tiffany Productions, Goldwyn Studios, Culver City, Calif.

Tourneur, Maurice, Prod., United Studios, Los Angeles, Calif.

United Studios, Inc., Los Angeles, Calif.

Universal Studios, Universal City, Calif.

Vitagraph Studios, 1708 Talmadge Street, Hollywood, Calif.

Warner Brothers, Studios, Bronson Avenue, and Sunset Blvd., Hollywood, Calif.

Weber, Lois, Prod., 6411 Hollywood Blvd., Hollywood, Calif.

Wharton, Inc., Ithaca, New York.

WURLITZER

Girl of 13 Makes $75.00 a Week!

Alice Higgie, a 13-year old Chicago girl, made $75.00 a week in vaudeville last summer. Her musical act is constantly in demand for clubs, lodges, hotels, radio studios and private entertainments. For a 15 minute act she receives $15.00—*a dollar a minute!* Read what she says—"Playing a musical instrument is lots of fun. I wish everybody knew how easy it is and how quickly you can learn, especially with Wurlitzer instruments—they are so easy to play."—Alice Higgie.

New Offer

Learning to Play Made Easy

Free We now furnish free with every Wurlitzer instrument a Special Scholarship in a nationally famous school of music. This school has taught thousands to play by a special home study method. Many of its graduates are successful professional musicians. Whether you want to play for pleasure or for profit, choose your favorite instrument and send for this New Offer now! Use the coupon below.
Free Trial in your own home on any Wurlitzer instrument. Easy payments if desired.

Send for Free Book

Illustrates and describes every known musical instrument—more than 3000 articles, many of them shown in full colors. All genuine Wurlitzer instruments—buy direct from Wurlitzer and save money. Special offers on complete outfits.

We also give you our Free Trial, Easy Payment plan and special Free Scholarship Offer. No obligation.

Send Coupon Today

Send this Coupon

The Rudolph Wurlitzer Co., Dept. 1524
117 E. 4th St. Cincinnati 329 S. Wabash Ave. Chicago
120 W. 42nd St. New York 250 Stockton St. San Francisco

Send me your Free Book on musical instruments. Also your Free Trial, Easy Payment plan and special Free Scholarship Offer. No obligation.

Name.....

Address.....

City..... *State*.....

Instrument.....

WURLITZER

Copyright 1925, The Rudolph Wurlitzer Co.

The Thriller Pictures In Story Form

Movie Thrillers is the only magazine devoted to the fictionizing of motion picture plots.

The story you read in *Movie Thrillers* is on the screen at the same time or is about to be shown.

The magazine thrills you on its own account and helps you to pick the movie that is best worth seeing.

IN THE APRIL NUMBER

ILLUSTRATING FEAR BOUND

Fear Bound

This tremendous story of love and strife will keep you on the tip-toe of excitement until you learn the answer to its main theme—How did a coward conquer fear?

Capital Punishment

Do you believe that the murderer should pay with his life, or should spend that life in jail? In any event you believe in reading a good story and this is one of the best that we have ever printed.

OTHER FEATURES will include Western stories, detective and mystery yarns, and the first instalment of a stirring serial about motion picture life on the coast.

ASK YOUR NEWSDEALER

April Number MOVIE THRILLERS *April Number*

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

EDWARD LANGER PRINTING CO., INC., JAMAICA, NEW YORK CITY.

The golden glint of a butterfly's wing—The silent song of the infinite—

Azurea

a symphony of fragrances, subtle, alluring, created to express the personality whose elusive charm is ever fleeting, ever vivid.

L.T. PIVER

PARIS, FRANCE
(Fondée En 1774)

L.T. PIVER, INC., 118 EAST 16th. ST., New York City

Three Centuries of Beauty Secrets

From the Paris House of Piver comes this dainty guide to charm and beauty —free to you if you write.

C. 1924 L. T. PIVER, Inc.

PARFUMS OF PERSONALITY AND POUDRES DE LUXE

"A SKIN YOU LOVE TO TOUCH"—*Painted by Guy Hoff*

Begin TODAY - to free your skin from complexion troubles

Each day your skin is *changing*—*You can make the new skin what you will*

A SMOOTH, fine skin, free from blackheads, blemishes, conspicuous pores—you can gain it by the right care!

Each day your skin is changing—old skin dies and new takes its place. This new skin you can make what you will.

Begin today the right Woodbury treatment for your skin, and see what an improvement will follow. Day by day your complexion will grow smoother, clearer, lovelier!

The famous Woodbury treatments for each type of skin and its needs are given in the booklet "*A Skin You Love to Touch*," which is wrapped around every cake of Woodbury's Facial Soap.

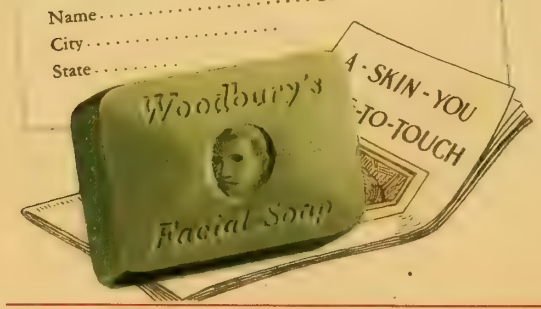
Get a cake of Woodbury's today, at any drug store or toilet goods counter! A 25-cent cake lasts a month or six weeks. Or for convenience—buy Woodbury's in 3-cake boxes.

FREE! **A guest-size set of three Woodbury's skin preparations, with *new, large size* trial cake of Woodbury's Facial Soap.**

THE ANDREW JERGENS CO.
1304 Spring Grove Ave., Cincinnati, Ohio
Please send me *free*
The new, large-size trial cake of Woodbury's Facial Soap, samples of Woodbury's Facial Cream and Facial Powder, and the treatment booklet "*A Skin You Love to Touch.*"

If you live in Canada, address The Andrew Jergens Co., Limited, 1304 Sherbrooke St., Perth, Ontario. *English Agents:* H. C. Quelch & Co., 4 Ludgate Square, London, E. C. 4.

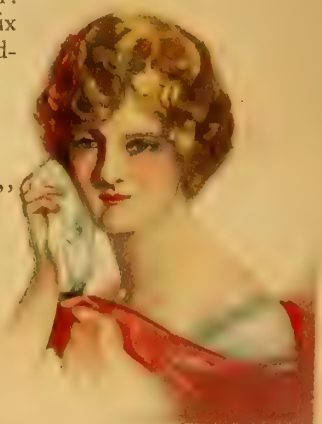
Name ..... Street .....
City .....
State .....



To give your skin the charm of "*A Skin You Love to Touch*"

Use this treatment to free your skin from blackheads.

Each night before retiring, apply hot cloths to the face until the skin is reddened. Then with a slightly rough washcloth work up a heavy lather of Woodbury's Facial Soap and rub it into the pores thoroughly, always with an upward and outward motion. Rinse with clear, hot water, then with cold—the colder the better. Whenever possible, rub your face for thirty seconds with a piece of ice. Dry the skin carefully.



EACH day your skin is changing. Begin, tonight, to give your skin the special Woodbury treatment it needs, and see how quickly the whole tone of your complexion will improve.

Copyright, 1925, by The Andrew Jergens Co.

SEND COUPON TODAY FOR THE NEW FREE GUEST-SIZE SET OF WOODBURY SKIN PREPARATIONS

MOTION PICTURE

MAY - 25 CTS

A DREAM-STAR PUBLICATION

OLD NAMES of the Stars brought BAD LUCK
NEW NAMES brought FAME and FORTUNE

WHY? See pages 29-30-3

Midsummer dreams wafted to skies of cerulean blue —

Azurea

. . . . a subtle blending of fragrances, interpreting the personality of its user through the alluring, elusive charm of distinctive perfume.

L. T. PIVER

PARIS, FRANCE
(Fondée En 1774)

L.T.PIVER INC., 118 EAST 16th ST., New York City

Three Centuries of Beauty Secrets

From the Paris House of Piver comes this dainty guide to charm and beauty — free to you if you write L. T. Piver, Inc., 118 East 16th Street, New York.

© 1924 L. T. PIVER, Inc.

PARFUMS OF PERSONALITY AND POUDRES DE LUXE

New Kind of Mask *Worn While You Sleep* Remakes Your Complexion!

A blemished complexion looks as smooth, soft and delicate as a rosebud after wearing this light, silken mask just a few nights! Acts to quickly revive the skin cells, smooth out tired lines, and clear away blemishes! Women are delighted when they see the remarkable change after just one night.

HERE'S something new and astonishing—a simple, silken mask that remakes your complexion almost overnight. Nothing quite like it has ever been known before; for this marvelous treatment is at work every minute while you sleep, purifying the pores and reviving the starved skin cells, making the skin soft, smooth, lovely. You wake up with a new complexion.

This wonderful new mask has been perfected, after long study and research, by Susanna Cocroft, world-famous as a health specialist. At the Susanna Cocroft Laboratories, experiments have proved that when used with the special Susanna Cocroft tissue tonic and nourishing cream, this amazing mask actually seems to remake your complexion while you sleep!

No Trouble or Fuss Whatever

As soon as you apply the tissue tonic and cream, your complexion is started on the road to a new beauty. Their duty is to coax the impurities from your skin—the blemishes and blackheads—and give it new life and radiance. The sheer, soft, silken mask, which is adjusted over the nourishing cream, not only prevents the cream from rubbing off, but stimulates circulation and acts to smooth away tired lines, and make the skin soft, glowing and elastic. All night as you sleep, the tiny cells breathe through the magic mask, taking in treatment and giving off waste. Muscles are lifted and invigorated. Minute by minute the skin is cleansed, purified, freshened throughout the night, and the cumulative effect in the morning is a skin velvetlike in its smoothness, fresh, attractive, radiant!

The Magic Overnight Mask

For:

- ***—tired lines***
- ***—blackheads and blemishes***
- ***—sagging muscles***
- ***—flabbiness***
- ***—double chin***
- ***—sallowness***
- ***—aging contour***
- ***—excessive dryness***
- ***—excessive oiliness***

Mail the coupon today for the interesting details about this wonderful new mask.

Clears—Whitens—and Beautifies the Skin

The new Susanna Cocroft Rejuvenating Face Mask does for your complexion what gloves and cold cream do for your hands overnight—and much more. You know how soft and white your hands are in the morning after you have creamed them and slept with the gloves on. The new mask works on the same principle, but in addition the wonderful stimulating tonic and cream clean and freshen the face-pores, and revive and invigorate the poisoned skin cells, while the mask all night long gently but scientifically massages the face, acting to lift the muscles and smooth away lines as an expensive beauty operator does.

Your Mirror Tells the Story

After wearing the Rejuvenating Face Mask overnight, you wake up feeling refreshed. You run your fingers over your cheeks—and you are amazed. Soft as the petals of a flower! Smooth! Your mirror tells the rest of the story—a complexion that is radiant and lovely. Remade overnight!

Send for Full Information and Special Offer

An intensely interesting illustrated book called *The Overnight Way to a New Complexion* tells you all about the new Rejuvenating Face Mask and how it works—how it stimulates the cells, cleanses the pores, lifts sagging muscles, acts to smooth away tired lines and restore the youthful contour to cheeks, chin, throat. This handsome book is yours for the asking, and obligates you in no way whatever. Why don't you send for it today and find out all about this remarkable new mask that is remaking complexions overnight? Write today, and find out also about the special short-time package offer. Use this coupon. Thompson-Barlow Co., Inc., Dept. F-155, 130 West 31st Street, New York

---

THOMPSON-BARLOW CO.,
Dept. F-155, 130 West 31st S

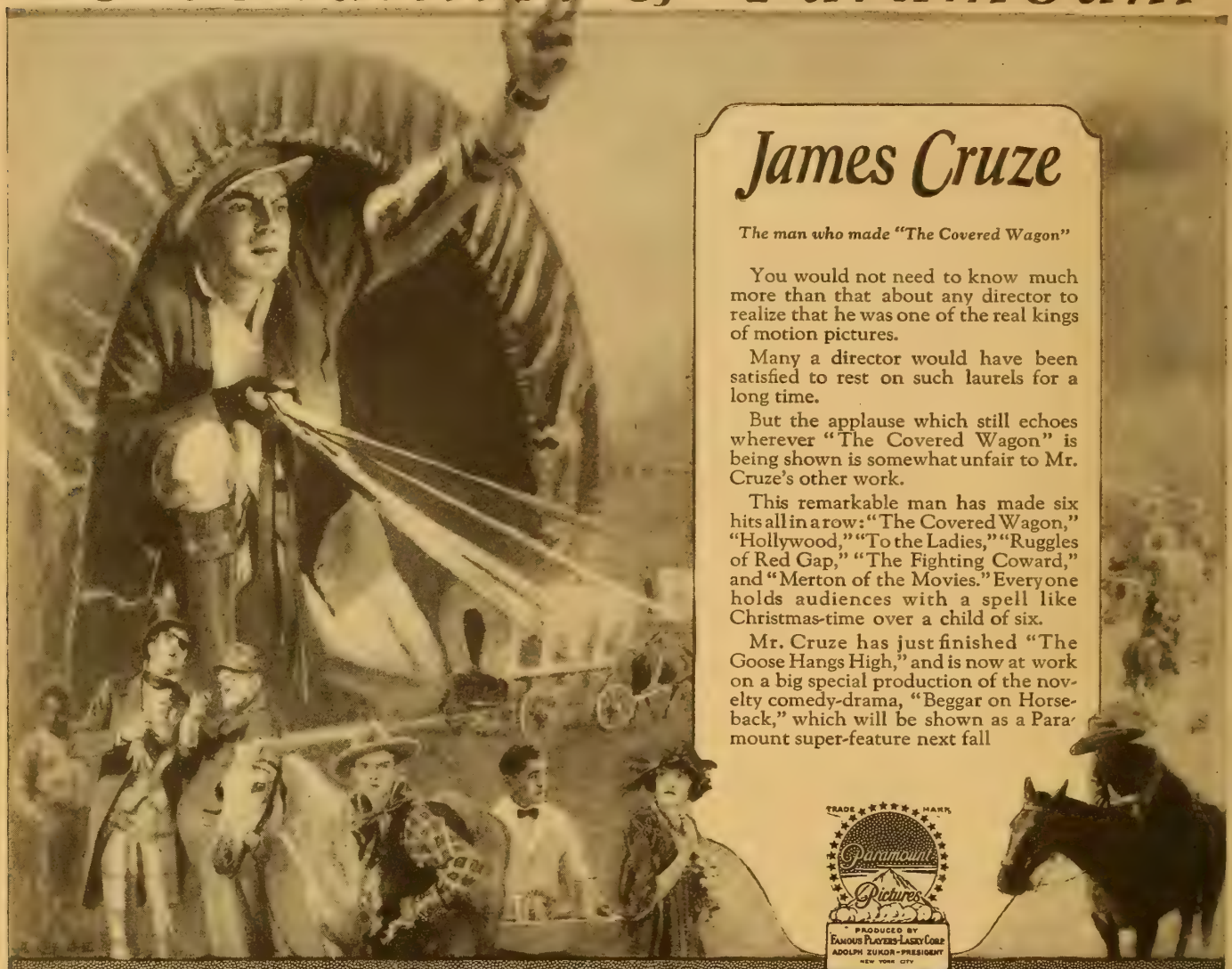
I am interested. You may se
book, *The Overnight Way to a N*
telling all about the Susanna C
ating Face Mask and how it work
details of your Special Package
thoroughly understood that this is
free information only, and that
obligate me in any way whatever.

Name.....

Address.....

City.....State.....

Personalities of Paramount



James Cruze

The man who made "The Covered Wagon"

You would not need to know much more than that about any director to realize that he was one of the real kings of motion pictures.

Many a director would have been satisfied to rest on such laurels for a long time.

But the applause which still echoes wherever "The Covered Wagon" is being shown is somewhat unfair to Mr. Cruze's other work.

This remarkable man has made six hits all in a row: "The Covered Wagon," "Hollywood," "To the Ladies," "Ruggles of Red Gap," "The Fighting Coward," and "Merton of the Movies." Everyone holds audiences with a spell like Christmas-time over a child of six.

Mr. Cruze has just finished "The Goose Hangs High," and is now at work on a big special production of the novelty comedy-drama, "Beggar on Horseback," which will be shown as a Paramount super-feature next fall

TRADE MARK
Paramount Pictures
PRODUCED BY
FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR-PRESIDENT
NEW YORK CITY

Paramount Pictures

Changing Conditions in the Film Industry

People used to refer to the movie game.

A game it was, fifteen years ago, and a gamble too, for producer, exhibitor and fan.

Everybody took a chance and often lost.

The motion picture industry of today is very different. Entertainment as a world-wide industry is in a class with Food, Housing, Transportation and other fundamentals of life.

As far as the best quality of Production is concerned, there exists a *standard*, and it is high because Paramount sets it.

As far as Distribution is concerned, Paramount Pictures are shown by the best theatres in almost every community in America.

As far as Demand is concerned, you tell that story yourself by your patronage.

Today, millions have excellent reason to know before they go that—

"If it's a Paramount Picture it's the best show in town!"

The Bulletin-Board

On which is posted last-minute news about pictures and players

BETTY COMPSON believes in vacations for everybody—even her husband. She sent him, James Cruze, East for a month, with Luke Cosgrove, while she stayed behind in California. It is reported that no serious damage has been done by the separation.

Adolphe Menjou is a much-maligned man. This most villainous of all screen men spends his leisure time working in his garden, and is Hollywood's most devoted husband and father.

Rudolph Valentino is playing the part of a Moor in *The Hooded Falcon.*

Galsworthy's novel, *The White Monkey,* has been adapted for the screen, and Phil Rosen is directing Barbara La Marr in the stellar rôle.

Ben Lyon spent several weeks in Canada, getting the proper atmosphere for *Winds of Chance,* his latest picture. Viola Dana and Anna Q. Nilsson are both appearing with him.

There was a general exodus of movie folk to Florida for a few weeks. At one time Richard Barthelmess, Bessie Love, Dorothy Mackaill and John Bowers were all hard at work there on various productions.

After finishing *Winds of Chance,* with Ben Lyon, Anna Q. Nilsson will appear in *A Viennese Medley.*

Allan Dwan is directing Dorothy Gish in a new Famous Players-Lasky production, *Night Life of New York.* Rod La Rocque is her leading man.

The latest radio news reports Gloria Swanson on the high seas for home. She will rest for several weeks, probably at her estate in Croton-on-Hudson. As soon as she is able to work, she will start on *The Coast of Folly.* But will Rod La Rocque be her leading man, now that he has agreed to march under the De Mille banner?

After a lot of searching, the principal characters of *Are Parents People* have been selected. Florence Vidor and Adolphe Menjou are the parents under discussion, and little Betty Bronson, of *Peter Pan* fame, is the daughter. The movie is an adaptation of Alice Duer Miller's story of the same name.

Bessie Love is scheduled to play the little Irish heroine of Anthony Pryde's novel, *Marquaray's Duel.*

Richard Barthelmess with his screen discovery for "Great Music," Ellalee Jeanette Ruby, who was a winner of one of the Brewster Publications beauty contests

Jim Cruze is still wearing the same dear old golf cap. How many pictures have been directed from the shade of that well-known millinery triumph passes belief. Every now and then a movement is started to buy Mr. Cruze a new cap, but it never seems to come to anything.

Dorothy Mackaill is playing with Milton Sills in *The Making of O'Malley.*

The production of *The Halfway Girl* was delayed for some time by the illness of Doris Kenyon, the star.

Movie people have their worries the same as anybody else. Ernest Torrence is so upset by his putting that he is thinking of retiring from active life to spend his time on the golf course improving his stroke.

When Richard Barthelmess has finished work on *Shore Leave,* his director, John S. Robertson, is planning a vacation in England.

One of the extras in *Soul-Fire,* Dick Barthelmess' latest picture, is Marie Booth, the eighty-year-old niece of Edwin Booth. She was her uncle's leading woman for years and was one of the greatest soubrettes of her day.

George Hackathorne, who is playing with Rod La Rocque and Dorothy Gish in *Night Life in New York,* is to be starred in a series of pictures which will be produced immediately.

Charlie Chaplin's new picture, *The Gold Rush,* is the first one he has appeared in for over two years.

Sandy Roth, who was first assistant to Ernst Lubitsch in the making of *Kiss Me Again,* started as a prop boy when *Main Street* was being filmed, and has made astonishingly rapid strides forward to directorship.

Irene Rich's picture, *Eve's Lover,* is directed by Mr. Del Ruth. Bert Lytell is the leading man.

Johnny Harron, June Marlow and Rin-Tin-Tin are sharing honors in *Below the Line,* a new movie thriller written by Charles Logue.

Announcement has recently been made of the engagement of Mary Aiken to Edwin Carewe, First National director and producer.

Percy Marmont, who is playing with Conway Tearle and Claire Windsor in *Just a Woman,* has finished making *The Right to Live,* with Alma Rubens.

Charles Ray in his new picture, *Some Pumpkins,* has gone back

(*Continued on page* 13)

Vol. XXIX, No. 4 **MOTION PICTURE MAGAZINE** **MAY, 1925**

PUBLISHED MONTHLY BY THE BREWSTER PUBLICATIONS, INC., AT 18410 JAMAICA AVE., JAMAICA, N. Y. Executive and Editorial Offices, 175 Duffield Street, Brooklyn, N. Y.

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. Printed in the U. S. A.

Eugene V. Brewster, *President and Editor-in-Chief;* Duncan A. Dobie, Jr., *Vice-President and Business Manager;* George J. Tresham, *Circulation Director;* E. M. Heinemann, *Secretary;* L. G. Conlon, *Treasurer.* Also publishers of MOTION PICTURE CLASSIC and MOVIE THRILLERS.

Subscription $2.50 a year in advance, including postage in the United States, Cuba, Mexico and Philippines; in Canada, $3.00. Foreign countries, $3.50. Single copies, 25 cents, postage prepaid. U. S. Government stamps accepted. Subscribers must notify us at once of any change of address, giving both old and new address.

Copyright, 1925, in United States and Great Britain by Brewster Publications, Inc.

A polo scene from one of the *Go-Getters* series

A Guide to 150 Current Pictures

Which are now being shown thruout the United States

Alaskan, The—Not up to the caliber of story we expect from Tom Meighan. Too convenient and old-fashioned in plot and treatment. Carries wonderful backgrounds, however. (*Famous Players*)

Arab, The — Romantic melodrama showing Bedouin rescuing missionary's daughter from treacherous tribes. Lacks incident, so interest is held in pictorial backgrounds and acting of Ramon Novarro and Alice Terry. (*Metro-Goldwyn*)

As Man Desires—Traces the adventures of English army surgeon in East India and the South Seas. Charged with murder he becomes a pearl fisher and finds romance and tranquillity. Rather complicated but offering a satisfying hour. (*First National*)

Babbitt—Too wordy in its treatment and never develops the story as it was contained in book. Characters somewhat indefinite. Interesting in spots. (*Warner Brothers*)

Barbara Frietchie—Presents flashes of conflict of North and South, founded on play of same name. Customary plot reveals Northern hero and Southern girl—with romance sweeping aside the song of hate. Has several dramatic scenes, fair action—and fine acting by Florence Vidor. (*Ince-Producers Distributing Corp.*)

Battling Orioles, The—Fast comedy offering a series of highly amusing gags. Moves at smart pace around youth who graduates from small-town barber shop to big-city environment. Capitally titled and played with spirit. (*Roach-Pathé*)

Beloved Brute, The—An exciting melodrama, this—one built around regeneration of fighter who eventually meets his master. Characterization finely developed—and situations carry convincing note. Title-rôle colorfully played by Victor McLaglen. (*Vitagraph*)

Beloved Vagabond, The—Affords moments of heart appeal and a mild, but fragrant romance of sacrifice as youth gives up girl he loves in order that she marry wealth. Youth after adventurous career marries orphan girl he adopts. Good atmosphere, fair acting. (*F. B. O.*)

Bread—Adaptation of Charles Norris' novel shapes up as conventional film material which introduces too much incident in arriving at its climax. Firmly planted that woman's place is in the home. No high lights. Fair entertainment. (*Metro-Goldwyn*)

Broadway After Dark—Here is melodrama executed with human values. Has plenty of sophisticated touches, teems with plenty of action and carries strong comedy vein. Capitally played. (*Warner Brothers*)

Broadway Butterfly, A—Sets forth the oft-told tale of the rustic maid who strikes Broadway—and after encountering the inevitable "men about town" teaches them a lesson in deportment and morals. Hackneyed of plot, but quite appetizing. Capable cast here—headed by Dorothy Devore. (*Warner Brothers*)

Capital Punishment—Strives to effect an indictment against capital punishment but proves thru six reels that its fictional story is more important as entertainment. Plot becomes convenient, but it always holds the attention. George Hackathorne does a neat job of acting as a condemned youth. (*Schulberg-Preferred*)

Captain Blood—Tells in vivid fashion a swashbuckling story of piracy on the high seas during the seventeenth century. Adapted from Sabatini's novel and is saturated with action and color. Highly entertaining. (*Vitagraph*)

Captain January—Features a little wisp of human flotsam who is washed ashore and taken in by gentle lighthouse keeper. Makes him happy by adopting him into her family. Atmosphere good. Acting ably taken care of by Baby Peggy and Hobart Bosworth. Good of its kind. (*Principal*)

Charley's Aunt—A rollicking farce—this. Taken from one of the stage favorites. Shows Syd Chaplin as adroit comedian, equally at home with subtle humor as with slapstick. His masquerade provides a reservoir of laughs. A sure gloom-chaser. (*Producers Distributing Corp.*)

Cheaper to Marry—Excellent society comedy with Lewis Stone, Conrad Nagel and Marguerite de la Motte. One couple marries and prospers; the other couple defies the conventions and suffers. Brilliant titles and clever direction make this play exceedingly interesting. (*Metro-Goldwyn*)

Christine of the Hungry Heart—The eternal triangle of an unhappy woman longing for love after matrimonial tragedies with two husbands and one lover. Treated in sympathetic fashion, tho it serves nothing new in plot. Florence Vidor brings feeling to the character of the title. Fair enough. (*Ince-First National*)

Chu Chin Chow—An alleged drama of foreign origin and setting. It should have stayed there. Betty Blythe is featured but she hasn't much to offer in this. Don't waste your evening on this tiresome picture. (*Wilcox*)

Clean Heart, The—A. S. M. Hutchinson's novel makes a most compelling photoplay as treated by J. Stuart Blackton and Percy Marmont. Is exceptionally human and perfectly intelligible. Tells of man conquering his worries. Appealing all the way. Worth your while. (*Vitagraph*)

Code of the Sea—Old-time ingredients in this melodrama, carrying theme of cowardly youth conquering himself thru girl's belief in him. Appealing in its action and the vividness of its photography. Fairly well acted. Interesting. (*Paramount*)

Code of the Wilderness—Satisfactory character drawing and the requisite amount of physical action makes this a satisfying Western melodrama. Theme implied in title—that a man has the right to shoot to kill when necessary to defend his life. (*Vitagraph*)

Coming Through—Tom Meighan appears again in a conventional melodrama—a triumph of courage against heavy obstacles. The star needs the bright human pieces for there are several luminaries who could put this story over. Obvious and slow—tho convincing in atmosphere. A few good moments. (*Paramount*)

Cytherea—Somewhat different from novel. Relies heavily upon the obvious and pictury touches. But it is thoroly appealing in its emotional conflict developing around middle-aged man married to conventional woman. Beautifully mounted and finely acted. Lewis Stone, Irene Rich and Alma Rubens see to that. (*First National*)

Danger Line, The—Sessue Hayakawa again. Back in an emotional drama dealing with the triangle situation as it concerns a British skipper trying to steal affections of the Japanese nobleman's wife. Has melodramatic scenes and excellent pantomime as furnished by star. Worth looking over. (*Film Booking Offices*)

Dangerous Blonde, The—Light and rather inconsequential, but treated with creditable zest and spirit is this tale of a girl saving her father from being compromised by adventuress by getting the damaging letters. Enjoyable. Smile with Laura La Plante. (*Universal*)

Dante's Inferno—Presents in vivid fashion a sermon on what befalls a worshiper of wealth. Modern story linked up with graphic scenes of the Inferno as Dante and Doré conceived them. A real novelty, pictorially satisfying. (*Fox*)

Daring Love—Introduces the triangle situation in rather unconventional fashion. Brush aside the effort to create the punch and story hasn't much substance. The husband becomes reconciled to wife after latter has used extreme measures. Ordinary. (*Truart*)

Devil's Cargo, The—Treats of the California gold-rush days—and treats it in vivid melodramatic style. The central figures are a young editor and a girl who are driven out of Sacramento. They come back in style. Sustained action. (*Paramount*)

Dick Turpin—Tom Mix hangs up his chaps and bedecks himself in the raiment of a chivalrous knight of Merrie England. Plays celebrated highwayman in the Fairbanks manner. Stirring incident, enjoyable humor—and romance makes this a likely picture. Check it off and see it. (*Fox*)

Dynamite Smith—Charles Ray returns to type of story that made him popular. Plays again the rôle of a timid youth who overcomes cowardice when goaded by vengeful brute and under spell of romance. Well done—with plenty of physical and mental conflict. Rugged entertainment. (*Ince-Pathé*)

Enchanted Cottage, The—A beautiful exposition of romance which mellows the hearts of two unfortunates. They see each other as perfect, tho each has physical defects. Is done with fine imagination by Director Robertson, Richard Barthelmess and May McAvoy. Will touch your heart. (*Inspiration-First National*)

Enemy Sex, The—The best vehicle Betty Compson has had since "The Miracle Man." An Owen Johnson story of a chorus girl who refuses wealth, social position, etc., to bring back the almost ruined life of a youth addicted to drink. Betty Compson irresistible. Excellent supporting cast. At last, a well-done flapper film. (*Paramount*)

Enticement—A frank exposition adapted from an equally frank novel depicting the folly of fanning the love of an old affection after one has become married. Emphasizes the "new freedom." Not for the children. (*First National*)

Excuse Me—Rupert Hughes' story and stage success makes a capital light comedy—one which exploits the adventure of an eloping couple—who when they board a train encounter all kinds of trouble. Plenty of high jinks—and plenty of laughs. Bert Roach as a drunk in an upper berth steals the acting honors. (*Metro-Goldwyn*)

Feet of Clay—This is a Cecil B. De Mille production—the story of which is overwhelmed by the backgrounds and appointments. Has a romance and a series of counterplots—and exploits a flapper wife in search of jazz. (*Paramount*)

Female, The—Betty Compson in South African surroundings. Unhappily married to a native of the veld, she does not discourage the attentions of an Englishman arriving on the scene, and we have the too familiar triangle situation again, with the Eng-

This superb 110-piece set, with your own initial on every piece, decorated in blue and 18-carat coin gold, with gold covered handles, consists of:

12 Dinner Plates, 9⅛ in.
12 Breakfast Plates, 7¼ in.
12 Soup Coupes, 7⅝ inches
12 Cereal Dishes, 6¼ inches
12 Bread and Butter Plates, 6¼ inches
12 Fruit Dishes, 5¼ inches
12 Cups
12 Saucers
1 Platter, 11¼ inches
1 Platter, 13¾ inches
1 Covered Vegetable Dish (2 pieces)
1 Baker, 8¼ inches
1 Nappie, 8½ inches
1 Sauce Boat
1 Sauce Boat Stand
1 Bowl
1 Covered Sugar Bowl (2 pcs.)
1 Creamer
1 Pickle Dish
1 Butter Dish, 6¼ inches

FREE 26-Piece Initialed Silverware Set

Exclusive WM. A. ROGERS, Limited, design. Set includes: 6 knives, 6 forks, 6 teaspoons, 6 tablespoons, 1 sugar shell, 1 butter knife. Each piece has your own initial to match dinnerware.

NO MONEY DOWN!

No C. O. D.—Nothing to pay for This 110-Piece 18-Carat Coin Gold Decorated Dinner Set

Not a penny now. Just mail coupon and **Hartman, the largest Home Furnishing Concern in the World,** will send you this complete **110-piece 18-carat coin gold decorated Dinner Set** with your own initial in beautiful harmonizing colors on every piece.

Read the sensational offer, then send for this marvelous set while special bargain price holds good, and receive with it, absolutely FREE, the beautiful 26-piece Silverware Set, made exclusively for Hartman's by WM. A. ROGERS, Limited, initialed to match dinnerware. Each dish is stamped genuine "18-Carat Coin Gold." It's easy to get this set from Hartman. Nothing to pay for goods on arrival—except small transportation charge. No C. O. D. Use both sets *30 days on Free Trial,* and if not satisfied send them back and we will pay transportation charges both ways. If you keep them, pay only for the Dinner Set—a little each month.

Very Important

Hartman guarantees that every piece in this set is absolutely first quality—no "seconds." The 18-carat coin gold decoration is **guaranteed not to wash or wear off—unlike the common gold decoration used by others on dinnerware.** This is a standard or "open" pattern. Replacement pieces may be had of us for three years. Excellent packing to prevent breakage.

Newest and Finest in Dinnerware

Blue and 18-Carat Coin Gold Richly Decorated

Both Sets Have Your Own Initial on Every Piece

Not only will you be charmed beyond measure with the beauty of this exquisite ware itself, but you will be delighted to have your own initial on every piece in beautiful colors and design, surrounded by gorgeously colored decorations. All handles are covered with genuine 18-carat coin gold and each piece also has an 18-carat coin gold border and rich blue follow band. This is a set your family will be proud of and your friends will envy.

Free—Initialed Silverware Set to Match

Made by WM. A. ROGERS, Limited

We will ship the Dinner Set complete and with it, FREE, the 26-piece initialed Silverware Set, made exclusively for Hartman's by WM. A. ROGERS, Limited, with initial to match the initial on dinnerware. If not satisfied, after 30 days' trial, return both sets and we will pay transportation charges both ways. Otherwise, take nearly a year to pay for 110-piece set only—a little every month. Pay nothing at any time for Silverware. Be sure to give initial wanted.

Order by No. 322GMA19. Price 110-Piece Dinner Set, $39.98. No Money Down. $4.00 Monthly. Silverware Set is FREE.

FREE BARGAIN CATALOG

Hundreds of pages, many in actual colors, of the world's greatest bargains in furniture, rugs, carpets, draperies, sewing machines, silverware, watches, etc., —all sold on easy monthly payment terms and *30 days' free trial.*

FREE GIFTS

Book explains how you get Glassware, Silverware, Jewelry, Table Linens, etc., Free with purchases.

"Let Hartman Feather YOUR Nest"

Send Post Card Today for Your FREE Copy of Catalog No. F7416

HARTMAN FURNITURE & CARPET CO.

Largest Home Furnishing Concern in the World

Dept. 7416 **Chicago, Ill.**

Copyright, 1925, by Hartman's, Chicago

USE COUPON WHEN ORDERING DISHES

HARTMAN Furniture & Carpet Co.

Dept. 7416 **Chicago, Ill.**

Print Initial You Want Here

Send the

110-Piece 18-Carat Coin Gold Decorated Dinner Set
No. 322GMA19, Price $39.98

and with it the 26-piece Silverware Set absolutely FREE. I am to pay nothing for goods on arrival—only the small freight charges. I am to have 30 days' free trial. If satisfied, I will send you $4.00 monthly until full price of Dinner Set, $39.98, is paid. Will pay nothing at any time for the 26-piece Silverware Set. Title remains with you until paid in full. If not satisfied after 30 days' free trial, I will ship both sets back and you will pay transportation charges both ways.

Name _____

R. F. D., Box No. or Street and No. _____

Town _____ State _____

lishman triumphing. Noah Beery, as the Boer, does best acting. Picture only fair. (*Paramount*)

Fifth Avenue Models—The Cinderella pattern again—done with first-rate sentiment and heart appeal. Working girl discovers a Prince Charming who saves her from disgrace. The human touches make it fairly convincing. Enjoyable. (*Universal*)

Fighting American, The—Comedy-romance capitalizing the fighting qualities of young American who overcomes every obstacle in winning the girl of his heart. A familiar movie theme treated in a light vein. Well titled, and played in spirited fashion by Pat O'Malley. (*Universal*)

Find Your Man—A deceptively titled melodrama woven around youth and his dog in a lumber camp; not a Northwest Mounted story, but the tale of a dog's loyalty to his master thru thick and thin. Rin-Tin-Tin makes an otherwise tedious melodrama interesting by uncanny intelligence. (*Warner Brothers*)

Folly of Vanity—Picturizes a fantastic dream of a woman who becomes conscience-stricken when pursued by a wealthy bounder. She descends to Neptune's domains and takes us on a colorful cruise. The moral poorly brought out. Lavish without much meaning. Has photographic appeal. (*Fox*)

Fools in the Dark—Here is a picture which pokes fun at old-fashioned, serious melodrama. The paid kidnappers, the mad scientist, the oily Hindu, the young adventure-seeker, his fiancée—they are all here, amid comedy settings. Matt Moore, Patsy Ruth Miller and Tom Wilson excellent. A good mixture of thrills and comedy. (*F. B. O.*)

Forbidden Paradise—A sophisticated modern romance dealing with a fictional queen whose greatest weakness is men. Pola Negri as the alluring queen is the best she has yet been in an American-made film. Well supported by Rod La Rocque, Adolphe Menjou, and Pauline Starke. Fine food for sophisticates. (*Ernst Lubitsch-Paramount*)

Forty Winks—The missing papers are found in this bright and breezy comedy—found by Raymond Griffith in the rôle of a comic British lord who saves the honor of the family along with the papers. Griffith is immense. Theodore Roberts is back with his cigar. Thoroly amusing. (*Paramount*)

Galloping Fish, The—A tonic for melancholia. A potpourri of comedy, slap-stick and otherwise, some original and some not, which moves at a swift pace. There is some excellent work done by Louise Fazenda, Sidney Chaplin, Ford Sterling, Chester Conklin, and "Freddie," a trained seal. Designed solely for laughter. (*First National*)

Gerald Cranston's Lady—Domestic drama based upon marriage of convenience which results in a triangle when couple misunderstand each other; love and happiness result eventually. A story without much suspense or surprise, but situations are logically developed and the acting is good. A little above the average play of its kind. (*Fox*)

Girl of the Limberlost, The—A story centering about a girl whose abiding love of the beautiful transforms an atmosphere of hate and bitterness into a realm of sympathy and understanding. Sentimental and rather sugary, but appealing. Carries out flavor of Gene Stratton Porter's book. (*F. B. O.*)

Girl Shy—A high speed and sparkling comedy from that Lloyd boy. Laughs balance the thrills—and there is real invention in the scenes. Its moments of heart appeal, drama and farce are perfectly blended. Timid youth develops courage. Lloyd is immense. We dare you to stay away! (*Pathé*)

Golden Bed, The—Cecil B. De Mille again with all his taste for opulent display. Story is much too long to trace the human wreckage left by a woman who plays with men for the fascination of the game. Mostly appealing to the eye. Irene Rich gives her usual dependable performance. (*Paramount*)

Good Bad Boy, The—Packed with enjoyable humor and heart interest, this juvenile study certainly affords a satisfying hour. Youngster has reputation as being a bad boy, but lives it down. (*Principal*)

Great Divide, The—The great American play is visualized again—and shapes up as an entertaining Western—one which presents character development. Staged against God's Vast Cathedral—the scenery being magnificent. (*Metro-Goldwyn*)

Heart Buster, The—Tom Mix sees to it that the Westerns should be treated to a dose from the comedy faucets. Here he's a cowboy who resorts to extreme measures to prevent girl from marrying a scoundrel. Plenty of action and a number of laughs. Mix has had better ones. (*Fox*)

Her Love Story—Smacks of the George Barr McCutcheon school of mythical kingdom romances. Gloria Swanson adopts the rôle of a princess who loves a young captain of the guard. She is forced into an unpleasant marriage with an aging monarch. Below the Swanson standard. Appeal rests with atmosphere and characterization. (*Paramount*)

Her Night of Romance—One of the best of the Constance Talmadge comedy caprices. Scenes laid in England deal with impecunious nobleman hounded into a proposal of marriage to an American heiress. Farcical complications and the spirit of action and acting make it enjoyable. (*First National*)

His Hour — Romantic drama is unfolded here—of the pre-war days in Russia. Elinor Glyn is the author and she builds exotic love affair between young prince and an English widow. Affords a pleasant hour. Aileen Pringle and John Gilbert are convincing as the lovers. (*Metro-Goldwyn*)

Hit and Run—The best baseball yarn ever screened. Takes busher from tall alfalfa and after amusing and lively high jinks places him in World Series. The melodrama concerns the ever-lurking gamblers. Novel film and entertaining all the way. (*Universal*)

Hot Water—Something new for Harold Lloyd in that he is married right off the reel. Develops trouble with the in-laws—and then the fun begins. Volumes of laughs thruout and the incident sparkles along at a lively pace. Up to his high standard. Sure fire. (*Pathé*)

How to Educate a Wife—Develops around the average American home and tells in lifelike manner those episodes which mark the journey of many a matrimonial bark. Lives up to its title in scenes of intimate farce. Mingles jazz with amusing domestic complications. Breezy and bright. (*Warner Brothers*)

In Every Woman's Life—Uncovers the usual triangle theme, tho it goes it one better in that three men seek the same woman. As it is her place to make the ultimate choice, she selects the man she loves. Packs away all the necessary elements—and packs satisfactory speed. Marc MacDermott shines. (*First National*)

In Hollywood with Potash & Perlmutter—Reveals clever and jolly satire of studio life with Montague Glass' celebrated partners trying to break into the "fillums." Delectable burlesque which exposes in realistic and comic fashion the life of the movies. Capitally titled—and capitally acted. (*First National*)

Inez from Hollywood—This was once known as "The Worst Woman in Hollywood." Revolves around famous film actress with publicity complex who is not so black as she is painted. Scornful of men she tries to save innocent sister from them—and fails. Not especially convincing—and rather trite, but Lewis Stone and Anna Q. Nilsson make it interesting. (*First National*)

Iron Horse, The—The much-talked-of feature dealing with the late sixties in the West when the first transcontinental railroad was built and completed. Thrilling drama mixed with much comedy. Educational, historic, instructive. Running at the Lyric Theater, N. Y., since August 28th, and still running. (*Fox*)

It Is the Law—Mystery melodrama, this—one carrying out a youth's diabolical scheme of vengeance against his best friend for stealing the affections of the only girl. Taken from stage play and holds attention with its vivid action, thrills and the characterization by Arthur Hohl. See it and shiver with excitement. (*Fox*)

Janice Meredith—Elaborately mounted romance of the American Revolution, adapted from well-known story of same name. The love sparks dominate scenes, but there are sufficient troop movements (the crossing of the Delaware being conspicuous) to grip you. Marion Davies is appealing and she is surrounded by talented cast. (*Cosmopolitan*)

K—The Unknown—Inclined to be unduly sentimental and drama seems unconvincing. Adapted from best seller but story loses in transference to silversheet. Treats of a surgeon who sacrifices everything when he believes himself guilty of carelessness. Finds redemption in surgical manner. Pretty well acted. (*Universal*)

King of Wild Horses, The—A sure novelty here—exploiting a wonderful specimen of horse-flesh who is a courageous exemplar of the divine urge for freedom and the pursuit of beauty which smolders deep in the hearts of us all. The horse meets force with force when man tries to conquer him. He also meets kindness with kindness. (*Pathé*)

Lady, The—And keeping pace with Constance Talmadge is her sister, Norma, who flashes the best picture and the best performance in a couple of seasons. Saturated with pathos and humanity—is this story. It tugs at the emotions. All about mother love—and the tearing of the mother heart. (*First National*)

Last of the Duanes, The—Plenty of old-fashioned trigger-finger play here—with plenty of hard riding and hazardous thrills. Affords Tom Mix an opportunity to breathe life into an "up and at 'em" Western. A sure time killer. (*Fox*)

Last Laugh, The—A German film of unusual beauty and artistry. The story deals with old age and poverty, and is a grim piece of realism marred by an unconvincing happy ending. Emil Jannings' work is splendid. (*UFA*)

Last Man on Earth, The—Another novelty from the Fox lots, depicting the awful state of the world when men no longer follow at women's heels. Fantastic, but slight of plot. The women discover last man hiding in jungle—and there's a fight between two Amazons to win him. Amusing and abounding in pretty girls in négligée. (*Fox*)

Learning to Love—A tiresome society comedy as usual. Constance Talmadge is beautiful and attractive in anything, but she can do more than look pretty and laugh if they will only find her a good story. (*First National*)

Life's Greatest Game—Exploits our national pastime—baseball—as it was played in the days of the Orioles and in this day by the Giants. Complete with hokum and sentiment, but manages to entertain because of its incident and atmosphere. (*F. B. O.*)

Lightning Rider, The—Not startlingly original is this Western, but it affords an exciting hour when the Black Mask terrorizes the countryside with his night riding. Good old hold-up stuff—with romance to temper the trigger touches. (*Producers Distributing Corp.*)

Little Robinson Crusoe—Deals with adventure as sponsored by Jackie Coogan who lives over the days of the original Crusoe. Carries an abundance of comedy, drama and thrills. Certain of its appeal to the children. Interesting. (*Metro-Goldwyn*)

Lost World, The—Something entirely different—let us call it a scientific comedy. If you want to see all the strange prehistoric mammalia, some 100 feet long and high, which Wallace Beery, Bessie Love, Lloyd Hughes, Lewis Stone and Bull Montana found in South America, here you are, with plenty of thrills as well as laughter. (*First National*)

Lover of Camille, The—Tells a tale of unrequited love—and doesn't tell it very well. Adapted from Belasco's "Deburau," and loses its spark and vitality and atmosphere in the transference from stage to screen. Lacks movement and is mostly characterization. (*Warner Bros.*)

Manhandled—An accurate study of youth in love and at war with love. Presents girl who keeps to her ideals despite the temptations thrust her way. Outwits the men with her humor. Keen satire here—and admirably done. Gloria Swanson at her best. (*Paramount*)

Manhattan—Elevates Richard Dix to stardom in a rôle wherein he is called upon to display some acrobatic prowess. It is a romance of Gotham revolving around a wealthy idler going after thrills and adventure—and finding them and a bride to boot. Fast action and vivid incident keep it moving. (*Paramount*)

Man Must Live, A—Gives Richard Dix a chance to extract sympathy in an unpleasant rôle—the star playing a reporter on a scandal sheet who rebels when forced to compromise his best friends. Obvious, but Dix puts it over. (*Paramount*)

Man Who Came Back, The—This appears about the best picture based upon the redemption theme ever made. While action is convenient and obvious, somehow it carries a ring of truth. Is graphic and colorful. George O'Brien ideal in title-rôle. (*Fox*)

Man Who Fights Alone, The—Stresses self-sacrifice so much that realities and humanities are lost. Features a husband paralyzed who believes intruder—his best friend—is stealing his wife's love. All ends well. Fair entertainment—with William Farnum exercising too much emotion as central figure. (*Paramount*)

Man Without a Country, The—An elaborate historical drama of the early days of America founded on E. E. Hale's famous story. Strong patriotism propaganda, well handled and well done. (*Fox*)

Marriage Cheat, The—Just an ordinary film with a South Seas setting. Offers a triangle which never leaves its obvious groove. Right and Might triumph. Abounds in atmospheric backgrounds—authentic and colorful—and acting is competent. Just fair. (*First National*)

Men—A sophisticated number is this. Executed in the Continental manner by Russian director. Story is framed around an actress who has all the gay boulevardiers of Paris at her feet. For mature audiences. They will like the dash and spirit. (*Paramount*)

Merton of the Movies—Executed with all the flavor as expressed in the story and in the stage version. The screen-struck youth's voice is silenced. But he accomplishes so much more thru the scope of the camera than he did on the stage. Bright and amusing—with Glenn Hunter in his stage rôle. The star and the director put it over. (*Paramount*)

Miami—Betty Compson went down South in Dixie to capture some charming Florida backgrounds. These are optically appealing—and somewhat compensate for a trite flapper story. Has a few moments of interest—and of course the charm of the star. (*Producers Distributing Corp.*)

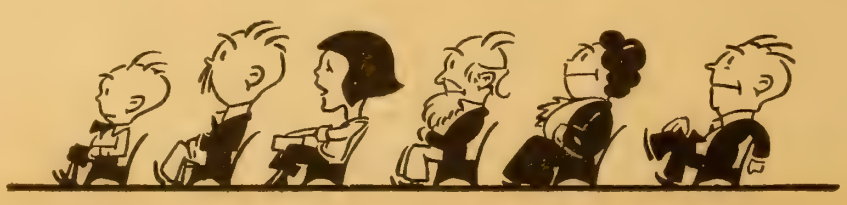
Midnight Express, The—Lives up to its title—with the action concentrated around the fast train and the car shops. Plot deals with disowned youth who makes good by starting at the bottom. Wins love of engineer's daughter and flags the train to prevent the wreck. Lots of physical action. Obvious, but entertaining. (*C. B. C.*)

Miracle of the Wolves, The—A thrilling, spectacular romance of fifteenth century France. It is beautifully produced and acted, and Yvonne Sergyl as Jeanne, the heroine, is charming. It is full of impressive and convincing battle scenes, and is thoroly satisfactory. (*Société Francaise d'Editions de Romans Filmés*)

Miss Bluebeard—A slight romantic comedy of a French actress' adventures—played by Bebe Daniels in a new bob and a new collection of gowns. She finds herself with two husbands on her hands—but it is proved she's no bigamist. Fairly good. (*Paramount*)

Monsieur Beaucaire—Rudolph Valentino returns to screen in impressive picture adapted from Tarkington's story and play. Backgrounds unexcelled—and story moves with good pace and releases sheer romance. Fine direction noticeable in treatment of plot, characters—and the manner of its mounting. Well worth while. (*Paramount*)

Monster, The—A serio-comic drama meant to be



THE MAGAZINE OF A THOUSAND THRILLS

Movie Thrillers is made up of motion picture plots written by the best authors in story form.

The stories published in the magazine are the identical features which are being shown in your theater, or are about to be released. *Movie Thrillers* will aid you in the selection of pictures worth seeing.

The Air Mail

A story of stirring battles on land and in the air, with a beautiful girl and bandits to add to the excitement. A supreme romance of Uncle Sam's flying postmen.

Midnight Molly

A girl of the underworld chanced to be a dead ringer for the wife of the leading candidate for Governor. On this situation is built one of the finest stories we have ever printed.

Watch For This On The News-stands

"Breed of the Border" is the name of the swiftly moving Western tale from which the cover of the May issue is taken.

The Ace Of Death

A tremendous serial of motion picture life at Hollywood and Tia Juana It pulsates with romance and action.

May Number

Ask Your Newsdealer
MOVIE THRILLERS

May Number

OPPORTUNITY MARKET

AGENTS WANTED

SALESMEN cleaning up big profits with most amazing invention of the age. Doubles mileage of any tire. Eliminates 95 per cent. of all tire troubles. Unconditionally guaranteed. $75 to $125 a week easily made. Permanent business. Free selling outfit. Write to-day. The Coffield Tire Protector Co., 4401 Coffield Building, Dayton, Ohio.

Agents—Write for Free Samples. Sell Madison "Better-Made" Shirts for large Manufacturer direct to wearer. No capital or experience required. Many earn $100 weekly and bonus. MADISON MILLS, 564 Broadway, New York.

Big money and fast sales. Every owner buys gold initials for his auto. You charge $1.50, make $1.44 profit. 10 orders daily easy. Samples and information free. World Monogram Co., Dept. 18, Newark, N. J.

AGENTS—Signs for stores and offices. Entirely new. $50 week easily made. World Signs, x166 W. Washington, Chicago.

AGENTS—$40 a week selling guaranteed hosiery for men, women and children. Must wear 12 months or replaced free. Write for sample outfit. Thomas Mfg. Co., Class 148, Dayton, Ohio.

COSMETICS

St. Leon Age Arrester. Does your mirror reflect youth? Age Arrester unassisted will set you back ten years. Price $2.50 and $5.00. Noel Cosmetic Corp. Mfg. & Dist., 366 5th Ave., N. Y. C.

HELP WANTED

Make money at home. Write show cards for us. We instruct and provide the work. Particulars free. KWIK SHOW CARD SYSTEM, 39 Hermant Bldg., Toronto, Can.

HELP WANTED—FEMALE

Ladies Earn $6-$18 a Dozen decorating Pillow Tops at Home; experience unnecessary. Particulars for stamp. Tapestry Paint Co., 126, LaGrange, Ind.

Ladies wanting home work; any kind; spare time; write us; enclose stamp. Eller Company, Dept. 26, 296 Broadway, New York.

Girls-women, 16 up. Learn gown-making at home. Earn $25.00 week. Learn while earning. Sample lessons free. Write immediately. Franklin Institute, Dept. C-538, Rochester, N. Y.

Earn $20 weekly, home addressing, mailing music circulars. Send 10c for music information. M. P. Ryback Association, Oak Park, Ill.

HELP WANTED—MALE

WANTED—Mail clerks to handle mail on trains (travel), forest rangers, guard forest reserves; special agents, make investigations. Big pay. Write Ozment, the Coacher, 294, St. Louis, Mo., quickly.

Detectives Earn Big Money. Excellent opportunity. Travel. Experience unnecessary. Particulars free. Write, George M. Wagner, Former Government Detective, 1968 Broadway, New York.

You are wanted. Men-women, 18 up. U. S. Government jobs, $95-$250 month. Steady work. Influence unnecessary. Full particulars and sample coaching free. Write immediately. Franklin Institute, Dept. C-99, Rochester, N. Y.

HOW TO ENTERTAIN

Plays, musical comedies and revues, minstrel music, blackface skits, vaudeville acts, monologs, dialogs, recitations, entertainments, musical readings, stage handbooks, make-up goods. Big catalog free. T. S. Denison & Co., 623 South Wabash, Dept. 62, Chicago.

MOTION PICTURE BUSINESS

$35.00 Profit Nightly—Small capital starts you. No experience needed. Our machines are used and endorsed by government institutions. Catalog free. Atlas Moving Picture Co., 431 Morton Bldg., Chicago.

NEWS CORRESPONDENCE

Earn $25 weekly spare time, writing for newspapers, magazines. Experience unnecessary. Copyright book free. Press Syndicate, 960, St. Louis, Mo.

OLD MONEY WANTED

Old Money Wanted. Do you know that coin collectors pay up to $100.00 for certain U. S. cents and high premiums for all rare coins? We buy all kinds. Send 4c for large Coin Circular. May mean much profit to you. NUMISMATIC BANK, Dept. 48, Fort Worth, Texas.

$2 to $500 Each paid for hundreds of old or odd coins. Keep ALL old money. It may be VERY valuable. Send 10 cents for illustrated Coin Value Book, 4 x 6. WE PAY CASH. Clarke Coin Co., L St., Le Roy, N. Y.

PATENTS

Inventors—Write for our free illustrated guidebook, "How to Obtain a Patent." Send model or sketch and description of your invention for our opinion of its patentable nature free. Highest references. Prompt attention. Reasonable terms. Victor J. Evans & Co., 833 Ninth, Washington, D. C.

PHOTOGRAPHY

Films Developed—Special Trial Offer. Any size Kodak film developed 5c, prints 3c each. Trial 6x10 Enlargement in handsome folder 40c. Overnight Service. Roanoke Photo Finishing Co., 206 Bell Ave., Roanoke, Virginia.

PHOTOPLAYS

Send to-day for free Copy Writer's Digest. Tells how to write and sell short stories, photoplays, poems, songs. Writer's Digest, B-22, East 12th St., Cincinnati.

Stories and Photoplay Ideas Wanted by 48 companies; big pay. Details free to beginners. Producers League, 441, St. Louis, Mo.

$ $ $ FOR PHOTOPLAY IDEAS. Plots accepted any form; revised, criticized, copyrighted, marketed. Advice free. Universal Scenario Corporation, 205 Security Bldg., Santa Monica and Western Avenues, Hollywood, California.

Successful Photoplays Bring Big Money. Our new book, "Successful Photoplays," gives full instructions for writers. Send for free copy. Successful Photoplays, Box 43, Des Moines, Iowa.

Photoplay Authors—Turn your scenarios into cash. Let us help you win success. Write for booklet A. Screen Writers' Service Bureau, Box 508, Newark, N. J.

STORIES WANTED

Earn $25 weekly spare time, writing for newspapers, magazines. Experience unnecessary. Copyright book free. Press Syndicate, 961, St. Louis, Mo.

Story Ideas Wanted for photoplays and magazines. Big demand. Accepted in any form. Revised, typed, published, sold on commission. Send manuscripts for free criticism. Universal Scenario Corporation, 300 Security Bldg., Santa Monica and Western Ave., Hollywood, Cal.

Stories, Poems, Plays, etc., are wanted for publication. Good ideas bring big money. Submit MSS. or write Literary Bureau, 134 Hannibal, Mo.

Short stories, novelettes, articles, etc., revised and typewritten in proper form and placed on the market. Send manuscript or write H. L. Hursh, Dept. 2, Box 1013, Harrisburg, Pa.

Have sold our own short stories, books, articles. Can SELL yours. Send manuscripts in any form. Expert services. Established 1911. Advance Publishing Company, Box 496, San Francisco.

TYPEWRITERS

Underwood Typewriters—Only $3.00 down. Easy monthly payments. Low prices at less than manufacturers. 10 days' free trial. Rebuilt, all worn parts replaced. Just like a new machine. Five-year guarantee. Write for big free catalog 3655. Shipman-Ward Mfg. Co., 3652 Shipman Bldg., Chicago, Ill.

VAUDEVILLE

Get On the Stage. I tell you how! Personality, confidence, skill developed. Experience unnecessary. Send 6c postage for instructive illustrated Stage Book and particulars. M. LaDelle, Box 557, Los Angeles, Cal.

very gruesome but in reality very silly. Even Lon Chaney does not save it. (*Metro-Goldwyn*)

Navigator, The—Buster Keaton, the "frozen-faced" comedian, tops all his previous efforts with this wonderful comedy. Like Lloyd he goes after new inventions and gets them. Shows misadventures of hero and heroine who are adrift on an ocean liner. Ingenious all the way. A sure gloom chaser. (*Metro-Goldwyn*)

New Lives for Old—A modern drama, which, tho not particularly unusual, gives Betty Compson a chance to be her usual attractive, vivacious self. There are one or two scenes that get over big and the picture as a whole is entertaining. (*Paramount*)

North of 36—The story of a great cattle drive across the plains in pioneer days. An heroic effort, scenically and photographically. Lois Wilson, Ernest Torrence, Jack Holt, and Noah Beery are the stars. (*Paramount*)

Not One to Spare—A soothing little story, tender with sentiment. Slightly frail for five reels, but which should pull at the heart-strings of those who still have hearts. Based upon poem which appeared in one of our schoolday primers. The mother refuses to give up one of her brood and wins the father around to her way of thinking. Simplicity counts. (*Producers Distributing Corp.*)

Oh, You Tony—Tom Mix busts into politics here when he becomes a lobbyist in Washington for some of the boys back home. Learns "etiket" and gets "buncoed" by Washington flapper. Tony, the pony, figures at the end and saves the day for Mix. He wins the race. Interesting thru its humor. (*Fox*)

One Law for the Woman—This is an old-timer adapted from a Blaney melodrama of yesteryear. Deals with events following the crooked mine deal foisted on the hero. Youth saves girl and others when the villain floods the mine. Mostly physical action. (*Vitagraph*)

One Night in Rome—Laurette Taylor succeeds in making this interesting thru a colorful and convincing performance. A duchess after a series of dramatic adventures succeeds in clearing herself of the charge that she caused her husband to kill himself. Neatly mounted. (*Metro-Goldwyn*)

One Year to Live—Another sex drama with Paris setting. Antonio Moreno and Rosemary Theby at their best, with Aileen Pringle and Dorothy Mackaill not quite so good. An old theme entertainingly handled. Above the average. (*First National*)

Only Woman, The—Norma Talmadge appears in one of the oldest formulas—that of the girl who ties herself to a mercenary marriage to save a financially embarrassed father. Obvious, but well done by the director, Sidney Olcott, and the star. Eugene O'Brien not so convincing as the scapegrace son who finds redemption. (*First National*)

Open All Night—Very sophisticated this, dressed up with novel treatment. Director becomes bold in developing plot around wife who tires of her meek and conventional husband only to return to him when she becomes disillusioned with ill-mannered bike rider. Smart titles, good characterizations—and proper atmosphere. (*Paramount*)

Painted Lady, The—This melodrama contains two themes—one revolving around a girl hounded by the law—the other featuring a youth seeking vengeance against man responsible for death of his sister. Far-fetched and often lurid, but thoroly absorbing. (*Fox*)

Pampered Youth—A movie title is tacked on Tarkington's "The Magnificent Ambersons." Still it is not enough to destroy the spirit and flavor of story. Carries humanities and realistic atmosphere. Charmingly played by Alice Calhoun, Charlotte Merriam and Cullen Landis. (*Vitagraph*)

Percy—The story of boy, trained to play the violin and do esthetic dancing. Circumstances land him at the Mexican border, and, from then on, things keep moving at a fast pace. Charles Ray is at his best and the picture is excellent. (*Pathé*)

Perfect Flapper, The—Takes up the hectic life of jazz, the story being framed around a familiar premise—that of a girl who sets a giddy pace to become popular—and who eventually settles down. Some interesting touches. Colleen Moore, the flapper. (*First National*)

Peter Pan—A beautiful picture, carrying out all the Barrie charm and whimsy. Certainly sustains the spirit of youth. Has rich romance and adventure suggested thru fine spirit of make-believe. Betty Bronson an ideal Peter who gives a captivating performance. See this and take the children. (*Paramount*)

Peter the Great—Emil Jannings, the Brooklyn German, stumps thru this picture as the great Russian ruler. A vivid film, majestic in its settings and carrying out all the anticipated pomp and ceremony. Interesting historical drama. (*Paramount*)

Racing Luck—A high-speed comedy gives Monty Banks a chance to see what he can do in the rôle of a young Italian who is mistaken for a famous foreign racing driver. Monty gets away with it in thrilling and amusing scenes. Exciting auto race here. (*Associated Exhibitors*)

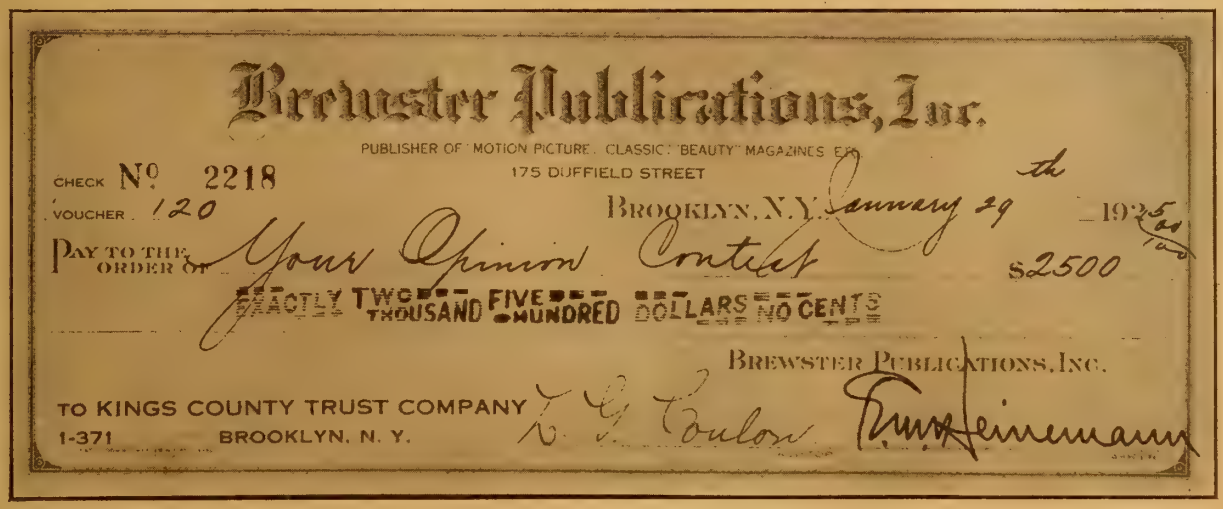
Recoil, The—Fairly original and somewhat off beaten path. The Parisian settings help the story of a wealthy man who discovers his wife unfaithful only to return to her; she saves him from blackmailers. Effective drama. (*Metro-Goldwyn*)

The Rag Man—Jackie Coogan at his best. Interesting and laughable thruout. It lacks artistic finish but nevertheless ranks very high and should please everybody. (*Metro-Goldwyn*)

Ramshackle House—Presents a murder mystery

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

$2500.00
FOR *YOUR* OPINION


Brewster Publications, Inc.
PUBLISHER OF MOTION PICTURE, CLASSIC, BEAUTY MAGAZINES
175 DUFFIELD STREET
CHECK No. 2218
VOUCHER 120
BROOKLYN, N.Y. January 29th 1925
PAY TO THE ORDER OF Your Opinion Contest $2500
EXACTLY TWO THOUSAND FIVE HUNDRED DOLLARS NO CENTS
BREWSTER PUBLICATIONS, INC.
TO KINGS COUNTY TRUST COMPANY
1-371 BROOKLYN, N. Y.

Your opportunity to turn your opinion of Motion Pictures into cash. The Motion Picture you saw last evening thrilled you—or it didn't. Tell us about it. Who is your favorite star?

105 CASH PRIZES and MEDALS for YOU

The Grand Prize	**$1,000.00**
1st honor, a gold medal and	**100.00**
2nd honor, a silver medal and	**75.00**
3rd honor, a bronze medal and	**50.00**
4th honor	**25.00**
50 prizes of $10.00 each	**500.00**
50 prizes of $5.00 each	**250.00**
Medals to contestants and stars	**500.00**

Medals to Your Favorite Stars

We want you to present a medal to your favorite actor and actress—"from the readers of Brewster Publications"—and at our expense! These medals will be emblematic of their popularity. In addition an issue of MOTION PICTURE MAGAZINE will be dedicated to the most popular Motion Picture Actress and an issue of *Motion Picture Classic* will be dedicated to the most popular Motion Picture Actor.

Eugene V. Brewster, Editor-in-Chief and President of our Company, has written a little book entitled "How to Criticize a Picture." In it are twenty-eight charts for twenty-eight Motion Picture Reviews, with blanks to be filled in by you. This book will be very helpful to you, altho it is not necessary for you to have one for the contest. (We will be glad to mail one of these books to you for ten cents in cash or stamps. Six books for fifty cents.)

There is no entrance fee to the contest. Anybody may compete —except employees of Brewster Publications and their families or professional writers. The judges will be a competent board of editors presided over by Mr. Eugene V. Brewster.

Rules

1. Write a criticism, of not more than two hundred and fifty words, of any picture that you have seen.
2. Sign your name and address at the bottom of the page.
3. You may send in any number of "opinions" either in one envelope or separately.
4. No entries will be returned, and we reserve the right to publish any we receive whether it wins a prize or not.
5. This contest will run for six months.
6. For every book, "How to Criticize a Picture," sent in completely filled out with twenty-eight criticisms, we agree to mail to the sender another copy of the book, free. The judges will carefully examine all books thus sent in and all favorable ratings of players will count as votes. These books shall not be entered as prize criticisms. However, each of these criticisms will count as a ballot in favor of the players mentioned.
7. The best criticisms of pictures will be decided by the judges, but the Motion Picture Actress and Actor receiving the greatest number of votes will be declared the most popular.
8. During the contest MOTION PICTURE MAGAZINE and *Motion Picture Classic* will print from month to month a selection of the criticisms received.
9. The picture that is the subject of the "Opinion" winning the first prize will be fictionized in *Movie Thrillers*, if permission can be obtained from the producing company.

Address all communications to

"Your Opinion" Editor,
BREWSTER PUBLICATIONS, INC.
175 DUFFIELD STREET BROOKLYN, NEW YORK

When the Marriage Call Comes to You

STRONGFORT
The Perfect Man

One day the marriage call—the call of mate to mate—will come to you. How will you meet the test? Are you physically fit to marry? Will you look into the eyes of the girl you love and admit that you are unworthy of her trust and affection? Can you truthfully promise that you will measure up to her vision of manhood—and that your offspring will be strong, healthy and normal? Stop and THINK now before it is too late. Don't do it, my brother—don't gamble with the welfare of your wife and children — don't mortgage your future success and happiness. Be absolutely CERTAIN that you are sound, healthy, vital and a real man in the fullest sense of the word BEFORE you marry.

Poor Health Should Bar You From Matrimony

The girl you love looks up to you as her ideal of vigorous, virile manhood. She pictures you as her husband and the father of her children. She cannot know the things about your past that YOU know—she doesn't know that you have squandered your manly powers—that your blood is impure—your nerves weak and your vigor reduced to impotency. Her judgment is blinded by her love for you. She does not suspect for one moment that you are anything but the ideal man of her dreams.

Be a Man—Deception Is Cowardly

Misery and failure in Marriage are woven from lies and deception. If you are any part of a man, you will be true to the best that is within you. No decent, self-respecting man will deliberately lie to an innocent girl and shatter her ideals—ruin her happiness and be a drag on her for life. You can't do that—yet you hesitate to tell her that you are a physical misfit—that you are guilty of youthful errors and excesses—that every part of your body shows the results of wrong living. You won't dare tell her that you are not even half the man she thinks you are—a miserable WEAKLING whom she will loathe and despise when the learns the truth. It is disheartening, to be sure—but cheer up—I have saved thousands from the folly of unfit marriage when they had seemingly wrecked their lives through neglect and indiscretions—I can save you with

STRONGFORTISM

The New Science of Health Promotion

Strongfortism has been the salvation of many men who had fallen in the ways of bad habits, excesses and physical neglect. It has shown a multitude how to banish such ailments and weaknesses as Constipation, Indigestion, Dyspepsia, Rupture, Rheumatism, Impotency, Vital Losses, Prostate Troubles, and the numerous other results of abuse and violating Nature's Laws. (See consultation coupon.) **Strongfortism** can do the same for YOU—no matter what your condition is or what caused it and irrespective of your age, sex, occupation or surroundings—I GUARANTEE IT.

Send for My Free Book

It's a Revelation

Every married man and women—every man and woman who plans to marry—should read my famous book **"Promotion and Conservation of Health, Strength and Mental Energy."** It tells the truth about Nature's corrective forces—it frankly points out the errors and pitfalls that wreck most happy marriages. It contains a vital message for YOU—a message that will mean health, strength and vigor—success in business—a contented wife—a happy home—healthy children and all that is worth while in this world. It's yours for the asking, and absolutely FREE. Just mark the items on the consultation coupon on which you wish **special confidential information** and send with 10c (one dime) to help pay postage, etc. Send for my free book **Right Now—TODAY.**

LIONEL STRONGFORT

Physical and Health Specialist over 25 years

Dept. 1774 **Newark, New Jersey, U. S. A.**

FREE CONSULTATION COUPON

Mr. Lionel Strongfort, Dept. 1774, Newark, N. J.
—Please send me your book, **"Promotion and Conservation of Health, Strength and Mental Energy,"** for postage on which I enclose a 10-cent piece (one dime). I have marked (X) before the subject in which I am intereste l.

..Colds	..Insomnia	..Impotency
..Catarrh	..Short Wind	..Neurasthenia
..Asthma	..Flat Feet	..Diabetes
..Hay Fever	..Stomach Disorders	..Prostate Troubles
..Obesity	..Constipation	..Increased Height
..Headache	..Biliousness	..Youthful Errors
..Thinness	..Blackheads	..Falling Hair
..Rupture	..Torpid Liver	..Weak Eyes
..Fear	..Indigestion	..Poor Circulation
..Lumbago	..Nervousness	..Skin Disorders
..Neuritis	..Poor Memory	..Despondency
..Neuralgia	..Rheumatism	..Round Shoulders
..Flat Chest	..Manhood Restored	..Stoop Shoulders
..Deformity (Describe)	..Vital Loses	..Muscular Development
..Pimples		..Great Strength

Name.....

Age.....Occupation.....

Street.....

City.....State.....

Red Lily, The—A sordid, brutally realistic story is this one. It tells a plot of the Paris underworld with two sweethearts climbing out of the murky atmosphere thru finding redemption. Vivid atmosphere, but many unpleasant touches. (*Metro-Goldwyn*)

Revelation—This was made once before with Nazimova as the star. She is succeeded by Viola Dana who doesn't bring the same spiritual significance to story. A picture of redemption. Should have carried more appeal. Fair enough. (*Metro-Goldwyn*)

Roaring Rails—Good, old primitive melodrama is served up here—one exploiting a locomotive engineer and his adopted child. Covers familiar ground, but always compels the interest thru its physical action and heart appeal. Some thrills. Harry Carey is the engineer—Frankie Darro, the adopted boy. (*Producers Distributing Corp.*)

Romance Ranch—Just an ordinary Western framed around the lost will which is located in time to bring prosperity to the rightful heir. Obvious all the way, but colored here and there with creditable incident. (*Fox*)

Roughneck, The—That faithful device—the locket—restores a son to his mother after scenes are exploited showing his triumph against tremendous odds. Travels from the water-front of Frisco to the South Seas. Features vivid action and hectic melodrama. Well interpreted by George O'Brien in the title-rôle. (*Fox*)

Sainted Devil, A—Rudolph Valentino has another romantic drama in this colorful production. It abounds in lavish settings, gorgeous costumes and exquisite photographic effects. The star plays a dashing young noble of the Argentine who rescues a heroine in distress after believing her faithless. Not up to "Beaucaire"—but satisfactory in its appeal. (*Paramount*)

Salome of the Tenements—The love story of a Jewish girl of the slums and a wealthy New Yorker. The plot is slight but the background of New York's East Side, and the fine types of old men and women from the Ghetto make the picture worth seeing. (*Famous Players-Lasky*)

Sea Hawk, The—Superlative in every department. Sabatini's stirring and picturesque story finely adapted to the screen. Marvelous marine shots. A triumph of pictorial beauty and action. Transports us with its color. Finely acted. (*First National*)

Self-Made Failure, A—Thoroly pleasing is this light comedy—which tells a neat little story of mistaken identity and tells it without recourse to hokum and slap-stick. Plot swings along in fine style. Very well done by Lloyd Hamilton and Ben Alexander. (*First National*)

Sherlock, Jr.—Buster Keaton comes forward as an amateur sleuth in this rollicking comedy. Displays a brand-new line of gags—and the fun starts at a good pace and maintains its momentum. (*Fox*)

Side Show of Life, The—Not so effective as a character study because there is little opportunity for shading. Ernest Torrence has had far more adaptable rôles. However, this tale of the circus clown who goes to war and discovers romance thru tragedy is enjoyable. (*Paramount*)

Signal Tower, The—The triangle in a remote railroad spot. Excellent melodrama which holds you in suspense thru the action, incident and interpretation. Builds to an effective climax. Old? Surely, but you never think of that. Absorbing. (*Universal*)

Silent Watcher, The—Exceptionally human treatment makes this a rare picture. Completely absorbing in its story of a youth who remains loyal to his chief tho it disrupts his home. Never loses its humanities. Real feeling put in it by Glenn Hunter and Bessie Love. (*First National*)

Sinners in Heaven—A desert-isle romance featuring youth and girl who wed without benefit of clergy after their plane is wrecked. Colorful incident. Is well treated considering the single-track story. (*Paramount*)

Sinners in Silk—Affords plenty of high jinks in a sophisticated manner. Depicts some new antics of the younger set. Such stories have to carry invention in the incident. And there are several bright, new ideas. A pleasant hour. (*Metro Goldwyn*)

Snob, The—Another fine picture—made so by its treatment. The director has shown a keen sense of humor. And his characters never strut but appear convincing in their emotions. A story of a fawning worshiper of wealth and position. (*Metro-Goldwyn*)

So This Is Marriage—The triangle executed with a sense of humor. The old, familiar plot looks brand-new because of its adroit directions. All about a young couple who disagree over debts and flirtations. Characters appear genuine. Well acted. (*Metro-Goldwyn*)

Sundown—An historical drama of the events attending the last great drive of the cattle kings of the old West. Becomes monotonous because there is no variety of scene. Done on a big scale and shows a stampede and a prairie fire. But it never grips you. Good characterizations. (*First National*)

Tarnish—A very faithful translation of the stage success. Shows a philandering husband and father whose daughter is twice disillusioned when she places wrong conclusion on innocent affair between her dad's temptress and her fiancé. Treated and acted in human fashion. (*First National*)

Tess of the D'Urbervilles—If you have read the original by Thomas Hardy, you will understand that the spirit of the book is missing. Marshall Neilan deserves credit for making it a tragedy, but the author is too elusive and the players strive too hard to live their rôles. (*Metro-Goldwyn*)

Those Who Dance—Life in the raw here—a melodrama dealing with violations of Mr. Volstead's ukase. Some tense moments revealing manufacture of bootleg liquor and its consumption by the younger set. Lots of lively action. Blanche Sweet and others perform well. (*First National*)

Three Women—This isn't a very pleasant story, but it is extremely well done. Features the conflict of a woman and her daughter over a man. No scenes are wasted in projecting its plot and scenes are well dovetailed. (*Warner Brothers*)

Thundering Hoofs—A Western melodrama, this, showing the stunt rider, Fred Thomson, triumphing against a border bandit and his gang in made-to-order action. Contains typical incident and picturesque scenery. First rate entertainment. (*F. B. O.*)

Top of the World, The—James Kirkwood in a double rôle, ably supported by Anna Q. Nilsson, in a stirring drama dealing with a dope fiend and Kaffirs, love and romance, ending with a remarkable flood scene. Not great, but above the average. (*Paramount*)

Trail Rider, The—Buck Jones has taken his cue from Tom Mix that Westerns must be enlivened with comedy and fresh incident if they are to survive. Here he has one of his best bets. The old material has been given a new dressing. Satisfies. (*Fox*)

Triumph—One of Cecil De Mille's. Builds it around point that success is neither a gift nor an inheritance, but the reward of sincere effort. A wastrel loses his business and a young idealist takes it over and loses his sense of proportion. Substantial and compelling. Leatrice Joy gives a brilliant study. (*Paramount*)

Try and Get It—A slight, but thoroly amusing comedy—executed in a spontaneous manner—centering around a young bill collector who must collect a bad debt or lose his job. Moves at good speed and keeps within bounds. Performances unmarked by exaggerations. (*Producers Distributing Corp.*)

Turmoil, The—Booth Tarkington's story is excellently humanized here. A tale of a Middle-Western town, it reflects the affairs of a family in accurate style. Has one important scene. (*Universal*)

Wanderer of the Wasteland—A graphic picture produced in natural colors. Adapted from a stirring yarn of the old West by Zane Grey. Jack Holt plays the wanderer who thinking himself a murderer becomes a wanderer. The colors enhance the feature and lend vividness to the plot. Finely done. (*Paramount*)

Warrens of Virginia, The—Shows the last moments of the Civil War—with romance centering around the customary conflict of Northern hero and Southern girl. Not so good in building its high lights—and atmosphere not of the best. Lacks vitality. (*Fox*)

Welcome Stranger—Again something different in the line of comedy. Is kindled with sentiment and pathos in relating the adventure of storekeeper who is run out of the town. How he puts himself and the town over make up the interesting episodes of story. (*Producers Distributing Corp.*)

White Man—The old, old story of the girl who runs away from tying herself up to a mercenary marriage. Meets aviator and is carried in his plane to the Congo. Romance almost negligible, but youth proves to come from good stock. Fair. (*Schulberg-Preferred*)

White Moth, The—Sophisticated and a trifle *risqué*—this story succeeds in being quite interesting. Plenty of French atmosphere for this plot of a man who saves his brother from a dancer only to fall in love with her and marry her, himself. Colored with spice. (*First National*)

Wine—Falls into the conventional slot of a "flapper play." Nothing startling concerning the bootlegging trade is introduced, tho it is expected. Has a good climax, but takes too long to get there. Walter Long the most convincing as the bootlegger. (*Universal*)

Wine of Youth—First-rate film version of Rachel Crothers' play, "Mary the Third." Enlivened with jazzy scenes featuring a little group of wilful drinkers and dancers. Well contrasted with "high doings" in grandma's day. Capitally played. (*Metro-Goldwyn*)

Winner Take All—Larry Evans' prize-fight story shapes up very well as an attraction for Buck Jones. He meets shady gamblers and forsakes the ring, but enters it again on the basis that "winner take all." Of course he wins. Incident carries it thru. (*Fox*)

Without Warning—A serial condensed into six reels. Straight out-and-out melodrama which moves vigorously, but lacks motivation. Presents an anti-climax and too much flag-waving. Acted in tense manner by cast headed by Antonio Moreno. Picture formerly called "The Story Without a Name."

Woman on the Jury, The—This stage play carried sufficient film values to lend itself easily to adaptation. Rather complicated as to plot, but it holds the attention. Girl wronged by a man convinces jury (she is one of the twelve) that another of her sex is innocent thru confessing her own transgression. Rather heavy. Not for the children. (*First National*)

Worldly Goods—Treats of the awakening of a young "show-off"—who after living a life of sheer bluff discovers that he has lost his wife. Awakens in time to put over one of those big deals and wins back his spouse. Not pretentious. (*Paramount*)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

TYPEWRITER PRICES CUT

Your choice of the World's best typewriters—Underwood, Remington, Oliver—full size, late model, completely rebuilt and refinished brand new. Prices smashed down to half. Act quick.

Free Trial

$2 and it's yours

Just send your name and address and we will mail you our complete **FREE CATALOG** prepaid, fully describing and showing actual photographs of each beautiful machine in full colors. Tells every detail of our direct-to-you small-payment plan. Write now for tremendous saving. No obligation whatever. Still time if you act now.

International Typewriter Exchange
186-188 W. Lake Street, Department 505 Chicago, Ill.

SWITCHES—BOBS—CORNET BRAIDS

made the new way from your own combings or cut hair. Write for FREE style booklet. Prices Reasonable.
MRS. E. VANDERVOORT, Dept. B, DAVENPORT, IA.

BIG MONEY IN FOOD SHOPS

New improved methods making men and women wealthy. Woman starts with $100, now owns tea-room chain. Trained managers in demand. Become manager of tea-room or cafeteria; later own your own business. We help you. Leading restaurant operators of U. S. on our staff.

AMERICAN RESTAURANT INSTITUTE
Franklin Bank Bldg. Washington, D. C.

How to Speak and Write Good English

Easy and delightful way to learn good English—at home—without RULES. Spelling, grammar, punctuation and expression, taught in 10 minutes a day. Ability to use clear, forceful, and convincing English would undoubtedly bring you MORE MONEY—MORE POWER—and SOCIAL SUCCESS. Write today for Free Book "How to Speak and Write Good English" and 10-minute test with answers. Address

ELMER CLIFFORD SCHOOL OF ENGLISH
213 W. Como Avenue, Columbus, Ohio

AN ILL-SHAPED NOSE IMPAIRS BEAUTY

M. Trilety's Latest Nose Shaper, Model 25, U. S. Patent, enhances Beauty. Testimonials and free illustrated booklet which gives full details as to how disfigured noses of Men, Women and Children can be reshaped without cost if not satisfactory, from:

M. TRILETY, 2367 W. U. Bldg., Binghamton, N. Y.

BUNIONS

Have SHAPELY FEET Unmarred by Bunions
PEDODYNE "Solvent." New way. Pain immediately vanishes. Acts like magic on worst Bunions. Hump gradually disappears.

SENT ON TRIAL To introduce we'll gladly arrange to send you a box of "Solvent" to try for your own bunion. Thousands are sending. Simply write, "I want to try *PEDODYNE*."

KAY LABORATORIES, 186 N. LaSalle St. Dept. F-360, Chicago

PIMPLES

Your Skin Can Be Quickly Cleared of Pimples, Blackheads, Acne, Eruptions on the face or body, Barbers Itch, Eczema, Enlarged Pores and Oily or Shiny Skin.

FREE Write today for my FREE BOOKLET, "A CLEAR-TONE SKIN,"—telling how I cured myself after being afflicted 15 years.

E. S. GIVENS, 222 Chemical Bldg., Kansas City, Mo.

Get Rid of Your FAT
Free Trial Treatment

Sent on request. Ask for my "pay-when-reduced" offer. I have successfully reduced thousands of persons, often at the rate of a pound a day, without diet or exercise. Let me send you proof at my expense.

DR. R. NEWMAN, Licensed Physician,
State of New York, 268 Fifth Ave., N. Y., Desk M-27

DEVELOP BUST
14 Day Treatment FREE

Est. 1903

My old original **Three Part Treatment**, standby of women for 21 years, has made thousands happy. Only tested one that gives **FULL DEVELOPMENT** without bathing, massage, exercises, pumps or dangerous appliances.

Send 10c for 14-Day Demonstration—to cover postage. Why pay more when I give big proof treatment FREE to all except mere curiosity seekers. Dime back if not satisfied.

Madame Williams Dk 86, Buffalo, N.Y.

The Bulletin Board

(*Continued from page 5*)

to his old type of story and is once more appearing as a bashful but lovable country boy.

Pauline Starke and Malcolm McGregor have both signed contracts with Metro-Goldwyn-Mayer.

The Circle, Somerset Maugham's play, is being adapted for the screen. Eleanor Boardman, Creighton Hale, George Fawcett and Alec Francis are all members of the cast.

It has been announced that *Ben Hur* will not be released until December.

Hobart Henley is directing the screen version of *Nothing to Wear,* which scored a hit on Broadway during its run on the legitimate stage.

A stag dinner, given by the men of *The Merry Widow* cast, marks the finish of the production. Eric von Stroheim was the guest of honor and was presented with a gold watch bearing his family crest.

Josef von Sternberg is directing *The Exquisite Sinner,* adapted from Alden Brooks's novel, *Escape.* Renée Adorée and Conrad Nagel are playing the leading parts, and Paulette Duval and Helen d'Algy have prominent rôles.

Rex Ingram spent four months in France selecting locations for *Mare Nostrum.* Antonio Moreno and Alice Terry are playing the feature rôles, and the rest of the cast is made up of well-known European players.

Carol Dempster's new picture, *Poppy,* is the first picture Griffith has directed for Famous Players. W. C. Fields, who played with Madge Kennedy, is Miss Dempster's leading man.

Greta Nissen, who won fame on Broadway in the pantomime scene of *The Beggar on Horseback,* is starring with Ricardo Cortez in a picture called *In the Name of Love.*

Betty Blythe has come back to the United States after spending three months in Europe filming Rider Haggard's *She.* Her part in this picture is the first Sheba-like rôle she has played since she made Fox's version of the life of Sheba's famous

Richard Dix has suddenly become a man of mystery to his friends. When any question is put to him concerning his plans for the future, he pulls on his pipe, smiles inscrutably and keeps absolutely mum

Slenderize your figure to ideal proportions

. . . . . Dr. Folts soap is the up-to-date way to reduce arms, legs, hips, double chin.

Why should you turn to diets, exercise or drugs—now that a positive and ABSOLUTELY HARMLESS EXTERNAL way to melt excess fat from any part of the body is offered to you? To quickly get ideal slender lines all you need to do is to wash every night from five to ten minutes the parts you wish to reduce with a good lather of DR. FOLTS SOAP.

This soap as soon as applied is absorbed by the tissues and suppresses excessive fat without any possible chance of harming the most delicate skin. It has been found ideal to get rid of double chins because the skin is not left flabby or wrinkled after the reducing—fat men and women are now using this wonderful soap with amazing results—reductions of 15 to 20 inches in hips are of common occurrence every day.

Try it yourself—go to any good drug or department store—get DR. FOLTS SOAP (beware of cheap imitations). If your druggist is out of it he can get it for you from his wholesaler or you can send a check or money order direct to the Scientific Research Laboratories, Dept. 75, 350 W. 31st St., N. Y. C. DR. FOLTS SOAP sells for 50c. a cake, or 3 for $1.20.

Subscribe to
Motion Picture Magazine
— Only $2.50 a year —

PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-Instruction Course for Advanced Pianists. Learn 259 styles of Bass, 684 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Café Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato, and 247 other Subjects, including Ear Playing. 133 pages of REAL Jazz, 25,000 words. A Postal brings our FREE Special Offer.

Waterman Piano School, 286 Superba Theatre Bldg., Los Angeles, Cali

BANISH YOUR MOLES *with* **DESINÆVI**

A SAFE, SIMPLE, PAINLESS, GUARANTEED HOME TREATMENT
Write for Booklet of Information-It's Free
DR. C. L. ALLEN · BINGHAMPTON STA
BOX 74 ~ MEMPHIS, TENN · U·S·A·

We Teach COMMERCIAL ART

Meyer Both Company, the largest Commercial Art Organization in the World offers you an unusual opportunity for practical training, based upon twenty-three years of success. This nationally known organization each year produces and sells to advertisers over 15,000 commercial drawings. Meyer Both instruction is the difference between successful fact and experimental theory This well paid profession equally open to men and women Home study instruction.

Get Facts Before You Enroll in Any School

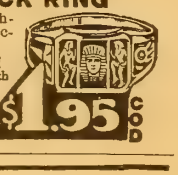
Ask the Advertising Manager of the leading newspapers in your city, anywhere in the United States, Canada, England or Australia about the Meyer Both Company—let them tell you about us. Write for our illustrated book telling about the success of our students—for one-half the cost of mailing—four cents in stamps.

MEYER BOTH COMPANY
Department of Art Instruction
Michigan Ave. at 20th St., Dept. 68, CHICAGO, ILL.
Note—To Art and Engraving Firms: Secure practical artists among our graduates. Write us.

IF you like vigorous, exciting stories, with realistic illustrations containing the same characters you have been seeing on the screen at your theater, *Movie Thrillers* is the magazine you want. It is only 15c a copy, or $1.50 a year. Your newsdealer will be glad to let you look through a copy.

Enlarged Nosepores, Pimples, Blackheads, Red Nose, Oily Skin, Sallow Complexion and other miserable local skin affections will be quickly remedied and overcome with M. Trilety's A. B. A. Lotion, leaving the skin in a clean, clear and natural healthy condition. No sticky or oily substance, but refreshing and fragrant. Applied at night. A 3-oz. bottle sent on receipt of 75 cents. Address M. Trilety, 59 W. U. Building, Binghamton, N. Y.

"Brought Me $1000 in Cash!"
says Follies chorus-girl. "One hour after wearing the
SHEIK GOOD LUCK RING
a friend gave me $1000 cash." Others say it brings luck in love, success, happiness. Silver finish.
DON'T SEND A PENNY!
Pay when delivered **$1.95.** Or cash with order only $1.70, (two for $3.25). Send paper strip for size; state if for man, woman, boy or girl. **Order today!**
SHEIK RING CO., Dept. 148
730 N. Michigan Ave., Chicago



Every Girl
Can Earn a
BRACELET WATCH
By Distributing Normandy Chocolates
Watch is the newest, dainty rectangular shape, 25-year white gold-filled case. Exquisitely engraved, 6 jewel regulated and adjusted movement.
Normandy Chocolates are of the highest grade, fresh and pure, and sell easily, as they're widely advertised. Send for plan. Tells fully how you can become the proud owner of one of these watches. **HOME SUPPLY COMPANY**
133 Duane St., Dept. 395, N.Y.City.

queen. Carlyle Blackwell is her leading man.

Cecil B. De Mille has loaned his leading lady, Vera Reynolds, to Warner Brothers. She is playing the lead in *The Limited Mail*, a melodrama. Monte Blue is playing opposite Miss Reynolds. Another new acquisition of Warner Brothers is John Harron, the brother of Bobby Harron.

Helene Chadwick and Huntly Gordon are playing in *Rose of the World*, which is an adaptation of Kathleen Norris's latest novel. Marie Prevost plays the stellar rôle.

Louise Fazenda is seen for the first time as a brunette in *The Night Club*. She plays the part of Carmen, a Spanish dancer, and is hard to recognize in a dark wig.

George K. Arthur, a young English actor, has signed a five-year contract with Metro-Goldwyn-Mayer. Mr. Arthur's first American work was done in James Cruze's *Hollywood*.

The Talmadge sisters have been putting in the usual busy time. Norma has been making *Graustark*, and Constance has been working in *East of the Setting Sun*.

Conway Tearle is anything but superstitious. He signed up for his new picture, *Just a Woman*, on Friday the thirteenth.

Universal is shooting a picture in the East for the first time in the ten years since Universal City was opened. To celebrate, a party was given for the press at the Fox Studio, Fifty-fifth Street and Tenth Avenue, Manhattan, which the Eastern unit is using. Glenn Hunter and Edna Murphy, the featured players, acted as hosts. Nearly all the editors and prominent writers from the fan magazines attended.

Patsy Ruth Miller has just been signed by Warner Brothers, under a contract for five years. Her first picture is to be *Rose of the World*, from the Kathleen Norris story.

The Fox Studio is searching for an up-to-date vampire to sign a moving picture contract. J. Gordon Edwards, the director who successfully staked Theda Bara pictures, is daily making tests for a successor. The young woman selected will be placed under immediate contract to pose in Hollywood. Her first part will be the war vampire in the picture version of the stage play, *Havoc*.

What They Were Doing Ten Years Ago

ROD LA ROCQUE was an extra on the old Essanay lot ten years ago, and among his sad-eyed and ambitious, weary fellow extras were Gloria Swanson, Virginia Valli, Agnes Ayres, and Helen Ferguson. Francis X. Bushman, Beverly Bayne and Henry B. Walthall were the stars and, according to Rod, "we all strove with might and main to attract the attention of Charley Brabin, Charles Hayden and E. H. Calvert, the director. None of the three, however, discovered us. They passed us up, but look at us today. Cheerio!"

BETTY BLYTHE was in school with an eye on a dramatic career and taking lessons in posturing and dancing and singing. All this happened in Paris where Betty laid the foundation of her career. Betty says that at that period of her life nothing but a grand opera career would have suited her. She had no more idea of going into motion pictures than John D. Rockefeller had.

RICHARD DIX says, "Ten years ago I was in high school, and I cant recall passing anything in the way of examinations. I was the worst pupil in the class, and failed even in the dramatic lessons. I was advised particularly 'not to harbor any thought of going on the stage.' That decided me to go and do it! I studied vocal culture and, just when I thought myself pretty darn good, they made me an offer to go into the silent drama and here I am."

WITH a voice of superiority, Edmund Burns informed us that a decade ago he was but a mere stripling of tender years in a Philadelphia high school. He was studying motion pictures and what possibilities they held for him at a daily cost of five or ten cents, according to the theater and the neighborhood.

WHEN Dorothy Mackaill was asked what she was doing ten years ago, she said: "I did not know I was born yet." However, she admitted when pressed that she was attending school in Hull, England, which to judge by Dorothy cannot be such a hull of a place.

TEN years ago at this time Holmes Herbert was playing in J. M. Barrie's *Half An Hour*, opposite Blanche Bates. Motion pictures only meant to him at that time "a few extra dollars picked up easily." But it was only shortly after that he left the stage and made his career in the silent drama.

TEN years ago, Alice Joyce was playing opposite Carlyle Blackwell and Tom Moore for the old Kalem Company. She was known as the Harrison Fisher Girl, as she had been the model for nearly all Mr. Fisher's beautiful posters and magazine covers.

GEORGE HACKATHORNE, in 1915, was a small lad so eager to absorb the atmosphere of the screen that he incorporated an advertising agency and solicited ads for the local motion-picture house programs. That was his first wedge into the field. By the time this goes to press it will be the anniversary of George's leaving his home town, Pendleton, Oregon, for Hollywood, where he has been ever since.

MYRTLE STEDMAN made her screen début ten years ago with Tom Mix, likewise débuting in *The Range Riders*. Lincoln was then a tiny tad and could hardly be dragged away from the cowboys and Indians at the end of each day's work.

HARRY T. MOREY celebrated the opening at the Criterion Theater, New York City, of Vitagraph's *The Million Dollar Bid*, in which he was co-featured with Anita Stewart, ten years ago. At that time he thought no better picture could be made, and that his salary of one hundred and fifty dollars a week was a princely sum.

Next month we'll tell you what ten other stars were doing ten years ago

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

MAY, 1925

This Number Contains:

COVER DESIGN——**Colleen Moore,** from the painting by *Marland Stone* ..... *Cover*
THE BULLETIN BOARD——Last-minute news about pictures and players and studios 5
A GUIDE TO 150 CURRENT PICTURES——Alphabetted by title and briefly criticized for you 6
WHAT THEY WERE DOING TEN YEARS AGO——Information about ten famous stars 14
GREAT PICTURES OF THE PAST AND PRESENT——An editorial ..... by *Eugene V. Brewster* 17
OUR PORTRAIT GALLERY——New and exclusive studies of **Evelyn Brent, Harrison Ford, Eleanor Boardman, Helene Chadwick, George Walsh, Esther Ralston, Constance Talmadge, Robert Frazer** and **Alma Rubens** 19–27
WHEN THE PARISIANS TRIED TO MAKE NORMA LOOK LIKE ONE OF THEM——Three poses .. 28
GETTING THEIR NUMBER——
Why Thirteen Stars met success only after changing their names ..... by *Ilse Kosian* 29–31
THE CROSS-STAR PUZZLE HEREWITH MAKES ITS BOW——A novelty to tax your wits 32–33
STRUGGLING OUT OF FLAPPERDOM——In which **Colleen Moore** interviews herself 34–35
THE GREAT AMERICAN COMEDIENNE——Three special studies of **Gloria Swanson** 36
MY LIFE STORY——**John Gilbert** has written his autobiography—a fascinating and dramatic story .. 37–39
FAMOUS BALCONY SCENES——Modern Romeo and Juliet stuff from pictures newly released 40–41
BUSTING INTO THE MOVIES——
Disclosing the tricks by which many stars got their first chance ..... by *Harry Carr* 42–43
THE MAN WITHOUT A CONSCIENCE——
A fictionization of **Willard Louis'** new picture ..... by *Warren E. Schutt* 44–47
ARE CAMERAS TEMPERAMENTAL?——Pictures proving that **D. B., R. V.,** and **B. L.** look alike 48
THE LOVE STORY OF ANNA Q.——How **Miss Nilsson** met the man to whom she is married 49
THAT'S OUT——Keen comment by a recognized master of satire and humor ..... by *Tamar Lane* 50
A FASHION NOTE FROM MOTHER NATURE——**Barbara Bedford** decorates a poplar tree 51
HOW THE GREAT DIRECTORS WORK——
The agony and patience and labor that go into the directing of stars ..... by *Harry Carr* 52–53
LILLIAN GISH AND HER SISTER DOROTHY——With verses of appreciation by *Francisco San* 54–55
CLOSE-UPS ON COMPLEXIONS——Ten stars, famed for rose-leaf skins, disclose their beauty secrets ... 56–57
THE TORRENCES——An exclusive photograph of **Mr.** and **Mrs. Ernest Torrence** and their son, **Ian** .. 58
HAROLD TELLS ON HIMSELF——
Mr. Lloyd talks about the business of being funny ..... by *Dorothy Donnell Calhoun* 59
CONFIDENCES OFF-SCREEN——With **Alice Joyce, Milton Sills, Ramon Novarro** by proxy, and a number of other stars ..... by *W. Adolphe Roberts* 60–61
REELING WITH LAUGHTER——A few amusing scenes from comedies newly released 62–63
FACTS I CAN READ IN THE FACES OF THE FILM STARS——Character analyses of **Marjorie Daw, Dorothy Mackaill, Rod La Rocque** and **Wallace Beery** ..... by *F. Vance de Revere* 64–65
JOBYNA AND HER MOTHER——A charming study of **Mrs. Ralston** and her young daughter 66
NEW PICTURES IN BRIEF REVIEW——Criticisms of twenty-four new features 67–70
HE'S A REGULAR GUY——Special photographs of **Jack Hoxie** and his famous pinto 71
WHOSE HAND?——Part V. of our thrilling mystery serial ..... by *W. Adolphe Roberts* 72–74
WHAT PRICE THE CROWNING GLORY?——**Dorothy Mackaill's** bob ..... by *York Madison* 75
ON THE CAMERA COAST——News and gossip of stars and studios in the West 76–78
RICARDO CORTEZ AND HIS SHADOW——A striking portrait, in his costume as the Spaniard 79
PLAYING "I SPY"——Picturing stars whose present hobby is Astronomy 80
WE'RE ASKING YOU——A question-box conducted for our readers ..... by the *Editorial Staff* 81
CHEERS AND HISSES——Excerpts from letters that have been sent us by the readers 82
THE ANSWER MAN——Replies to fans who have asked for information about pictures and stars 84
WHAT THE STARS ARE DOING——The present activities of the players ..... by *Gertrude Driscoll* 90
THE TEN BEST PICTURES OF LAST YEAR——Chosen by a group of well-known critics 96

MOTION PICTURE CLASSIC

FOR MAY, 1925

OUT APRIL 12

High Lights in the Next Number of the "Different Screen Magazine"

The charm of Lois Wilson is as varied as the weather of an April day. Wistfully boyish and friendly at one moment; radiantly feminine the next—and no matter what her mood, always beautiful, always delightful, with an irresistible appeal in her large dark eyes. For the next cover of CLASSIC we have chosen a particularly beautiful picture of Miss Wilson

What do the stars do between scenes? What becomes of them during the hours and hours when they're waiting for the lights to be shifted and the stages set. Lois Wilson tells you of these intimate times in her own life—what she thinks, how she feels, in a fascinating article appearing in the next number of CLASSIC

Harry Carr is one of the best liked men in the motion picture world. He speaks with more authority than any other one person in the industry and his knowledge of stars and their stories is unequaled by any other movie writer. No movie fan should miss his Hollywood Boulevardier chats in this, as well as every other number of CLASSIC

A Literary Hobo

Of course, you know Jim Tully! His new book, *Beggars of Life*, is one of the best sellers of the year. But did you know that he writes every month for CLASSIC? Watch for these stories of your favorite stars. In the next three numbers he will tell you about Warner Baxter, Virginia Valli and Wallace MacDonald. They are told with the charm and humor that make Mr. Tully one of the most popular writers of his day

Have You Met the Fan Family?

This series of articles is the most brilliant satire of the screen that has ever appeared in a fan magazine. If you have missed them so far, start now to make up for lost time. There's a laugh in every line—it will cure the most chronic grouch in captivity. Send for back numbers.

They Made Them What They Are Today

Who made whom? Why, the Press Agents and the stars! Dorothy Donnell has written the liveliest P. A. story you ever read. Millions of dollars are spent yearly on publicity, and the P. A. does the spending. Miss Donnell tells you just how he works and some of the unbelievable things he does to get publicity for his star.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

APR -2 '25 © CI B654535

Motion Picture Magazine

Founded by J. Stuart Blackton in 1910—Trademark Registered

Vol. XXIX — MAY, 1925 — Number 4

Harry Carr, *Western Editorial Representative* — F. M. Osborne, *Editor* — A. M. Hopfmuller, *Art Director*

Great Pictures of the Past and Present

An Editorial by

From the painting by Benjamin Eggleston

Eugene V. Brewster, Editor-in-Chief of the Brewster Publications

WE have, scattered about this country but mostly in the large cities, perhaps a hundred professional motion picture critics of recognized ability who can speak authoritatively. I have gone to the trouble of writing to most of these critics asking them to do me the kindness to write their opinions of the great pictures of the past and of the last few months. I shall take pleasure in giving these estimates to our readers in the next issue of this magazine. Meanwhile my curiosity is greatly aroused. What will they say of *The Birth of a Nation*, the masterpiece of 1915, as compared with *The Sea Hawk*, the masterpiece of ten years later? Will they have forgotten Vitagraph's version of *The Christian* in 1913, which was perhaps the first really great motion picture drama ever produced? Great, yes, but how crude it would seem if we were to see it today! In 1918 Nazimova did what many of us thought the finest drama up to that time—*Revelation*. These were all "great" at the time, but we have advanced. I'll wager that the impression made on the critics by *The Birth of a Nation* in 1915 cannot be erased from their memory, and I expect to see them still classifying it among the five greatest pictures of all time. Perhaps it is—I would like to see it again.

I was very much impressed one night recently at the Ritz-Carlton Hotel where I witnessed a pre-view of *Classmates*, with Richard Barthelmess. Immediately after the showing they put on the old Biograph picture of the same subject and title, made in 1913, with Blanche Sweet, Henry Walthall, Lionel Barrymore and other favorites of that period. It kept the entire audience in spasms of laughter. The *Classmates* of 1913 and the *Classmates* of 1924 were as different as a log cabin and a palace, and yet the latter by no means compares favorably with our *great* pictures of the present day.

I regret to observe that we are all influenced too largely by spectacular effects—huge mobs, magnificent sets, stupendous buildings and cities, etc. How many of our critics would be willing to vote one hundred per cent. for a picture that contained none of these things, no magnificence, but a simple one hundred per cent. story with a one hundred per cent. cast, done in a one hundred per cent. way? I recall a few years ago a beautiful little picture entitled *The Jack-Knife Man*, which cost I think, only a few thousand dollars and which contained no mobs, no splendor, no beautiful sets. Yet it struck twelve with me. I shall never forget it.

Recently, at the Rialto, New York, I saw *The Last Laugh*, a German picture which cost apparently no more than *The Jack-Knife Man*, yet it impressed me as being one of the greatest, if not the greatest, picture I had ever seen. It sounded a new note. It should be epoch-making. It told a simple story with consummate skill. It did not have a single title. It gave the action just as the camera saw it, just as it actually happened, apparently. *The Sea Hawk* was dazzlingly beautiful and artistic in the extreme, yet it did not impress me as did *The Last Laugh*. *The Thief of Bagdad* was magnificent and showed wonderful imagination, artistry and splendid effects, but as an entertainment it did not impress me as did *The Last Laugh*, because it was not dramatic, because it lacked human interest, and because it was obviously theatrical—a wonderful fairy story. A much better picture, to my way of thinking, was *He Who Gets Slapped*, which I would name among the five greatest pictures of all time, because it had all the elements of a great picture. It was much more elaborate than *The Last Laugh*, and contained one element that the latter did not have—beauty. I always like to see beauty in a picture, either beautiful scenery, beautiful things or persons, or beautiful photography.

Perhaps *He Who Gets Slapped* will not be popular with the masses—I cannot say. Some will object to the strong note of pathos that runs thru the story, some insist on all sunshine and a happy ending, and some think that every great picture must of necessity be a spectacle of luxurious magnificence. I hope that my readers will agree with me when I say that all these objects are superficial. But let us wait and see what the great critics have to say.

GUESTS arriving at a supper dance, given for a New York debutante, at New York's most fashionable restaurant on Park Avenue.

Investigation shows that among New York's one hundred and sixty debutantes of the season, Woodbury's Facial Soap is more than three times as popular as any other soap.

One Hundred and Two *New York* and *Boston* Debutantes *tell why they use Woodbury's*

IN the social registers of the big New York newspapers one hundred and sixty debutantes were listed this season—a list unusually large, for the number of young girls presented in a season to what is authentically known as "society" in New York rarely mounts to more than a hundred. In Boston the list came to ninety-eight.

We wanted to know how these young society girls take care of their skin. What toilet soap do they use? Why do they choose it? And what are the qualities in a soap that especially appeal to them?

224 girls answer the questions

To learn the answers to these questions we submitted them to each of the 258 girls. All but 34 replied to our inquiries.

The results were extremely interesting.

Twenty-three different brands of soap were used; but whereas 122 girls scattered their choice over 22 different kinds of soap—an average of a different soap to every 5 girls—the remaining 102 girls all used Woodbury's.

Among the New York debutantes Woodbury's was more than three times as popular as any other soap. Among the Boston debutantes Woodbury's was nearly five times as popular as any other soap.

Forty-three girls said they used Woodbury's to overcome definite skin defects such as enlarged pores, blackheads, excessive oiliness, etc.

Seventy-six girls gave the purity of Woodbury's as their reason for using it, or its beneficial effect on the skin in general cleansing. Two girls used it because it had been recommended by their physicians.

Two points are noticeably brought out by the investigation: one is the constantly recurring testimony to the purity and fineness of Woodbury's Facial Soap. The other is the efficacy of the special Woodbury treatments for overcoming common skin troubles.

Why Woodbury's is unique in its effect on the skin

A skin specialist worked out the formula by which Woodbury's is made. This formula not only calls for absolutely pure ingredients. It also demands greater refinement in the manufacturing process than is commercially possible with ordinary toilet soap. In merely handling a cake of Woodbury's one notices this extreme fineness.

Around each cake of Woodbury's Facial Soap is wrapped the booklet, "A Skin You Love to Touch," containing special treatments for overcoming common skin defects. Get a cake of Woodbury's today and begin *your* treatment tonight. A 25-cent cake lasts a month or six weeks.

To free your skin from blackheads, follow the Woodbury treatment on page 4 of the booklet, "A Skin You Love to Touch."

Free! A guest-size set of three Woodbury skin preparations, with new large-size *trial cake of Woodbury's Facial Soap*

The Andrew Jergens Co.
1305 Spring Grove Ave., Cincinnati, Ohio
Please send me FREE
The new large-size trial cake of Woodbury's Facial Soap, samples of Woodbury's Facial Cream and Facial Powder, and the treatment booklet, "*A Skin You Love to Touch.*"
If you live in Canada, address The Andrew Jergens Co., Limited, 1305 Sherbrooke St., Perth, Ont. English Agents: H. C. Quelch & Co., 4 Ludgate Square, London, E. C. 4.

Name..... Street.....

City..... State.....

Copyright, 1925, by The Andrew Jergens Co.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Our Portrait Gallery

Henry Waxman

Evelyn Brent

In the past year Miss Brent has made four pictures in which she played the rôle of a fair crook. We know that it would be very easy for her to steal our heart

Evans

Harrison Ford

Tho Mr. Ford has been one of our most popular stars for many years, he is positively "camera shy." He isn't afraid of a motion picture camera in action, but he cannot be enticed into the studio of a professional photographer. It took months for us to persuade him to have his portrait made for you—but you'll agree that it was time well spent. At the right you see him with Marion Davies, in a scene from "Zander the Great." He's now with Corinne Griffith, making "The National Anthem"

Henry Waxman

Eleanor Boardman

How demure and Madonna-like Eleanor looks in the study above. And how full of mischief and coquetry in the small portrait at the left. You saw her last in "The Way of a Girl." If she sparkled at us the way she's sparkling at Huntly Gordon, we'd permit her to have her own way without argument. You'll see her next in "Proud Flesh," playing opposite Pat O'Malley

Edwin Bower Hesser

Helene Chadwick

Helene is one of the merriest girls in Hollywood and consequently has the longest list of true friends. She must have a fiery temper, judging from certain observations we have made, watching her on the screen, but in real life there's no hint of it. She recently completed work on "The Easiest Road," and is now making "The Golden Cocoon"

Nishiyama

George Walsh

To make up for a year of play, away from the screen, Mr. Walsh has a year of hard work mapped out for him. He is going to make six pictures, and is madly occupied with Number One, "American Pluck." It's the type of picture that first won him a following—full of stunts and surprises

Richee

Esther Ralston

Tho she was given the rôle of the mother in "Peter Pan," and played it admirably, she's really only a flapper, after all, as she proves to you in the picture at the right. Now she's working in "The Little French Girl," and has the rôle of the exquisite tho unapproachable Toppie

Kenneth Alexander

Constance Talmadge

Such a sober Constance, in the picture above—we wouldn't dare call her "Connie." She's now making "The Man She Bought"—which somehow doesn't sound like a C-T picture. The titles for her last two were perfect: "Her Night of Romance," and "Learning to Love," from which we reproduce a charming scene

Richee

Robert Frazer

Just now Mr. Frazer is a much envied screen star because Pola Negri chose him to play opposite her in a second picture, "The Charmer." Heretofore, she has selected a new leading man every time she selected a new picture. At the left is a study of him in the rôle of an Indian brave, which he played in "The Mine with the Iron Door"

Henry Waxman

Alma Rubens

Had Alma lived in Shakespeare's time, the literary world would have felt certain that she was the mysterious "dark lady" of his many sonnets. She's just finished "Fashions for Men," and is now working on "She Wolves"

When the Parisians Tried to Make Norma Look Like One of Them

She isn't our Norma Talmadge at all, with that lacquered coiffure and those scarves draped about her, in a strange fashion. We're glad she spoiled that stiff bang before she had her picture taken in her new gold lace and cloth-of-gold costume. Parisians may prefer the Norma in the large photograph, but Americans will all cast their vote for the Norma in the smaller pictures

Special photographs for this magazine made in Paris by Abbé

Getting Their Number

Do you know that every name has a number, bringing with it either good or bad luck? When these motion picture stars changed their names, they also changed their fates

By ILSE KOSIAN

DID you ever notice how certain numbers seem to haunt you—to recur in your life and surroundings? Perhaps you are always given a room on the third floor; things happen on the third of the month; the number three is in your address; if you choose it in a lottery you are lucky.

Did you know that your name has a number and each number has its own vibration that attracts to you the forces that go to make up your life? So each time someone speaks your name or you sign on the dotted line, that particular combination of letters starts vibrating circumstances that are favorable or unfavorable for you.

Long ago, before it was fashionable to read or write, the letters of the alphabet were considered sacred symbols, their use forbidden to the masses, their significance veiled. Hence, numbers came to be substituted for letters; the number 1 was substituted for A, 2 for B, 3 for C, and so forth up to 9, when you began all over again, for there are only 9 digits in the number scale.

Out of this grew the science of numerology—of telling fortunes by names. In fact, your name *is* your fortune—or your misfortune, in which case, if you are wise, you will change it. That is why people adopt stage names and screen names and write under a *nom de plume*.

Few of the screen stars have won success under the names given them at birth, as we're proving to you; and few stage stars: Maude Adams was born Kiskadden, and the Barrymore family changed their name from Blythe.

An individual adopts a new name not merely to get a more rhythmic one, but in order to bring into his or her life some quality that is needed for success. It may be money or fame, creative or artistic ability, peace or domestic happiness; but if he brings the right number into his name, he will attract the desired quality. Analyzing the names of the successful stars, we are convinced most of them did not choose a name at random but went to a numerologist and had a favorable signature worked out.

The numbers of the name are divided into two groups, the vowels and the consonants. When you have found your total, it must be totaled again; for instance, if it is 14, it will be 1 + 4, which is 5.

The sum of the vowels indicates the fundamental characteristics of your nature. These can never be changed. Your inner self remains unaltered and changing your name has no effect upon your natural instincts and talents.

The consonants, however, control your outer nature. They indicate the impression you make on others, they attract to you the good or bad events that shape your life. Changing your name, may bring into play numbers that will alter your career entirely.

EVERY letter has a fixed number. A is 1, B is 2, and so on thru 9; then J is 1, K is 2, etc. Below is given a table of the letters, their numbers and meanings.

A,J,S = 1——*Independence, initiative.*
B,K,T = 2——*Diplomacy, tact, happiness.*
C,L,U = 3——*Self-expression, versatility.*
D,M,V = 4——*Monotony, poverty, work.*
E,N,W = 5——*Change, travel, confusion.*
F,O,X = 6——*Responsibility, home life.*
G,P,Y = 7——*Loneliness, poverty, sorrow.*
H,Q,Z = 8——*Money, success, power.*
I,R = 9——*Artistic and dramatic success.*

Rudolph Valentino

THE name *Rudolfo Guglielmi* gives the vibration of **7**, which brings loneliness, misfortune, very little money and disappointment. Under this vibration, Dame Luck could only wave and pass on. But *Rudolph Valentino* is one of the best names on the screen, attracting only favorable conditions and circumstances. The Individuality is **8**, bringing money, success, fame. Great financiers and captains of industry have names that vibrate to **8**. The Expression is **9**—the vibration of the dramatic artist, creative ability, self-expression, physical beauty and charm. Should he spell his name *Rodolph* instead of *Rudolph*, he would still remain the great artist, but his material success would not be so great and he might have to sacrifice a few of his villas and racing cars, or some of his dress suits.

Campbell

Mary Pickford

Blanche Sweet

Do these names mean anything to you?

R. Guglielmi?
Gladys Smith?
B. Alexander?
Reatha Watson?
Selma Pittack?
N. Kaiser?
Elizabeth Slaughter?
Marie Koenig?
L. Cote?
A. Taafe?
J. Bowersox?

Wanda Hawley

GLADYS SMITH is a very tantalizing and unfortunate name. First it gives to the one who bears it high talents, amounting almost to genius, then it showers her with such bad luck and misfortunes that she is unable to make any of her dreams come true. The Individuality of the name is **11**, a number which rarely occurs but which, when it does, marks the genius—creative, idealistic, individual. But the number **4** recurs, bringing poverty, drudgery, monotony—a life so cramped and limited by circumstances that she cannot express her natural gifts. The change to *Mary Pickford* brings Expression also to **11**—ability to make the most of her talents and to express with ease all that she feels. For Individuality and Expression to work out to the same number is an ideal combination, and to have them both equal **11**, marks the consummate artist.

As *Mary Fairbanks* she would still be an excellent actress, versatile, appealing, clever, but not the great star she is now.

Creighton Hale

SHE was born *Blanche Alexander,* a very euphonious name, but better for a writer than an actress, since, tho it shows creative ability, it gives but little dramatic expression. She first went on the screen as *Daphne Wayne,* and, had she kept this pseudonym, she might never have become a great star, but she would have made money thru business ventures. As *Blanche Sweet,* however, she raises her power of Expression to **9**, the best vibration for the dramatic artist, since it brings high creative and emotional powers, versatility in self-expression and, on top of all this, attracts the forces which make for physical beauty and charm. As *Blanche Sweet* she has won the title of the most versatile star in Hollywood.

PATRICK HALE is a fine, hearty name with a sort of welcome in it, a name that one likes to say; but our hero himself never seemed to have much luck under it. That is because it vibrates to that mournful number **7**, the number that heaps disappointment, discouragement and scant riches on all who come under its forces. That is why he became *Creighton Hale,* thus attracting to himself those splendid vibrations of **8** and **9**, numbers that

Barbara La Marr

Tommy Meighan

Betty Blythe

Mae Murray

are found continually recurring in the names of successful people, the stars of the stage and the screen as well as those who succeed in other walks of life.

BARBARA LA MARR would have succeeded just the same, had she flashed across the screen as *Reatha Watson*, the name she was given at birth. As Reatha, she would still have been vivid, clever, talented and alluring—a woman to whom things come easily and go easily, with constant change and all of life's experiences. Reatha is, in fact, the merrier name of the two, for, as Barbara La Marr, she has attracted to herself more individuality, 'tis true, but with it dissatisfaction in spite of success, likes and dislikes much intensified and the feeling that she is misunderstood even by those who love her most. But do not these very qualities make her more interesting—better able to play a rôle, and add a fascination and glamour that greatly intensify her appeal on the screen?

HE was born *Norman Kaiser*, a fine, substantial name, but, in view of world conditions, when he started out to be famous, it seemed wiser to adopt a new surname. The strange part is, tho he changed his name, he did not change his numbers. *Norman Kaiser* and *Norman Kerry* work out to the same vibrations, and, since those vibrations are among the best in the scale, Norman was wise to let well enough alone. They are **3**, which gives the artist self-expression, versatility, entertainment, and **8**, which ensures him fame and the opportunity to pay a fat income tax.

John Bowers

BETTY BLYTHE couldn't help being clever and successful. Luck was with her from the start, from the moment her father, who was a minister, christened her *Elizabeth Slaughter*. The vibrations of this name, **11** and **8**, indicate unusual talent and the ability to accumulate money, and what more could any girl ask? But when she found herself about to be famous, she needed a more euphonious name, one which sticks more prettily in the minds of her fans. Of course, all her life she'd been "Betty" to her friends and she wisely chose Blythe for the last name. And by the transfer she lost none of the favorable influences with which Fate had blessed her at birth.

(*Continued on page* 100)

Alice Terry

Lew Cody

THE CROSS-STAR PUZZLE

And We Predict That It Will Give The Familiar

1

2ND NAME— A 5-LETTER WORD LOVED BY SHAKESPEARES DESDEMONA
1

1ST NAME— DIMINUTIVE OF WAGER (5 LETTERS)
3

LAST NAME— WHAT EVERY WOMAN WANTS TO BE IN 5 LETTERS
2

2

3

4

2ND NAME— NOT THE DIMINUTIVE OF WAY DOWN SOUTH (3 LETTERS)
4

1ST NAME— WHAT TO DO IF YOU CAN'T OPEN A BOTTLE (6 LETTERS)
7

5

1ST NAME— ALMOST A LARGE CITY IN MONTANA (6 LETTERS)
5

6

2ND NAME— WHAT YOU WISH FOR NEWLYWEDS (3 LETTERS)
6

7

2ND NAME— WHAT THE ANNHEUSER BOYS LOVE (5 LETTERS)
8

8

1ST NAME— ADD L AND HAVE 6-LETTER WORD MEANING SANE
11

9

2ND NAME— WHAT BURGLARS CLIMB OVER (5 LETTERS)
9

10

2ND NAME— THE MALE COUSIN OF A DUCK (7 LETTERS)
10

11

1ST NAME— A BROWN PUDDING OF APPLES, CINNAMON, ETC. (5 LETTERS)
12

12

HEREWITH MAKES ITS BOW

Cross-word Puzzle A Run For Its Popularity

13

1ST NAME— FEMININE OF MISSOURI CITY WITHOUT SAINTLINESS (6 LETTERS)
13

2ND NAME— THE ENEMY OF ALL LAMBS IN 4 LETTERS
14

14

1ST NAME— A FEMININE MUSICAL INSTRUMENT IN 5 LETTERS
15

15

2ND NAME— THE AUTO YOU PICK WHEN YOU'RE HARD UP (8 LETTERS)
17

16

1ST NAME— SOMETHING ALL SPOILED CHILDREN ARE SPARED (3 LETTERS)
16

17

18

1ST NAME— WHAT WE SAY WE WANT OUR FRIENDS TO BE (4 LETTERS)
18

WHOLE NAME— SOMETHING ALWAYS SURROUNDED BY SHELL RIMS (11 LETTERS)
20

2ND NAME— A SCOTCH PREFIX AND SLANG FOR CASH (3 AND 5 LETTERS)
19

19

20

21

2ND NAME— WHAT A SNOB GIVES HIMSELF (5 LETTERS)
21

1ST NAME— CHANGE LAST VOWEL AND HAVE 9 LETTER WORD WHICH HUSBANDS DEMAND
22

22

TURN TO PAGE 122 FOR A KEY TO THIS PUZZLE.

Kenneth Alexander

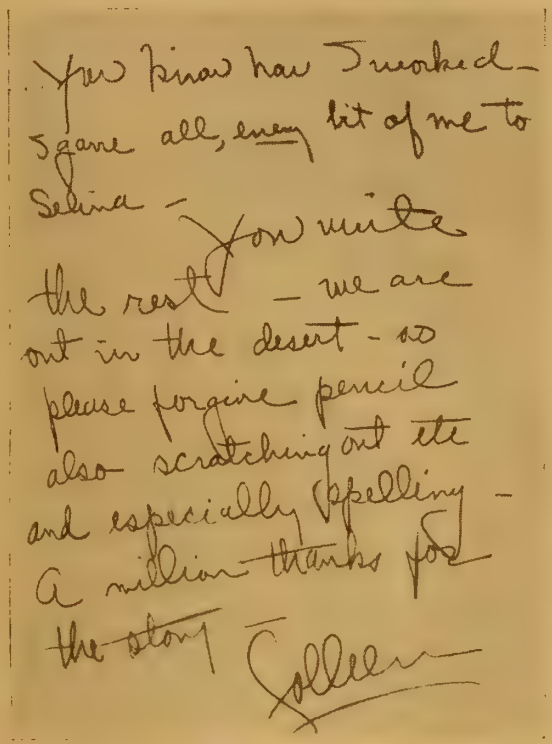
Here's a Definition from Our Own Special Dictionary—

COLLEEN (Col'leen) (kol'ēn)
[From the Irish *coilin* or *caile*, meaning *girl*]

1: A person having spirit; spiritual; spirituelle; glorious. **2:** The personification of Youth; buoyant; eager; ambitious. **3:** One who is brilliant; illustrious; noble; kind; sympathetic; sensitive.

Struggling Out of Flapperdom

Colleen Moore was out on the desert making a picture. So Harry Carr wired: *Interview yourself right away.* She did, and below is a photograph of the last page of the interview which she sent to him



You know how I worked— I gave all, every bit of me to Selina — You write the rest — we are out in the desert - so please forgive pencil also scratching out etc and especially spelling — A million thanks for the story Colleen

NOBODY could find Colleen. She was somewhere out on the great American desert play-acting in *The Desert Flower.*

Nobody knew when she was coming back. They supposed in a week or ten days—maybe. But they didn't know for certain.

Colleen's devoted husband. Mr. John McCormack, thought I might be able to interview her over the telephone. But I have tried interviewing them over the telephone before. You hover around until you all but take root in the 'phone booth. At last a voice comes faintly, excitedly, from some distant part.

"Just a minute," the voice says, "we have Miss Colleen Moore for you."

Then you say, "Hello."

Then the voice says, "Hello," and then another faint voice cuts in and says, "Hello."

Then everybody says, "Just a minute please." Then everybody says, "Hello," again, and after a while the most remote voice says, "Well, we had Miss Moore for you, but she has gone away."

And then you tear the 'phone off the wall and kick the family cat.

In the end, we went to the telegraph office and sent a night letter:

Dear Colleen, interview yourself right away and send it in special-delivery and step on it.

And so, the next day, a somewhat rumpled and sorrowful-looking letter came special-delivery, in from the desert. And it was addressed in Colleen's picturesque and rather scrawly handwriting. Sure enough, she had interviewed herself, and this is what she said:

"Dear Harry Carr:

"All my early picture days I played the cut-back with big eyes filled with tears.

"And my title was: 'You must not drink any more Father, Brother or Sweetheart,' as the case might be.

"I always had gingham dresses and curls—and once in a while, pigtails. I was so good. O-o-o-oh! I never even stubbed my toe. My dresses were always just so. Oh, I was such a goody-goody. So Elsie Dinsmore-ish.

"How I longed to cast a wiggly eye—just once!

"Then *Flaming Youth.*

"Mr. Rowland said he knew I could do it. Hollywood—everyone—said, 'He is mad. She is the country-maiden type.' That word 'type' groans as I write it.

"So each night my prayer was, 'Oh Lord, thank you for delivering me from cow pastures; and please make me the wickedest, shimmying eye-wiggly flapper in the world—amen!'

"Chapter Two is entitled *God Bless the Flapper* — for she put my name in electric lights.

"I was happy—bobbed hair—straight cut—no more curl papers—Hurrah!

"I flapped thru *Painted People, The Perfect Flapper, Flirting With Love.*

"They called me the 'flapper type.'

"Horrors!

"I thought of my country days. Suppose

(*Continued on page* 122)

"My early picture life was spent in gingham dresses and pigtails

The Great American Comédienne

It takes an American comédienne to show just what can be done with the most famous of all French comedies. Gloria Swanson and Madame Sans-Gêne combined are an international knock-out. Gloria has that rare ability to wring either tears or laughter out of an audience —and only a genius can do both

"Madame Sans-Gêne" is not a "funny picture," but when the early episodes of the story are unfolded on the screen, you will have many glimpses of Gloria as a comédienne. This will be when she plays the rôle of the merry Alsatian laundress, who later befriends her beloved emperor

Gloria is now the Marquise de la Falaise—the wife of a handsome young French nobleman. In the story-books, ladies of title are always very haughty and dignified and awesome; but somehow we're sure that all the grand titles in the world would not make one change in the friendly, sympathetic, gay Gloria, who is idolized by the American public

Edwin Bower Hesser

My Life Story

"I hate myself on the screen. I hate the stage for what it has done to my mother and to me. But I have mountebank blood in me and I cant keep away from it!"

John Gilbert

YOU ask me for my story.

Most of the film autobiographies I've read are all sweetness and light, about ancestors and birthday parties and schooldays—with the loss of the family collie as a tragic touch. I happen to know that one printed recently was—to put it politely—fiction thruout. Evidently the fans are supposed to like their picture favorites better if they can manage to have been clean, polite children, with the proper number of parents, a happy home and a good education.

I have been called a number of things in my life, but never, so far as I know, a liar. Truth, it seems to me, should not be represented allegorically as a lovely young lady in flowing white robes, but as a street woman with disillusion in her haggard eyes. My life doesn't make a pretty story, but if I tell it at all I am going to tell it without pretense or palliation.

You ask for my life story. *Here it is.*

God pity the theatrical child! The trailing clouds of glory he brings into the world get bedraggled early. You

Above is one of Gilbert's favorite portraits—made when he was starting in "Monte Cristo." At the right he's Baby Jack; below is a scene from "His Hour" in which he was starred with Aileen Pringle

cant keep clouds clean in grimy dressing-rooms and cheap hotels. He doesn't belong anywhere—his parents, the hotel chambermaids, and scene shifters, find him in their way, and tell him so. He is a pariah among other children, children with homes to live in, and back yards and mothers who look askance on play-actors. He knows he is an outcast—and he doesn't understand why. . . .

I am thinking of those like myself, born among the troupers, the wandering artists of road show and stock company who play lords and ladies, millionaires and kings before the footlights, and live in dingy lodgings and trains smelling of dusty plush. Some children of the theater have as ordered and happy lives as the children of the butcher, the baker and the candlestick-maker, but they have parents who play on Broadway.

My mother was a beautiful and clever woman. Those of you who come from small tank towns with opera-houses peeling gilt from the prosceniums, may remember Ida Adair. She should have been a Rachel or a Duse, but life condemned her to wander from one filthy provincial dressing-room to another, harried by debt, with something tearing at her which would not let her be; the desire to do great things, the bitter knowledge that she would not do them.

She never wanted me. She did not love me. Sometimes I think she hated me. I grew to dread her moments of hysterical tenderness more than the times when she would throw a chair at my head—children have a curious sense of the honesty of emotions. I would strain my small self distrustfully back in her arms when she would catch me up with dramatic tears and love words. I would hold my breath under her kisses, knowing well that it could not last, that in another moment she would push me impatiently aside.

The first man whom I can remember was a handsome Irishman named, off the stage, O'Hara. I have always supposed that he was my father and that my real name was O'Hara—until two months ago.

But his face is soon lost in the chaos of things which made up my childhood. I always seem to have been moving on, going nowhere, from the very first. The little village of Logan, Utah, is three thousand miles or more from Montreal, Canada, yet I was born in one and baptized in the other! Waking in one dingy hotel bedroom to fall asleep in another equally dingy, or stopping for weeks in a town, starting in school, only to be taken out to begin again in another school. I was never long enough in one place to belong to a gang, to make friends of my own age, or even to learn Main Street by heart.

A theatrical child doesn't know the meaning of the word "home." But sometimes my mother's admirers would invite the actress' little boy out to their own houses to dinner and to spend the night. I would gaze, bewildered, on a new world of open fires, books, toys—bicycles and sleds couldn't be shipped about the country in our wanderings. I would meet children who were loved and scolded and tucked into bed. I didn't understand why other boys were different. Curiously enough, I never wondered why I couldn't live in a house with a kitchen that smelled of cookies; I just couldn't understand why all boys did

not live in hotels and furnished rooms, that smelled of boiled cabbage.

I look back and see the child I was, always sitting in corners to get out of grown peoples' way, looking on at things, putting himself clumsily to bed in rooms with chocolate-striped wall-paper, being buttoned up the back by grumbling chambermaids with cold hands, lurking about the wings in theaters, sworn at by stage-hands, breathing the atmosphere of grease-paint and rank oil from the foot lamps that is the air of the provincial theater, winding short legs desperately about high stools in all-night lunch rooms, while the plates of pies and bowls of custard on the shelves receded and grew to enormous size before sleepy eyes.

SOMETIMES I had a part in the cast. Once I joined Eddie Foy's stock company for a tour, but mostly I played the child of my beautiful mother, who acted the rôle of motherhood touchingly—on the stage. Sham kisses, mock tenderness, pretense. . . .

Often in a crisis of my mother's affairs I would be shipped hastily away to relatives who made no attempt to conceal the fact that they looked on me as a necessary evil.

My grandfather's ranch in Utah was one of these periodical refuges. I was a child of the city, accustomed to noise and people and excitement, and I hated the country; the stillness was so intense that I could not sleep, the wide empty horizons terrified me, the barnyard with its acrid odors of manure and sodden straw made me ill. More often, however, my mother boarded me out with people who were strangers. There was the dressmaker on Amsterdam Avenue who came to our lodgings when I was six to take me away. She held me on her knees, smirked, and patted my hand with black-kid fingers. "What a dear little boy," she whinnied, "we're going to be great friends, lovey! You needn't give him a thought, Ma'am, I will take care of him as tho he was my own child."

Witzel

At the left is a scene from "The Merry Widow," in which he plays with Mae Murray. Above a portrait taken six years ago

Her daughter was a prostitute. The money my mother sent for my board, clothes and shoes and little presents for me went to buy those two women drink, which I was sent out to the corner saloon to get for them. I was so short that I couldn't peer over the bar except by climbing on the brass rail.

Hungry? Oh God, yes! Hungry enough to eat out of garbage pails, tho I dont remember that I ever did. Feet thru my shoes, abused by the dressmaker who thereby kept her promise to treat me as her own child. I heard words no child should know the meaning of, saw sights no young eyes should see. I was only seven, but I knew more about the world than many people ever discover—bitter lessons of life learned from chambermaids, drunkards, livery-stable hostlers, street women. . . .

One day, as I was lugging a pail of beer back to the fourth-floor flat, I caught sight, in the crowd on the sidewalk, of a woman who had played in one of my mother's companies. I ran to her, clutching her skirts, pleading with the terrible eloquence of despair: "Take me away—take me away with you—dont let her get me—she's bad, bad!"

So I was sent back to my mother. Bert Lytell was playing a youthful leading man with her in a Rochester stock theater. There was another stepfather by now, the juvenile in her company, so I was sent to school.

(*Continued on page* 123)

Famous Balcony Scenes

Here's Ben Lyon doing the "Hesitation," for Marjorie Daw. Ben, that dance went out of style years ago. Be a more modern Romeo and try the one-step, two-step, and three-step, and you'll reach your Juliet in no time at all

You started it, Rudy. You and Helen d'Algy pulled the first modern balcony scene in "A Sainted Devil," and now the movies are just full of Romeos and Juliets

Here's George O'Brien, who climbed all the way up to the balcony looking for his Juliet and found her gone. You cant trust 'em, Romeo, they're all alike

Isn't Blanche Sweet in a balcony full of trouble with Lew Cody and Ronald Colman both arriving for tea at the sametime! Take warning from "The Sporting Venus," girls, and dont mix your dates

Shakespeare thought he had a corner on balconies, but that's where the movies put one over on him. Of course, styles have changed some since Romeo and Juliet did their stuff, and here are a few scenes from new pictures showing just how balconies will be worn this season

They're wearing balconies very high in "A Kiss in the Dark," but Aileen Pringle and Adolphe Menjou seem to be in love with house-tops—or something

Even if you haven't any little balcony in your home, dont give up hope. Just look at the amount of romance Anna Q. Nilsson and Marc Gonzales can wring out of an ordinary stairway. All you need to start with is a ladder and a rose

"Oh, well, what's a balcony between friends?" says Douglas MacLean in "Excuse Me." That's all very well, Doug, but dont forget that the higher you go the harder you fall. Just the same, we wouldn't blame you for falling for this little Juliet

"This is no place for me," says little Alberta Vaughn, climbing out of her balcony in a terrible hurry to meet her Romeo. Run for it, Alberta, the chaperon's coming!

Busting Into the Movies

By Harry Carr

SOME of the schemes that girls work to get into the studios of Hollywood make the crafty Machiavelli look like an innocent child.

One of the queerest of these tricks nearly made a scandal that would have turned Hollywood upside down; but it worked—the girl got the job.

One night a girl's voice called up a well-known actor. She demanded to know why he had failed to meet her at the usual place. The bewildered star stuttered and stammered. He didn't know what she meant.

The next night she rang up again and was more insistent. She asked him about the fifty dollars she paid him to get her a movie job.

By this time he was on the verge of nervous prostration or hysterics. The next time she rang up he begged her to take it up with the studio.

Last year a lot of people broke in by pretending to be countesses and barons and what-not

At the request of the studio the young lady called with her mother. She was rather charming. She said she had met this actor at a society soirée and he had promised to give her a course of training that would fit her to be a movie star. Nothing could shake her from the story. They told her that there must be a mistake. They would let her meet the real actor.

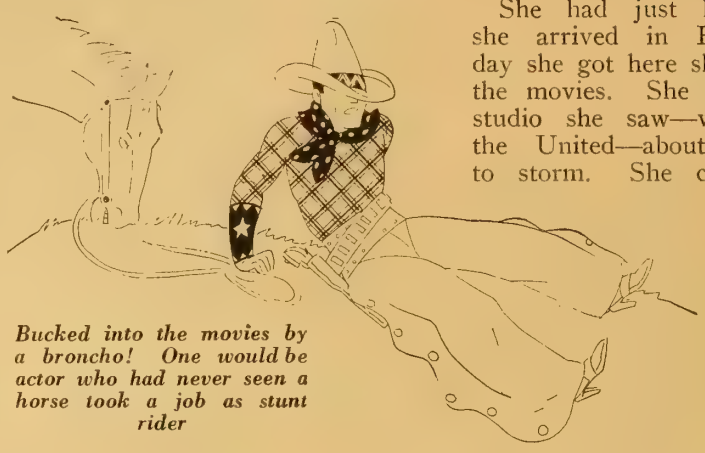
As soon as she met him she was profuse in her tearful apologies. He was not the man. She had been deceived by an impostor. Her last fifty dollars was gone. What was she to do. Boo, hoo!

A tender-hearted director consoled her in her sorrow by giving her work as an extra.

In due time, he learned that the whole story was an ingenious fake. It wasn't even a genuine mother that she had lugged along. She had hired a mother for the occasion.

But being found out didn't worry the girl much. She had gained what she was after. She had "busted in."

DOROTHY SEBASTIAN is a little Southern girl. She literally walked right into the studios of Hollywood. When you think that it takes more pull to get into a studio than to get a job as king, you will realize her amusing lack of bashfulness.



Bucked into the movies by a broncho! One would be actor who had never seen a horse took a job as stunt rider

She had just left the *Follies* when she arrived in Hollywood. The first day she got here she set about to conquer the movies. She walked in at the first studio she saw—which happened to be the United—about the hardest of all to storm. She calmly walked in past the gateman. He looked up with a challenging glare. She replied with an absent little nod. He thought she must be somebody he ought to know—and hesitated. By the time he had come to, she was in Henry King's office telling him she wanted to be a movie actress. That afternoon he gave her a test; the next day he gave her a five-year contract.

Lillian Rich broke in as an expert on Norwegian skis—which she had never even seen. She knew one of the companies was making a Canadian Northwest picture, and asked the casting director for a job. He asked her if she knew how to ski. She just gave him a pitying smile. So she was one of the company shipped to Banff. When they got her up there they found that she didn't know which end of a pair of skis went first. But by that time they had come to like her; so they gave her a chance at something else.

I know several girls who have signed as swimmers and divers without really being able to swim a stroke. But they are so eager to break into the movies that they will invariably leap into deep water at the command of the director. When Cecil De Mille made *Feet of Clay* at Catalina Island, several girls who had wormed their way into the expedition as swimmers, had to be fished out in a drowning condition.

Rod La Rocque got into the movies in a funny way. He picked a New York studio casting director and went to call.

"Good morning," he said. "I am Mr. Rod La Rocque, the Essanay actor." That's all he ever said. The next

Mary Pickford needed an Italian, so Eddie Phillips borrowed a foreign newspaper and an accent—and got the job

This article tells how stars that now are famous, lied and cheated, risked their lives and their reputations, and performed menial tasks—all to get their first chance

morning—and the next morning—he would come around, knock portentously at the door and say, "Good morning. I am Mr. Rod La Rocque, the Essanay actor."

Finally it began to make the casting director nervous. He began to look for this peculiar chap. One morning he invited him in. He solicitously inquired if Mr. La Rocque was free to take a part. Mr. La Rocque was.

An imaginary impostor who had made off with her money—a dependent mother hired for the occasion—a few crocodile tears—and one stage-struck girl had sobbed her way into the movies

Rod discovered that the reason for sudden warmth of his friend, the casting director, was due to the fact that they were trying to find an actor to fall off a horse into icy winter water while clad in a suit of chain armor. They couldn't find an actor in New York to do it, so the casting director had thought of his "Good morning" friend. Rod nearly got drowned doing it; but he got into the movies.

Monte Blue dug his way into the Griffith studio with a pick and shovel. He couldn't get work. The casting director couldn't see that he looked any different from any of the rest of the mob that always hangs around studio doors. Finally Monte took a job with a pick and shovel digging post-holes, in order to get into the studio.

ONE of the oldest tricks that ambitious girls work is to commute back and forth across the continent. They arrive in New York from Hollywood and tell the casting-directors—trading on the gossip they have picked up in Hollywood hotels—that they are experienced movie actors, having just finished such and such a picture at Lasky's. One girl did this with amazing results.

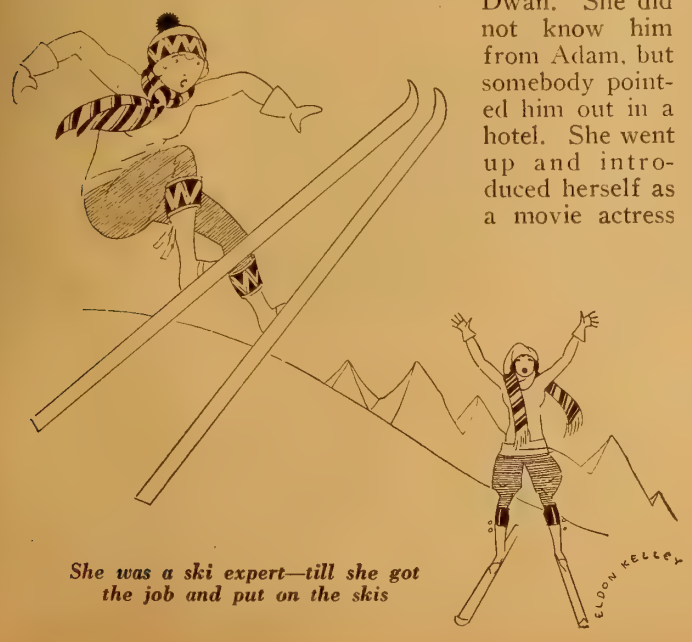
As I remember it, the director she approached was Alan Dwan. She did not know him from Adam, but somebody pointed him out in a hotel. She went up and introduced herself as a movie actress who had just arrived from Hollywood.

"Ah," said Mr. Dwan, "who was your director?"

"Alan Dwan," she said.

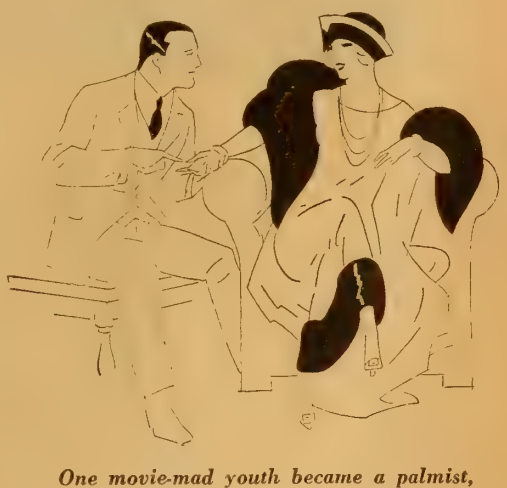
"Oh, yes," he said carelessly, "I have heard of him."

He told her to come to the studio the next day and he would give her a trial. When she saw the name, "Alan Dwan," on the director's chair, the poor child almost passed out. He stuck by his bargain however—admiring her nerve—and she has been working ever since in pictures. She has never won celebrity, but she gets along.



She was a ski expert—till she got the job and put on the skis

Eleanor Mehnert, who is considered to be one of the most beautiful girls in pictures, got in thru her talent as a musician. She got a job playing a violin in one of the orchestras they have on the sets to help the stars emote. She just stayed quietly by the job until one of the directors discovered her. She made her first appearance in James Cruze's *Garden of Weeds*. She still goes on with her music, but, of course, will soon be acting exclusively.



One movie-mad youth became a palmist, told fortunes for the stars, made friends, got a job—and a fortune of his own

Nellie Bly Baker got a job as a telephone girl in the Chaplin studio and waited until a part developed for her in *A Woman of Paris*. That was her opportunity. Marie Mosquini got in exactly the same way.

Richard Blayden is a young college man of good looks and good breeding. He wanted to be a movie star, but he had no experience. He had sense enough to know it was no use hanging around the office of the casting director. So he sought and got a job as a roustabout at Lasky's on the "swing gang," whose job is to take props to and from the property-room to the sets where they are used. In time his chance came. He took the part; did it well; then went back to the "swing gang." In time he will be regularly on the screen. Jack Voschen is doing the same thing at Lasky's.

RICHARD BARTHELMESS got into the movies in an unusual way. His mother was very kind to a Polish woman, an actress who knew no English, had

(*Continued on page* 106)

Warren couldn't keep his eyes off Ann—she watched over the sleeping Mason so adoringly

The Man without a Conscience

This picture was adapted for the screen from a German story, by Max Kretzer, and directed by James Flood. It is copyrighted by Warner Brothers, who also gave permission for this short novelization

By Warren E. Schutt

FILING thru the eternal valley of the years, there is a long line of conquerors of humankind. They burst upon the vision as a rising sun, in all the resplendence of overwhelming triumph. In their course they trample upon conscience and upon human hearts, even as their chargers trample upon the bodies of the vanquished. Thus they pass from their glory into a twilight of Nemesis and thence into a limbo of outer darkness, peopled only by the ghosts of those whom they have trampled upon and tortured and slain. Alexander the Great, Attila, Genghis Khan, Napoleon, conquerers all, have passed thru that long valley in the selfsame way, and in the selfsame way on into the darkness—all these and—Richard Mason.

Let Richard Mason be introduced first thru the eyes of James Warren, a young but discerning architect, who happened to be returning to New York on the same train that bore Richard Mason to the scene of his conquest.

Young Warren, sitting in the seat in front of them, had been much attracted by Mason and the young woman who was going to New York with him—the delicate, lovely, unsophisticated girl who wore her heart upon her sleeve, whose eyes were filled with love for the hulking young giant beside her, who fanned the flies off him with fond consideration as he dozed over a copy of *The Conqueror*. Warren had been so attracted by the girl that he had made a sketch of her. Chance had thrown this sketch into Richard Mason's hands, who forthwith returned it to the artist. Introductions followed.

"May I ask just what you are going to do in New York?" young Warren had asked with civil interest, in the course of the conversation that followed.

Mason's reply characterized him as no other words could have done: "I'm going to buy it."

Whereat the girl—her name was Ann Sherman, Warren found out, and she was engaged to marry Mason as soon as he achieved success enough to warrant it—whereat she looked at the great man with so much of love, of respect and adoration in her fine eyes, that Warren actually pitied her.

Before they left the train, there happened another episode which increased Warren's pity for the girl. It had come by chance to young Warren's knowledge that Miss Sherman had entrusted to Mason, for safe-keeping, all her money, wrapped about in a silk handkerchief. Just before the train arrived, while he was in the forward end of the car cleaning up, Warren saw Mason surreptitiously put the small roll of money in his sock.

Then the three train acquaintances separated.

Richard Mason took Ann to one of the hotels on New York's East Side, merely because it was cheap. He had no notion of its disrepute until the clerk expressed his surprise that they wanted separate rooms. In spite of that, however, Mason elected to stay. In fact, caution now imposed that decision. For no sooner had they entered the hotel than Mason reported to Ann that they were practically penniless, that the sum of money she had entrusted to him had somehow been stolen, probably by pickpockets in the jostling of the crowds in the station when they arrived.

THE CAST

Richard Mason.....*Willard Louis*
Shirley Graves.....*Irene Rich*
Ann Sherman.....*June Marlowe*
Douglas White.....*John Patrick*
Mrs. Graves.....*Helen Dunbar*
James Warren.....*Robert Agnew*
Dane, the chemist.....*William Orlamond*

It was in this hotel, on the first day of their sojourn there, that Mason ran across the man Dane, and Dane's Hair Restorer: so soon was he set upon the path to fortune, to that conquest for which he had come to New York.

Dane was an old eccentric half-vagrant who sat next to Mason in the dining-room. He first attracted Mason's attention by drinking prodigiously from a bottle plainly labeled *Dane's Infallible Hair Tonic*. Mason's capacious curiosity was aroused. He engaged his table companion in conversation, and soon learned that Dane was kept from making a fortune only because he lacked the capital to produce and market his invention. Mason now recalled the little bundle of Ann's money, at that very moment safely hidden in his sock. He questioned Dane further. Dane adduced visible testimony of the efficacy of his hair restorer, enough to convince Mason that he had found an excellent first investment for his small sum. Tying up with Dane, and launching the business as it should be launched was thereafter only a matter of working out the details.

Mason was horrified when he saw his wife talking to Ann. "She is half-witted, crazy," he declared. "She has delusions." "On the contrary," his wife replied ironically, "I find her very interesting"

Meantime Ann, believing that pickpockets had taken the money from Mason, was exerting herself to find some means of support for them both while her fiancé was finding a market for his greater abilities. Thru the want ads, she got a position as housemaid in the luxurious home of a certain Mrs. Graves. Overjoyed at her success and bubbling with delight, she announced the fact to Mason.

"And now, dear," she told Mason, "I can support us both. I'll get my food and lodging there, so that you can have my wages to live on. And that means that you wont have to take a job right away. You can look further until you strike something really worth your while."

Mason, telling her nothing of the business he was already engaged in, grunted his approval of her plan. At her request, he accompanied her to the Graves' house, to help her with her baggage. As they entered the areaway leading to the servants' entrance, a car stopped in front of the house, and two women alighted.

Ann clutched Mason's arm. "That's Mrs. Graves and her daughter Shirley," she said in an excited whisper. "Aren't they wonderful? Isn't Shirley the most beautiful girl you ever saw?"

Mason made no reply—in words, that is. But no one who saw him as he stared at Shirley Graves could doubt that an affirmative answer was in his mind. He waited, staring at Shirley, until the door to the house had closed behind her. Then he followed Ann to the servants' entrance, and bade her a brusque farewell.

Mason returned to the dingy offices of the Hair Restorer company, his mind filled with memories of Shirley Graves. She was exactly the sort of woman he wanted to marry, exactly the woman who would help him on to success, and who could crown his success with social position. But how could he, from his lowly position, manage such a conquest, especially with Ann a member of the household?

Business broke well for him that afternoon. The fame of Dane's Hair Restorer was spreading. He found on his desk a letter from the manager of a system of chain stores, asking for the privilege of selling the preparation in all their stores. The letter enclosed a check for five thousand dollars as a guarantee of good faith.

Old man Dane happened to come up to Mason's desk just as Mason was in the heights of exaltation at this latest success of his. Mason managed deftly to hide the check, and to conceal the letter from Dane's prying eyes. Dane was a little suspicious.

"Any new business, Mason?" asked Dane.

"Of course not. Dont be foolish. We've got to prove

the worth of this Hair Restorer before we can expect any results. And we certainly haven't done that yet."

There was something about Richard Mason—some breezy quality of dominance and assurance, that forced people to believe what he told them. Thus it was with old Dane, who backed away almost as if in apology for having asked the question.

With such a start, Mason began again to think that he could go far. Not even Shirley Graves was out of his reach now—except for the fact that Ann was a member of the household. What would Shirley Graves think of him, if she knew his best woman friend was no more than a housemaid in her house? Still, there were ways——

Mason stopped at the Hotel Vanderbilt that night on his way home, and in the public writing-room picked up a generous quantity of hotel letter-paper. Thence he went on to his own little room in the East-Side hotel where he still lived.

On the hotel paper, he wrote a letter to Mrs. Graves, saying that it had come to his attention that she had taken into her employ lately a girl known as Ann Sherman. He begged to inform Mrs. Graves that the girl was completely untrustworthy, and that his mother had been forced to dismiss her for dishonesty. He begged Mrs. Graves not to mention his name, lest the girl make murderous attack upon him, but hoped that Mrs. Graves would take warning. He signed his own name to the letter.

On the way out to post this letter, he stopped at a telegraph office and sent himself a telegram, addressing himself in care of the Hotel Vanderbilt. The telegram said:

Willing to increase our offer to total of three hundred fifty thousand dollars for your interest in property. Immediately upon your wire of acceptance, we will deposit certified check to your account.
L. P. M. COMPANY.

"So you love him, do you?" Mason inquired with a sneer, "Well, you're both fired"

The next day, Ann came back to him weeping over her discharge from the Graves' household. Mason listened to her in stolid silence, making no comment to alleviate her sorrow. A little ashamed of herself, she managed soon to dry her tears, and they sat for a long time in uneasy silence. Finally she said:

"I think we must have made a mistake in coming to New York."

Mason replied, "I guess we did. I haven't been able to find a job yet. I can manage to keep myself here, but not

"That," thought Mason, with a glance at Shirley, "is the girl I'm going to marry"

"Willing to increase our offer to three hundred fifty thousand dollars," Mason wired himself, trying to create an impression of great wealth

both of us. I guess you had better go back home right away."

She could not believe what she heard, and looked at him in dismay. Then an uneasy suspicion crept into her mind. "But aren't you going to marry me?" she asked.

He made no reply.

Again she spoke her great fear, "Is there—there cant be some other girl."

After a moment's thought as to what his best answer would be, he said brutally, "Well, have it your own way, if you want to think that."

He looked at her out of the corner of his eye as he said it, and saw her crumple up as if all the life had gone out of her. It was the closest he had ever come to being moved by pity. It urged him to an act of great generosity. He took out his pocketbook, and counted out a sum of money.

"I almost forgot to mention it to you, with all this fuss you've been making. The police found the thief who stole that money of yours, and gave the money back to me this morning. Here, it's yours. Now I'm under no obligation to you, am I?"

Then he looked at his watch, made the mumbled excuse of having an appointment to keep, and left her stunned and sobbing.

After leaving Ann, Mason went to the Vanderbilt, to inquire there for the telegram which he had sent to himself at that address. He read this with complacency, folded it and stuck it into his combination card-case and wallet. Thence he went directly to make a personal call on Mrs. Graves. He knew that she would have been interested in the letter he had written her concerning Ann, enough to warrant her seeing him, and he was right.

"I came to you," he said, in his best grand manner, "to supplement my letter about your servant. I should have come personally in the first place, but at the time I was tremendously busy with a business deal of large proportions."

With that opening, he managed to ingratiate himself, by his dignity of manner and his suggestion of huge business enterprises, most impregnably with Mrs. Graves, who was anxious that her daughter make a worthy marriage. In the course of his call, Shirley Graves herself came in, accompanied by a young dandy named Douglas White, with whom she had long been infatuated. Mason silently measured the man White, and was convinced that with the mother and his wealth in his favor,

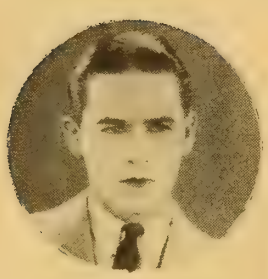
(*Continued on page* 112)

With a sudden burst of violence, Mason lost his temper completely and all the cruelty of his nature surged up within him

Are Cameras Temperamental?

Russell Ball

Number One ***Number Two***



Number Three

Now that such old-fashioned games as cross-word puzzles and anagrams have become the fad, all the guessing games of our grandmother's day probably will be revived too. One of these consisted of pinning pictures of famous people on the wall, and guessing Who was Who. Herewith we invite you to play a variation of that old game. Hold this page ten feet from the eyes of some picture fans for two minutes, then ask them to name star Number One, star Number Two, and star Number Three

Abbé

Isn't it astonishing that three young men, equally handsome, but positively unlike in type and feature, could at first or even third glance look exactly alike? The only explanation we can find is that the cameras of the photographers must have been indulging in a little fit of temperament when the photographs were taken. Three other cameras snapped the pictures in small circles, and you cant find the slightest resemblance between Rudolph Valentino and Richard Barthelmess and Ben Lyon —can you?

The Love Story of Anna Q.

"Who is the beautiful but cranky blonde?" asked Jack Gunnerson. Dan Cupid overheard him, and shot two of his best arrows. Presto!—one of Hollywood's most tempestuous romances began

ANNA Q. NILSSON is a name to conjure with in Hollywood. Henley's immortal lines, "I am the master of my fate, I am the captain of my soul!" might have been written especially for her.

From the day when a little, cool, blue-eyed, flaxen pig-tailed, eleven-year-old Swedish girl hired herself out, unbeknownst to her subsequently horrified parents, to till and harvest one acre of beets for a year to earn the equivalent of eighty-five dollars, Anna Q. has been captaining her own ship of destiny.

She won her way to America; became a favorite art model for Penrhyn Stanlaws, Harrison Fisher, Clarence Underwood and James Montgomery Flagg; pioneered in the movies with the old Kalem company, doggedly learning the art of acting and evading the many pitfalls, until today she is one of the most popular and able of screen favorites.

Tho Anna Q. is fiery and independent and daring and self-willed, she is still the essence of all that is feminine. Above you'll see her latest portrait. At the left she's the boy of "Ponjola"; at the right she's the blonde vamp of "Inez from Hollywood"

Ever this independent daughter of the Vikings has swept forward, mistress of her fate, until romance took her in hand.

ROMANCE came in the person of some six-feet-two of athletic young manhood a-knocking at the door of her Hollywood bungalow one night nearly two years ago. When Anna Q. opened her door in response to the knock, she scarcely noticed the tall figure in the darkness outside, as she replied to his polite questioning. Where did Walter McGrail live?

"The bungalow in the rear—on the corner," said Anna Q. pointing vaguely in that direction, and closed the door.

A moment or two—another rap at the door. The same tall figure stood there, this time with an inquiry as to *which* corner bungalow, there being two.

This time Anna Q. made it unmistakably plain as to which bungalow was occupied by the McGrails. Perhaps she was a little abrupt. She had returned late from the studio. She hadn't her make-up off—and she was tired. So she closed the door, and, as she supposed, the incident.

THE McGrails were out, but next morning Walter showed her a card: on one side the name of John Gunnerson, on the other scribbled: *Who is the beautiful but cranky blonde in the front bungalow?*

Followed several weeks during which Gunnerson kept bombarding McGrail with requests to introduce him to Miss Nilsson, which requests Walter passed along to Anna Q., with suitable recommendations of his friend Jack.

Anna Q., however, did not take the matter very seriously, laughing it off with a non-committal, "Certainly, bring him over some time."

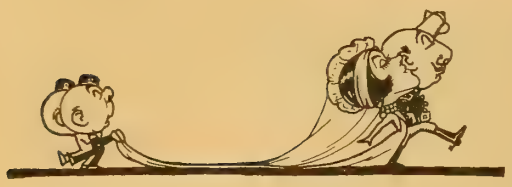
This was far from satisfactory to Jack, and to save him

(*Continued on page* 120)

That's Out

Keen Comment by Tamar Lane

Illustrated by Harry Taskey



The Old Order Changeth

Now that our own Gloria Swanson has married a marquis, it will, of course, become quite the thing for other members of the movie colony to follow suit. Soon every screen celebrity will be having his or her own duke, lord, baron or baroness. No film home will be complete without one.

It may all end up with Baby Peggy marrying off the Prince of Wales.

Movie Mysteries

Wonder why, whenever anything dramatic is going to happen in a film, it must always be on a dark and stormy night?

Royalty and the Film Colony

Royalty always has shown quite a partiality for screen folk. Whenever the members of any royal household visit Hollywood—whether they be lords, dukes, kings or princes—they always spend most of their time mingling with the film celebrities, often even being guests at the home of one of the screen stars during their stay in the movie capital.

It is amusing to watch Los Angeles "society" folk—who ordinarily snub the screen colony—becoming suddenly deferential in an effort to get a chance to meet the royal visitors. The latter, however, are much more interested in film celebrities than in small-town society matrons.

Chaplin's Story

A writer tried to sell Charlie Chaplin a story for a comedy recently.

"I have my story," said Chaplin. "The same story I have always used. A sympathetic character is confronted with a menace of some kind. For a time it looks as tho he will overcome this menace. But he is finally beaten. That's my story. It has always been successful. Why use another?"

And in the final analysis, most of our successful stars have used one type of story in winning their way to the top. Whenever they have departed from it and tried another plot, they have almost invariably been unsuccessful.

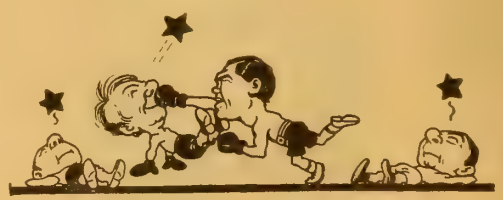
Screen's Best-Gloved Cowboy

Tom Mix has just signed a new contract with William Fox, which will net him close to twenty thousand dollars a week. At first glance this seems enormous. But then, Mix will have to pay for his own gloves—and look at what an expense this will be.

Tom must use at least three or four hundred pairs of gloves to a picture. He is never without them on the screen. He not only rides with them, but he eats with them, dances with them and even wears them when he makes love. It may be argued that cowboys dont wear fawn gloves with black stripes on them as Mix wears in his films. But, then, neither do cowboys get twenty thousand dollars a week.

Can You Beat It?

Speaking of Tom Mix reminds us that a young cowboy from Arizona had the nerve to try and get a job in a Western picture recently without a bandana and a big checkerboard shirt.



Realism vs. Reelism

One thing is evident from the films in which championship fighters are starred—they may be able to make their fights look convincing in the boxing arena, but in the movies their conflicts have all the appearance of a sham battle.

In some of the films he made for Universal, Jack Dempsey actually knocked men out to get real punch into the scenes. When they were thrown on the screen, everyone wondered why his opponent fell down from such a slight blow.

(*Continued on page* 118)

Here's a Fashion Note from Mother Nature:

"Trees Are to be Adorably Decorated This Spring"

Our only comment to this Fashion Note is that all of the rest of Mother Nature's trees are going to have a difficult time finding a decoration so adorable as the one you see Mrs. Poplar wearing so proudly at the right. Barbara Bedford started this fad in tree-decoration when she was working in "Percy," Charles Ray's latest picture

How the Great

Frenzy and calm, sarcasm and coaxing, laughs and tears—business of directing motion

ALMOST every one who visits a motion-picture studio is surprised to find the directors more interesting than the stars they are directing.

Charlie Chaplin is an amazing sight. In the first place, he will not work at all unless — or until — he feels like it. Sometimes he will spend days on end just sitting around the sets talking himself and his actors into the right mood. The camera never starts until that right mood arrives. When the camera begins shooting, Charlie goes thru many emotions—and motions. Sometimes he will throw himself flat on his stomach with his chin propped up on his hands. At other times he sits all hunched up in a chair.

I remember one day while they were taking *A Woman of Paris,* that one of the actresses did not please him. In the middle of her emotion, she stopped and looked around: the director had disappeared. He was back in a corner of the set. He was sitting down, bowed with grief. His hands covered his face. It had been too much. He peeked at her thru his fingers like a little boy. At length he raised his head and said to her with bitter reproach, "Trying to make you act is like writing love-letters on butcher paper." Charlie is even more particular than Lubitsch. The scene in *A Woman of Paris* where the old mother saw the body of her son brought home, was taken eighty-two times before Charlie got it to suit him.

No one who sees Ernst Lubitsch at work will ever forget him. He is as eager as a bull-terrier trying to break loose to run after a tom cat. He has black eyes that glitter like wet anthracite coal. You can always tell how things are going by the sparkle. When the star is inspired to great artistry, it seems as tho Lubitsch's eyes shot sparks.

I am always expecting to see him fly into a terrific passion and tear the scenery to rags. But he never does. I have never seen him lose his temper. He has the patience of Job. The nearest approach to temperament I have seen in him is when the carpenters on an adjoining set make too much noise. He demands the stillness of the tomb.

The other day I saw him trying to make an actor execute a formal bow after the manner of Continental army officers. That was all he had to do: come to the door and bow. Click his heels: bend the stiff back-bone; straighten the stiff back-bone. One—two—three! Time after time Lubitsch would stand in the doorway and do it for him.

"Oh, yes, I see," the actor would say. And then he would proceed to do it just exactly wrong. If Lubitsch had seized an ax and had chopped him into a fricassee, I would have gone into court and testified that it was justifiable homicide. And thereafter would have sought to induce Congress to vote him a medal on the ground that he was a public benefactor. But Lubitsch never lost his patience or courtesy.

There is only one way you can ever tell that Lubitsch is working under a severe nervous strain. While

I am always expecting Lubitsch to fly into a terrible passion and tear the scenery to rags—but he never does

Directors Work

flattery, brow-beating and —all go into the difficult picture stars, says Harry Carr

Directing is absolute anguish to John Wray

they are changing the position of the lights for the next "shot," he paces up and down—usually behind a piece of scenery—like a caged tiger.

You realize it also when he makes the close-ups. He usually sits on a little camp chair, and you can see his face going thru the emotions with the actors. In his intensity, he leans forward from his chair, often with his hands gripped on the arms. The more intense the scene, the more pronounced his "lean." There have been times when I have been alarmed lest the illustrious Herr Ernst should finish the episode by a nose dive, thru the scenery.

Lubitsch is, himself, a finished actor. Before the camera starts shooting he nearly always acts each scene for the actors. Sometimes with an effect startling for the spectators to behold. As, for instance, when I saw Pauline Starke, watching him studiously, while he turned himself into a shy young girl for her instruction.

Even Pola Negri does not escape being shown. Altho she has been under his direction for so many years that she senses his wishes from a word or a gesture.

Oddly enough, Lubitsch is the most popular director of the screen—both with stage hands and actors. Yet he is the most exciting and most difficult to please.

When they were making *The Marriage Circle*, I saw Florence Vidor unlock the drawer of a bureau sixteen times before she satisfied him. She and Creighton Hale had a famous kiss in that same play. They had to do it thirty-nine times before Lubitsch said "Goot!" And afterward he told me that he liked to work with them: they caught the idea so easily!

Between whiles, Lubitsch is a wild, rollicking blade. He will go over to the piano and hammer out American jazz until every one starts dancing. While he was making *Rosita* with Mary Pickford, he spent his spare time trying to make a cello play *Yes, We Have No Bananas.*

Dimitri Buchowetzki gathers his actors together and makes speeches to them. He is a humorist, and a brilliant talker

JOHN GRIFFITH WRAY, of the Ince studio, is one of the most interesting directors to see working. Before going into pictures he was a well-known stage producer. He fairly pleads with them to act. By one of the firmly fixed conventions of the speaking stage, every woman working on the job is called "dear." There is absolutely nothing personal about it, it applies to young and old alike. Any deviation from this custom would be regarded as an insult. So, Mr. Wray says in a shocked tone: "Oh, my dear! That wasn't the way we rehearsed it." Or again: "My dear, ten times now I've told you not to do that." It sounds very odd to hear an actress, perhaps sixty years old, being raked over the coals in terms of affection.

Mr. Wray is very sensitive and highly strung. As the actors act before the camera, you can always see his face suffering the same emotions. At times I think that directing is absolute anguish to him.

DIMITRI BUCHOWETZKI, the Russian who came over to direct Pola Negri, is a humorist on the set. He is

(*Continued on page 97*)

Kenneth Alexander

SHE is the frail white
sister of the moon,
Grieving for blossoms
broken all too soon.

I sing the magic of
her wistful eyes,
That greet her wor-
shipers in mute
surmise.
I sing her shadow lips,
that need no sound
To be most eloquent
the earth around.
I sing her exquisite
and subtle hands,
That weave romance
the whole world
understands.

Adoring her perfec-
tion, I would break
All other beauty for
this dream girl's
sake.

—Francisco San.

Lillian Gish

Kenneth Alexander

Dorothy Gish

A CORAL-PETALED rose, that merrily
Flowers in May, is dainty Dorothy.

It is so bright, that I would find a throng
Of colored words to paint it in my song.
It is so sweet, that I stoop down to sense
The very savor of its opulence.
It is so soft, that I would gently press
My finger-tips against its loveliness.

A coral-petaled rose, an ecstasy
Of blooming May, is dainty Dorothy.

—Francisco San.

Close-Ups on Complexions

Betty Compson says:

REMEMBER two words, "simple diet," and you will have the kind of skin the bill-boards talk about. If you are one of the indiscreet sisterhood who love their pie garnished with ice-cream and their cake piled with frosting and nuts, if you nibble candy between meals, and end your luncheon order with coffee and French pastry, these two words will sound like the crossest cross-words in the dictionary! However, if you have the will-power to pass by the drug-store soda fountain and the confectionery shop, you will be repaid in a few weeks by a great improvement in your skin. And the best part of the "simple diet" is that, after a week or two of fruit, chops and salads, a whipped-cream-chocolate-mocha combination wont even tempt you! In fact, it will make you ill.

"Look your complexion in the face before you open that box of candy," advises Betty Compson

Any doctor will tell you that the condition of the skin depends mostly on the diet. So, after all, it is merely a question of how badly you want a faultless complexion and whether you prefer French-fried potatoes and an éclair oozy with cream, and cups of black coffee, to that undergraduate skin the bill-boards praise.

"Learn to relax as often as you can," says Louise Fazenda, "and smile, Smile, SMILE"

Louise Fazenda says:

SOME may swear by orange juice and Turkish baths, but I must stress a combination of good allies, naming first of all, sleep. "Sleep that knits up the raveled sleeve of care," as Shakespeare puts it, does even more for me. It certainly keeps the yellow out of my complexion. If I dont have my nine hours, the complexion has some score to settle.

Next in importance is diet. I avoid the sweets, fruits with too much acidity, dishes that are highly seasoned, and stick to the plain food, with plenty of vegetables.

Then good soap and water cannot be overestimated. Cold-cream, to my way of thinking, has its limitations as a cleanser and beautifier. For a number of years I have been loyal to a pure soap of Italian make which makes an excellent lather. I wash my face well with warm water and follow this with cold. There is still another thing I never omit and that is the use of a toning lotion. Working under the lights is enervating, and following the removal of the make-up, I apply this lotion.

For my part, I do not believe that beauty is skin-deep. Thoughts mold the expression of the face. So I think that even so unruly a thing as the complexion can also be improved by right thinking. I might add that in the interests of the present and a beautiful old age, I am saving up all the pleasant thoughts and all the happy moments I can secure, and then being practical, slavishly keeping up baths, treatments, my own exercises and two or three outdoor sports that are not a bore because I enjoy them.

Pola Negri says:

A BEAUTIFUL skin is every woman's birthright. While lotions, massages and cosmetics are good *remedies*, a healthy skin does not need a remedy. I keep my skin well by a method inexpensive enough for everyone. It is, in fact, free as the air.

Fresh air! That means more than sleeping with one's windows open at night or playing a few rounds of golf every week-end, probably with one's face covered with powder. In California it should mean sleeping out under the stars on an open balcony or roof, long brisk walks every day, no matter what the weather—which in California you know is either "unexcelled" or "unusual"! I take also setting-up exercises before an open window each morning.

I walk a great deal, myself. It is very amusing to me to hear a woman talk of "going out for the air" in a closed limousine. The luxuries people enjoy these days will soon make a good complexion a luxury.

Ten film stars, noted for the satiny texture of their skin, give you their recipes for a beautiful complexion

But fresh air wont do you a great deal of good unless you train yourself to breathe deeply.

Leatrice Joy says:

Few people realize what health and beauty come from using water—outside and inside. They say the English women have such clear red-and-white complexions because their faces are always being rained on. The best beauty aid I know for a nice skin comes out of the two faucets in the bathroom marked "Hot" and "Cold"—or perhaps your situation is like the woman's in the anecdote who said that she had two kinds of cold water in her bathroom!

I take a daily cold shower. It's the best thing in the world for poor circulation and it gives the skin a prettier color than you can buy in the drug-store. Plenty of pure soap and hot water, followed by a brisk toweling, and then a piece of ice rubbed over the face before applying powder, to close the pores and give a satiny finish—that's my complexion program.

"I rub a piece of ice over my face before powdering," declares Leatrice Joy

Jobyna Ralston says:

My friends seem to think they are exercising when they take a ride in their autos! Between scenes at the studio I am always out on the lot throwing handball with one of the extras or an electrician — not for the sake of my complexion but because it's fun. When I get a day or two free, I go down to Santa Monica swimming, or out to some golf course. It may cause a few freckles but it's a lot better beauty treatment than sitting in a stuffy booth, with mud smeared all over one's face.

Dancing is better exercise than mah jong but neither of them compares with playing some game out of doors with the sun and wind on your face; that may not be scientific complexion treatment, but it is what *my* complexion gets anyway!

Anita Stewart says:

There's no such thing as a beauty secret! If it's any good it isn't a secret, and millions of women have done the same thing for years. Probably Cleopatra and Helen of Troy knew all the tricks of the beauty trade! I hesitate to tell what I do, it seems so simple. I have a naturally healthy skin to begin with, which helps, of course. All I do is try to keep it so.

"Dont mind bad weather—walk every day," says Pola

In the morning I wash my face with soap and water —the purest soap I can find and very hot water to open the pores and get out all the particles of powder and dust that have settled in them and would make trouble if left. Hot water is the greatest complexion friend a woman has. I cover my face with a wash-cloth dipped in water as hot as I can stand. Then I dash on very cold water, which shocks the blood-vessels awake and stimulates circulation. Cold-cream for

(Con. on page 125)

"I take a sun-bath after my morning swim, and dont care a fig if I do get freckled," boasts Jobyna Ralston

Richee

The Torrences

This picture of Mr. and Mrs. Ernest Torrence and their son, Ian, was made specially for this magazine, and they posed for it in front of their beautiful home in Hollywood. The portrait at the left is not Ben Turpin, nor is the one at the right the proprietor of a gambling-house in Alaska. Both are portraits of Ernest Torrence as he looks in his new picture, "The Dressmaker from Paris"

Harold Tells On Himself

The Master Mechanic of Mirth gives away his formula for getting Guffaws and Giggles on the Screen

By Dorothy Donnell Calhoun

YOU have probably pictured a comedy lot as a place of perpetual merriment, where the electricians turn handsprings as they work, the carpenters playfully drop hammers down on the cast, and the director shies lemon meringue pies at the extra girls out of pure light-heartedness.

As a matter of unpicturesque fact, a comedy lot is the saddest spot on earth. Creating chuckles is a serious business. The only people in the world who dont laugh over a Harold Lloyd picture are the ones who make it. The directors, photographers and actors have a look of settled melancholy, the gag men can work best when the studio orchestra plays *Hark From the Tombs*. Props stirs up the day's batch of whitewash as solemnly as tho putting up a prescription, and the star discusses his formula for laughter with the earnestness of a master mechanic, who turns out comedies guaranteed for long smilage.

Gene Kornman

There are points in common between Henry Ford and Harold Lloyd—besides the fact that they have both given the world some of its best jokes. Lloyd is a good workman. He builds his laughs as Ford builds a car, a bit at a time, carefully planned, fitted together. A highbrow word used here will probably scare the gentle reader from finishing the article. I sometimes wonder whether anyone ever *does* read what's written in a fan magazine! Sometimes I feel like the radio announcer who asks you folks who have listened in on our program this evening to write in to Uncle John and let him know.

But, as I was saying, a highbrow word may scare the reader—if there is one—away, so let us arrive at it circuitously in the form of a cross-word puzzle. Harold Lloyd is a word in twelve letters meaning, "one who understands how the old bean works." Yes, *psychologist*, that's it. He has taken no degree in the subject. I wouldn't be surprised if he had never read a book on it. Perhaps he cant even spell it (most people cant), but all the same that's what he is.

Take the simplest form of humor—a fat gentleman slipping on a banana peeling and sitting down suddenly. That's funny. I think so, you think so, everybody thinks so (except the fat gentleman), but *why* is it funny? If you know the answer to that, you're a psychologist.

Harold Lloyd knows why. That's the reason his comparatively inexpensive comedies are bringing in the biggest income in the movies. You would suppose that he would guard his laugh secrets with care, but he is quite willing to tell all. Without the familiar glasses, his boyish face has an oddly undressed look as he leans toward you and talks of comedy making, with all the fervor of a real-estate agent discussing *Cactus Crest*, or a hosiery drummer boosting the merits of *Bo-Peep* stockings, or an auto salesman describing the wonders of the *Spurious Six*. Laughs are Harold's *line*, and he knows his line.

PEOPLE, he explains, may live on different foods, and pray to different Gods, but they *will all laugh at the same things*. When the harassed Hubby in *Hot Water* drops his bundles, gets into domestic difficulties and is pursued by a stout middle-aged ghost in a mother-hubbard nightgown, the audiences on Piccadilly, Unter Den Linden, the Cannabiere, the coolies in a Hong Kong picture show, and the Arabs in a Tunisian cinema, are all going to howl with delight. Black, white or yellow of skin—they have the same kind of funny-bone.

"So you've got to stick to universal experiences in making a comedy," Lloyd tells you, earnestly. "Every nation has its own laugh habits. For instance, the English dont care how ancient a wheeze is. They've got such a reverence for antiques they rather prefer a joke to date back to the time King Alfred nearly toppled off his throne laughing at it."

(*Continued on page* 104)

Confidences Off-Screen

By W. Adolphe Roberts

Catching a Coy One by Proxy

RAMON NOVARRO is the handsomest and most popular Mexican in captivity. Such rivals as President Calles and the heavyweight boxing marvel, Tony Fuente, are not seriously in the running. Hollywood claims Don Ramon most of the time, but Metro-Goldwyn recently sent him to Rome, to create the title-rôle in *Ben Hur*.

Underwood

One of Thomas Meighan's dreams is to play "Lord Jim"

On his way back, he spent a few days in New York. They were busy days. Every interviewer wanted to see him, and he graciously received the more deserving. My appointment was for the Grand Central Station, fifteen minutes ahead of leaving time. But Novarro, unfortunately, was forced by the many demands upon his time to catch a later train. I roamed the corridors of the *Lake Shore Limited* in vain.

Now, one of the mottoes of this department is, "Never Say Die!" I had observed Miss Florence M. Osborne, the editor of MOTION PICTURE MAGAZINE, and Miss Susan E. Brady, the editor of *Classic,* return to their offices that afternoon, almost entirely hidden by gorgeous bouquets of orchids. They had been lunching with Novarro. They had bragged airily of having heard all his news. What could be neater than to get the low-down on the elusive star by proxy? I cornered my editors, and the following dialog took place:

W. A. R. (*turning to right*): You had a long chat with Don Ramon, no kidding?

F. M. O.: Kidding! The very idea! He entertained us in his suite at the Ambassador. Herb Howe, his press representative, was there, too. We had a wonderful time.

W. A. R. (*turning to left*): Did he talk about his trip abroad?

S. E. B.: But, of course. He said the fun of making *Ben Hur* was marred only by the scrapping of the Italian extras among themselves. Some of them were Fascisti, you see, and some were Communists. They just couldn't remember they were all supposed to be ancient Romans for the purpose of the picture. Their feud would hold up the works for days.

W. A. R.: Well, well! The crowds of admirers flocking about Don Ramon in the streets caused delay, also, no doubt.

F. M. O.: Dont be mean. As a matter of fact, Mr. Novarro said that he was seldom even recognized in Rome. But he got fed up on the confusion surrounding the picture, and slipped off to Florence one day for a quiet time. There, he ran into a parade of American girls from a boarding-school. They knew who he was, all right. A bold minx claimed the right to present him to the whole crowd, because her sister back home lived next door to Tom Mix! Can you beat that? Poor Mr. Novarro!

W. A. R.: You cant tell me he wasn't glad of the opportunity to make devoted fans of

My interview with Novarro was a double one —by proxy

them for life. I'll bet he gave them signed photographs.

F. M. O.: Yes—but he'd really gone to Florence for a rest.

W. A. R.: Did he visit any country except Italy?

S. E. B.: He and Herb Howe went to France. They had quite an adventure getting across the border. Their passports had expired, or something. They were held up at the international bridge. So that night, they crawled down the cliffs to the seashore where there were no guards, and made their way on foot to Mentone. Having no baggage, they had a hard time getting a room at the Hôtel de Paris. The proprietor wouldn't believe his guest was the famous Novarro. He made them both pay in advance, and made fun of them when they said they wanted to hire a local photographer. Yet a few days later, when he knew the truth, he was advertising all over the Riviera that the star had honored the house with his presence.

W. A. R.: Is Don Ramon glad to be back in America?

F. M. O.: He's delighted. He had a good time abroad, but he didn't like the European cooking. He said he craved ham and eggs, American style.

W. A. R.: This all makes a nice interview. I've probably got as much as if I'd seen him myself.

F. M. O. and S. E. B. *(in chorus)*: You've got more. There were two of us to make him talk, and we haven't held out on you.

The Real Alice Joyce

BEFORE I went to call on Alice Joyce, I'd been told she was one motion picture star who allowed herself to be interviewed on sufferance. The implication was, that she was upstage and couldn't be bored. How such rumors start going the rounds, I'm sure I dont know.

Alice Joyce says it's better to be a leading woman in a good picture than the star of a poor one

I found this sterling favorite of the public to be a most gracious and charming woman. In private life, she is Mrs. James B. Regan, Jr., the mother of two sweet little girls, and a hostess who has a talent for gathering men and women of genius about her.

She did tell me that she made friends slowly, that she rather dreaded encountering new faces. To the type of magazine writer who expects a star to gush and furnish material for a cheaply sensational article, it is possible that Miss Joyce may appear reserved. But upstage she surely is not.

We discussed the vast improvement that has taken place in the art of motion pictures.

"I was put forward as a star when I was a little too young," she declared modestly. "It is better for an actress to build up on the experience of playing many small rôles. But I didn't refuse my easy glory then, and if it were all to be done over again, I dont suppose I'd have the courage to refuse it now. That's only human nature."

In her judgment, the essentially "star" picture is a mistake, any way. "Give me a story in which I can be the lead—adequately supported," she says. "If all the opportunities are given to one person, the result as a whole is likely to be bad art."

She is now working in *The Little French Girl.* She has the most important emotional part, that of the mother.

As a confession, she told me she would never be entirely happy until she had appeared on the speaking stage. Contrariwise, every Broadway star would like to take a whirl in the movies. So there you are!

The Pictures of Meighan's Dreams

A CORRESPONDENT, Miss Helen Davis, urged me sometime ago to ask Thomas Meighan what he thought of his own recent vehicle, *The Alaskan.* "A friend of mine thought it was best, but I found it poor," she wrote. "Won't you get him to settle our little dispute?"

The question seemed rather an indiscreet one to fire at a popular star. Yet I passed it along, the first time I ran into Mr. Meighan. We were in the restaurant at Famous Players' studio, and he had invited me to have luncheon with him.

"The Alaskan?" he repeated grimly. "It was a bad picture—a dud. Why? I cant go into the details, but I know I was rotten in it. You are at perfect liberty to tell Miss Davis I said so."

It was characteristic of this sincere actor not to show the least desire to avoid the issue.

He went on to say that he and his producers sought to meet a public demand for Thomas Meighan in strong, outdoor pictures. These could not always be artistic, tho no efforts were spared to make them entertaining.

"You know, if I could take a year off and do exactly as I pleased," he said, his face lighting up, "I'd do two or three things that might lose money, but would satisfy me. Why, I've been dreaming for years of certain rôles."

"Which are they?"

"Joseph Conrad's *Lord Jim,* Eugene O'Neill's *Beyond the Horizon,* and that extraordinary South African novel, *The Hop-Doctor,* by Richard Dehan," he answered promptly. "I think it would be worth it in advertising to Famous Flayers, to let me make at least one of them. But the time doesn't seem to be ripe for that as yet."

If the fans agree with Mr. Meighan, let them shout for him in the pictures of his dreams. Producers are out to give the public what it wants. Remember that.

The Perfect Color for Barbara

WHILE she was making her latest, *Heart of a Temptress,* Barbara La Marr gave a party at the old Fort Lee studio for stage celebrities and the press. One doesn't

(Continued on page 88)

Reeling With Laughter

Douglas MacLean, in the picture above, certainly looks as tho he were having it handed to him—but why in the world is he so sad when the thing that's being handed is a roll of nice, clean dollar bills? Perhaps the bank clerk is giving him a lecture on the subject of saving money and, of course, good advice seldom gets a smile. The name of the picture is "Introduce Me," and Doug is in trouble every foot of the film—but every new predicament for him means a laugh for his fans

The very romantic scene at the left is one of the high moments in "A Raspberry Romance," and the rapt listener is Ben Turpin. It looks as tho Ben has reached his second childhood, doesn't it?

The ocean is shaking a mean tidal wave and Neal Burns' "Sea Legs" dont seem to be in good working order. Something tells us that in a few minutes Vera Steadman is going to be all alone

Well, isn't this "The Lion's Whiskers"! Do you think Billy Bevan knows just what sort of head it is that's resting so peacefully on his shoulder? Perhaps he doesn't want to—going on the theory that what he doesn't know wont hurt him. Or perhaps he thinks it's the fair Madeline Hurlock

Question: Will Harold Lloyd get the football or will the dog get Harold? There doesn't seem to be any doubt in the dog's mind as to which is going to happen. Harold may think he's a half-back but, according to Tige, he'll be an all-the-way-back in about one minute. You'll find out who wins when you see Harold's new picture

A department devoted to the daily dozen for the funny-bone—getting it in practice for comedies soon to be released

Harry Langdon draws a straight, but it looks crooked to the others. They're all wearing "Plain Clothes"—maybe it's the extra cards adorning Harry's pocket and hat-band that are crabbing his act

A terrible overdose of the great open spaces is being given to Bobby Vernon in the picture above. "Great Guns," he moans to his comrade in distress. "If I get out of this alive, I'm thru with high life forever!"

Buster Keaton may have "Seven Chances" but he isn't going to waste this one. Look out, Buster, she's armed with a golf club and she's a striking-looking lady

There are smiles galore in "The Cracker Jack" and two of the broadest are those being worn by Johnny Hines and his best girl

Even a traffic cop cant stop a pistol by holding up one finger, and if Ralph Graves, in "Bashful Jim," thinks he's going to, Alice Day has a little surprise in store for him

Facts That I Can Read in

A Complete Analysis

Francis Bruguiere

Marjorie Daw

IN reading young people, one has to note the potential possibilities rather than the actualities. For youth is in the process of development.

Marjorie Daw is still a young girl, therefore, in reading her character, I have pointed out the latent potential qualities as well as those which are developed. A young person may have excellent characteristics which lie dormant and never develop and fulfil their promise. Circumstances, environment, and physical strength are factors which enter into the development of a young person's ability.

In reading Miss Daw, there was one thing which impressed me immediately, as it was a characteristic not usually found in actors or actresses—namely: a development in the nose which signifies economy. This is a good sign, but the nose also shows a lack of aggression and low self-protection. Such a person will save money and frequently lose it thru poor investments. The nose indicates an observing nature, especially where clothes are concerned. It tells me also that little Miss Daw does not like to do things in opposition to her tastes.

Her upper lip denotes poise, self-control, dignity and a love of display and pretty clothes. She knows how to dress well and make a good appearance. The lower lip indicates pride, and an ability to lead and dominate. Here, too, is

Richee

Rod La Rocque

THE thing which impressed me most about Rod La Rocque was his enthusiastic nature and his keen interest in everyone and everything.

In reading his character, I noticed first his nose, for here is shown one of his dominant traits, an analytical mind. He is one who reasons things out and is always looking for the reasons and motives of people and things. Here, too, is found a very observing person mentally alert, who misses little that goes on about him. He has a very vivid imagination, good constructive ability, quick judgment, a lack of aggression but good self-protection, and the courage to fight for a principle. Mr. La Rocque is a very intuitive person who knows things instinctively; when his friends are in trouble he will sense it without being told and is always ready with an encouraging, helpful word or with practical aid if necessary. When he is interested in anything, he concentrates upon it to the exclusion of all else, and when he has a piece of work to do, he is impatient to get at it.

The forehead shows a splendid mentality with the reflective faculties well developed. It also shows a nature which frets and worries when things do not go just right. The preceptive faculties are well developed, denoting good sense of location, splendid powers of visualization and a love of all that is beautiful and artistic. He is susceptible to color, with good color sense, and the feeling for representation and form is well developed, indicating ability to paint and draw. Back of the hairline the language sign is full and well developed. Such a person has a natural gift for

(*Continued on page* 108)

the Faces of the Film Stars

By F. Vance de Revere

Wallace Beery

WHEN I made this analysis of Wallace Beery, he was at the studio working in a picture where he played the part of a miner. As I was introduced to this great big man—for he is very large—the lines from Longfellow passed thru my mind:

His brow was wet with honest sweat,
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.

In reading his character, I noticed in his forehead lines which showed that life had not always been easy sailing; that there had been hardships and struggles. His forehead shows that he is a logical thinker and has a good mentality. His mental qualities have never been developed to their fullest extent, but he has splendid latent mental qualifications. Mr. Beery's work in character parts shows brains back of the acting. A commonplace rôle would not be to his liking, he would prefer a characterization which took great thought and imagination.

Above the eyes the sense of perception is well developed, giving the ability to see very vivid mental pictures. In the side of the head the appetite sign is well developed, showing him to be a person who likes plain, substantial food and plenty of it.

The shape of the nose proves him to be very observing, a person who absorbs mentally a great deal from that which he sees and hears; one who analyzes and looks for the reason of things. His nose also denotes

(*Continued on page* 108)

Dorothy Mackaill

MISS MACKAILL was working at the studio in a picture called *Chickie* the day I made this analysis.

The thing I noticed first, when meeting her, was her direct manner. She knows what she wants and she has the determination and persistency to work toward her goal in a foresighted way.

The shape of the nose indicates an observing nature. She particularly notices clothes and is very intuitive—the sort of person that has "hunches" about things. She has aggression, initiative and the ability to protect her own interests. She absorbs knowledge from that which she sees and hears rather than from books, for she is not the student type. She does not like details.

The formation of the upper lip proves her to be a person who likes display and loves pretty clothes. She has a very enthusiastic nature but can be firm and does not permit her emotions to run away with her better judgment. The lower lip shows a patriotic nature and a love of children and animals and a great interest in her own family.

The cheeks show her to be a person who has the courage of her convictions, she is fearless and daring, and likes travel and adventure. Miss Mackaill is a good sportswoman, taking her losses in life without complaint, and taking success in the same matter-of-fact way.

Witzel

Jobyna and Her Mother

Jobyna Ralston on the screen, as Harold Lloyd's leading lady, can be very grown-up indeed, but when she leaves the studio, she leaves behind her all maturity and sophistication, and becomes the naïve little girl she really is

New Pictures in Brief Review

Selected and Reviewed by LAURENCE REID

***The Lost World*—Fanciful Drama**

THE most marvelous film ever exhibited is this screen version of Conan Doyle's fanciful story. Its novelty of plot, backgrounds, atmosphere—and photography—its reproduction of the prehistoric animals and birds—these qualities surely transport us. In fascinating scenes, we watch the intrepid explorers brought in contact with prehistoric beasts. It is sheer adventure—and demonstrates that the camera knows no limitations in recording the most fanciful imagination.—*First National.*

***The Lady*—Drama**

THIS is about the most logical, human drama in which Norma Talmadge has ever appeared. As the music-hall singer and dancer who married above her station in life and who, deserted by her caddish husband, and separated from her child, struggles thru the years to find him, she plays with conviction and feeling.

The picture tugs at the heart with its simplicity. There is no false sentiment. A truthful, honest story, well acted and convincingly mounted.—*First National.*

***The Great Divide*—Drama**

WHAT has been called the great American play has been visualized again for the screen, and it carries out the spirit of the original. The acting has been entrusted to Alice Terry and Conway Tearle in the important parts. It takes the most of five reels for the brute to find regeneration and bring his wife around to thoughts of love, after saving her from disgrace. It's rather slow-moving, but it is forceful and diverting. The "great open spaces" offer a popular background.—*Metro-Goldwyn.*

***Chu Chin Chow*—Fantastic Drama**

THIS English production starring our own Betty Blythe will appeal strongly to those who are impressed by mass effects. Mob scenes of considerable proportion properly have their place in the visualization of the Oscar Asche-Frederick Norton play which Graham Wilcox has staged. Miss Blythe has opportunities, and tries to utilize them, in the rôle of Zahrat, the beautiful dancer. It is a romance of love and intrigue, and offers an "eye full"—tho very little else.—*Metro-Goldwyn.*

***Capital Punishment*—Melodrama**

A MELODRAMA of some vigor and theatric effect, tho its ethical value seems negligible—we do not expect that the abolition of capital punishment will be brought nearer thru any argument advanced here. As melodramatic entertainment, it is a more successful venture. There is a last-minute pardon, saving an innocent man from "the chair." The suspense has been skilfully worked up and this situation becomes gripping once again. It is very capably acted and effectively produced.—*Schulberg-Preferred.*

***Her Night of Romance*—Comedy Drama**

DEFT and witty farce is presented the spectator of this latest vehicle for Constance Talmadge, whose supremacy in the treatment of polite farce characters is evident in her impersonation of Dorothy Adams, a constitutional "vamp" who tries disguises to be rid of courtships. The play of humor and wit, expert characterization and clever situations accounts for a production of high quality, furnishing screen entertainment of a most delightful and amusing sort.—*First National.*

***Cheaper to Marry*—Comedy Drama**

THIS picture may be called different in the sense that it has been pepped up with smart titles — which speak a language peculiar to Broadway. It tells of Wall Street partners, one being married, the other playing the Broadway game. The latter pays —eventually paying with his life when the woman he lavishes wealth and affection upon refuses to help him—when the wolves of Wall Street call. The sophisticated touches, the clever humor provided by Louise Fazenda and Claude Gillingwater—and the convincing work by Lewis Stone as the victim make this picture enjoyable.—*Metro-Goldwyn.*

***Pampered Youth*—Romantic Drama**

A TYPICAL movieish title has been tacked on Booth Tarkington's *The Magnificent Ambersons.* Even with all its quaint atmosphere and the spirit of the book which has been admirably caught by the director, the very flavor of its title does not give it the significance it deserves.

We see a haughty family, the central figure of which is a spoiled youth. When he learns humility by brushing elbows with working people, he becomes a man. Commendable are portrayals by Cullen Landis, Alice Calhoun, Charlotte Merriam and Allan Forrest. It is vital enough and satisfactory as entertainment.—*Vitagraph.*

***Dick Turpin*—Romantic Drama**

SCENICALLY and dramatically, this is the most ambitious effort thus far essayed by Tom Mix. Romance bristling with daring adventure and colored with the scintillant trappings of a costume period is unfolded with the most impressive effect. It is a dashing, stirring characterization set off by rich atmosphere detailing a romantic era in England. "Dick Turpin" is in every sense Tom Mix's finest screen work and it is a picture to be applauded and praised by all those who enjoy colorful, exciting romance. There is much of his very clever riding, and some hair-breadth escapes.—*Fox.*

***Miss Bluebeard*—Comedy Drama**

NOTABLY good performances, a dressy, well-directed production, and a rather ingeniously contrived scenario make this a farce that is both bright and diverting. Bebe Daniels, seen as a French actress, who by strange circumstance becomes the bride of two men, is congenially cast and appears to some advantage. However, Raymond Griffith, heir to the bulk of the acting opportunities, scores the outstanding performance. Occasionally the play slows up, a defect which does not mar the effect of a commendably amusing and pleasing feature.—*Famous Players-Lasky.*

***A Broadway Butterfly*—Drama**

THE story of the rustic beauty who goes to Broadway is presented with the advantages of fine acting. It subscribes to the popular conception of Broadway's night life as she is lived by stage people and seems capable of holding the interest of audiences generally—tho it is a picture for adult audiences. Louise Fazenda does a serious rôle, that of the good chorus girl who protects the young innocent who faces the usual pitfalls. Dorothy Devore, Williard Louis, Cullen Landis, Lilyan Tashman and other well known players are seen to advantage.—*Warner Brothers.*

***A Man Must Live*—Drama**

TELLING a familiar story of a young reporter who, working on a scandal sheet, is forced to ruin the reputation of his best friends in general and his sweetheart in particular, this offers a fair amount of entertainment, principally because Richard Dix is cast as the central figure. As developed, the reporter builds up sympathy for himself in the manner in which he allows sentiment to interfere with his assignments.

The material is not very substantial, but it is capably handled by the star and a competent cast. There are some dramatic moments and a good climax.—*Paramount.*

***Charley's Aunt*—Farce-Comedy**

SYD CHAPLIN amply demonstrates here that brother Charlie does not possess all the talent. In a rôle which calls for deft burlesque and masquerade he is so sure of his ground that not a scene is unfolded but what carries unbounded humor. The mellow farce is keyed in the proper farcical pitch.

Chaplin, masquerading as the eccentric aunt, has occasion to release highly mirthful slap-stick, yet he can be adroit when the scene calls for subtleties. The piece is one of the greatest laugh provokers ever shown. The subtitles contribute largely to the fun.—*Producers Dist. Corp.*

***The Devil's Cargo*—Melodrama**

THIS good old Western melodrama of the California gold-rush days presents an innocent girl and a young reform editor. Herded with all the undesirables, they are driven out of Sacramento—it is up to the youth to show that he is on the level. The action is punctuated with characteristic incidents — which exploit the roaring camps, the gambling dives, the dance-halls, saloons, the homes, streets, costumes, etc., of '49.

It caters to much physical action, but still generates a warm sympathy. A well-acted film—and atmospherically mounted.—*Paramount.*

***The Redeeming Sin*—Drama**

THE favorite Paris underworld plot finds expression here—a plot built upon redemption when the colorful cocotte makes over her apache lover. It is a Kiki-like figure as portrayed by Nazimova. When she becomes attracted to a social slummer, the apache registers hatred and jealousy. There is a melodramatic argument—which results in the apache's stealing the jewels off a statue of the Madonna in the church. He had been inspired to this stealthy act by the disappointed heroine. But she gets religion—and all ends well. Nazimova is excellent, while Lou Tellegen is inclined to pose.—*Vitagraph.*

***As Man Desires*—Melodrama**

SOUND melodramatic values give substance and quality to *As Man Desires,* an absorbing narrative centering about a doctor exiled to a South Sea island. Milton Sills gives a rugged, impressive characterization as Major Craig, who leaves India under a cloud of suspicion. Becoming a pearl fisher, in the South Seas, he marries a native beauty, but eventually he is cleared of the unjust charge and returns to England. Viola Dana does splendid work as the native girl and the players have the support of a strikingly pictorial atmospheric setting.—*First National.*

***Folly of Vanity*—Drama**

IN this instance, the pictorial magnificence of its depiction almost wholly justifies the employment of so doubtfully legitimate a dramatic device as a visualized dream. It is the familiar story of a wife who craves luxury but who is spared the consequences of an ill-advised step to acquire it, thanks to a realistic dream which shows her the folly of vanity. The fantasy is the means of introducing a gorgeous—tho in spots a gaudy—spectacle which is visually appealing and fairly convincing. Betty Blythe, Billie Dove and a capable cast appear to advantage.—*Fox.*

***Excuse Me*—Light Comedy**

THRU its clever assortment of gags and incident which result from well-pointed situations, this matrimonial mix-up designed by Rupert Hughes affords very pleasant entertainment. Almost the entire action transpires in a Pullman—and projects a group of travelers—among whom are a pair running away to get married. Thru the subtitles and the antics of Bert Roach, in his sketch of a drunk, the piece breezes along and sheds considerable humor. It will remind you of a Harold Lloyd number—which is to say that it is exceedingly clever.—*Metro-Goldwyn.*

***Fifth Avenue Models*—Romantic Drama**

THE Cinderella theme comes bouncing into expression again in this heart interest story of a working girl who, in defending her honor, brings about her dismissal. The sentiment is sharply emphasized when her father is intrigued into stealing a valuable painting. A jail sentence is his reward. The young heroine develops a drooping spirit, but eventually a Prince Charming comes into her life and scatters the clouds. It is rather convincing in spite of its sugary coating—made so by the atmosphere and the acting by Mary Philbin and a well-balanced cast.—*Universal.*

***The Trail Rider*—Melodrama**

BUCK JONES gives up taking Westerns seriously in this pattern and humanizes the rôle of an itinerant cow-puncher who wins a job as trail rider because of his pluck. He doesn't save the diseased cattle from riding thru his territory—and gets in a tight jam on two occasions, but in the end his trusty trigger-finger saves him. Jones has moments to generate some likely incident—and there is plenty of mirth sprinkled thru the action. It has been treated in human fashion and is a bright little number acted with a fair amount of pep and liveliness.—*Fox.*

***Coming Through*—Melodrama**

JUST as soon as Thomas Meighan returns to the light comedy type of story—which features him as a regular fellow, and gives up the stressing of heroics, he will be back in his element. It's the old formula of the youth who, disillusioned in his wife's eyes, goes out to make good. Being hated by his father-in-law for intruding in the family circle, the latter places obstacles in his path—so as to eliminate him. So we have Tom fighting to clean up the mining town—fighting the villain. But there isn't much plot, nor much romance—nor much of anything.—*Paramount.*

***Enticement*—Drama**

A PICTURE for the grown-ups and one which for them holds considerable interest in this recital of the adventures of an American girl in Europe. It is a rather frank play adapted from a conventionally "modern" novel. Lenore and her admirer, a dashing Belgian, find that they cannot play at the game of love. Lenore's husband leaves her and finally the singer kills himself, which, of course, brings a return of "normalcy" to Lenore and her husband. Mary Astor, Clive Brooke and Ian Keith are the principals and their work is excellent.—*First National.*

***The Golden Bed*—Drama**

AS is customary with any Cecil De Mille production, this newest creation provides a treat for the eye with its sumptuous background and atmosphere. The story has a plot which does not carry much substance—but the picture has good tone and quality. It treats of modern society in which is traced the human wreckage left by a woman who plays with men for the fascination of the game. After wrecking several lives her own is ruined.

The acting is adequate with the majority of the players—more than adequate in the performance by Irene Rich.—*Paramount.*

***Forty Winks*—Light Comedy**

THE dear old "missing papers" figure in this enjoyable piece. The thrilling and laughable search for them which gives a funny English lord the chance to save the honor of the family and win a wife provides moments of exhilarating humor. And filling the English rôle is Raymond Griffith, who is featured after a long apprenticeship playing minor bits. This comedy is packed with fun, original situations and business—and a climax which is surely off the beaten path. Theodore Roberts is back with his famous cigar and plays with his old sure-fire touch.—*Paramount.*

He's a Regular Guy

Meaning Jack Hoxie Who is One Reason Why The Gentler Sex Goes Wild Over The Wild West

Jack Hoxie grew up a cowboy, won the rodeo championship in Idaho, and landed in the movies as a rough rider with Harry Carey. Five dollars a day was his salary—with an extra five for every fall. He is appearing now in the Blue-Streak Westerns, a Universal series, and his latest picture is "The Demon"

Schellenberg

Like all cowboys, Jack loves horses, and Scout, the horse he is riding in this picture, is one of his favorites. Jack rides so hard when he is making a movie, that he sometimes has to change his mount three or four times in one production to keep from wearing his horses out completely

"You're able to go to the theater on an evening like this one?" he demanded, amazed

Whose Hand?

PART V—*In which a secret is wrested from a girl's dead fingers*

By W. ADOLPHE ROBERTS

(*See page 103 for Synopsis of Parts I-IV*)

FOLLOWING the ejaculations of awe from the two policemen, a profound silence reigned for a while in the room. Every eye was riveted upon the severed arm, with its hand clenched and disfigured by so pitiful a scar. No one, not even Margot, had expected precisely this revelation. But while her companions stared helplessly, the girl's keen brain adjusted itself swiftly to the facts, seized upon that which was concrete and fought down the temptation to admit the supernatural to an inquiry conducted by presumably sane persons in a strictly material world.

"How do you explain this?" she challenged Hart sharply.

The detective from Headquarters looked up slowly and moved his shoulders in a non-committal gesture. "You ask a lot," he said. "You spring a bit of dirty work on me, and expect me to tell you what it means before I've followed up the clues. Huh!"

"But this is all part of our investigation. It isn't a new case," she protested.

"It's the first proof I've seen of there being anything you would call a case," he answered doggedly.

"Ridiculous! Quinlan was right in saying we've got Stella Ball's arm in front of us. It's shouting a message into our faces."

"It dont say a darned thing to me—not yet, it dont," growled Hart.

Margot's eyes blazed. "You at least have an opinion as to how long ago it was chopped off, haven't you?"

He stooped, embarrassed, and scrutinized the grim relic. "It hasn't decayed, because it's been in that dry hole with the main chimney of the house close enough to preserve a very high temperature. It's sort of mummified. Judging by the condition of the flesh, I'd say the thing happened about three months ago," he declared portentously.

"Good. My training in medical college leads me to agree with you. Well, Stella Ball's disappearance from this room dates back precisely three months."

"Hm! It's a queer coincidence, all right."

"But the Ball girl, up to the date of the crime—there obviously has been a crime, you know—was not marked on the hand in this extraordinary way. Was she, Mrs. Bellew?" Margot turned to the landlady.

"No, no, dearie," the woman babbled. "Her hand was just like yours or mine, without mark or scar, dearie."

"Then, it's been poisoned," said Hart. "She must have been fooling with some acid."

"Some acid!" Margot repeated scathingly. "Cant you get any closer to it than that?"

"Not without a chemical analysis. How could I? Can you?"

"Yes—for the simple reason that we're looking at a radium burn."

The word "radium" caused the faces of her hearers to tighten with a special interest, a new amazement. The almost magical properties of that rare substance were known vaguely even to the most ignorant. She might as well have spoken of necromancy, or of witches' broth. It invested the affair once more with a mystic character.

"Aren't you running a little wild, Miss Anstruther?" questioned Hart solemnly. "Radium! It's stuff for scientists. I've never heard of rooming-house people having access to it."

"Such a person might conceivably have stolen it," observed Margot smoothly.

The detective's forehead clouded. A fleeting suspicion made itself evident in his eyes. He was like a man who no longer stood on the sure ground of self-satisfaction.

"I can tell you what you're thinking," the girl prodded him mercilessly. "You're remembering that awhile ago the Rockefeller Institute lost some radium a fraction of a gram in weight, but valued at $25,000. Every other particle in the world is accounted for. The police have been trying to find the thief. You've no doubt been ordered to watch out for him yourself."

"That's—that's right," he stammered. "But where's the connection?"

"Just this: I know nothing about the theft from the Rockefeller Institute, except what I read in the newspapers. But I do know a radium burn when I see one. I have the advantage over you, because of having been a medical student. But, in your place, if someone told me that a severed arm, found as we found this arm, had been in contact with radium, I'd deduce I was on a fairly hot trail."

"I take off my hat to you," he acknowledged, flushing. "You've shown me I should grill Stella Ball in connection with the institute job."

"In just a minute, I'll give you something better than

a mere tip," she gibed. "Are you aware how a radium burn is produced?"

"Not exactly."

"Radium is eternally dissipating itself in infinitesimal particles. The latter pass thru anything they encounter. Steel or stone cannot stop them. At long range, they are harmless to human tissue. But if the contact is close, they scorch and kill."

"I get you, Miss Anstruther," murmured Hart respectfully.

"Not quite, I'm afraid," she said, with sudden gentleness. "If you did, you'd have pried open those withered fingers without delay."

"There's something in the hand?" Hart questioned, an eager tremor running over his features.

"I think there must be."

The detective strove with the fingers that for so long had remained clenched upon their secret. In a few minutes, he had mastered their rigidity He removed and held up for all to see, a metal container about as large as the capsule in which druggists sell a dose of quinine.

"It's what the institute asked us to find, sure enough," he gasped.

"Be careful with it," said Margot, and smiled in spite of herself at the nervous haste with which Hart laid it in an empty ash tray "No, no. You could hold it for a while, before it started burning you. But it's very precious stuff. I mean, take care of it, dont lose it."

"That I shan't, Miss. Now, what do we do next?"

"You are willing to follow my suggestions?"

"I'll tell the world I am." The humbling of the sceptic had been complete.

"Then, bring Stella Ball from jail, and confront her with the evidence. We've got to have her story. This may shock her into telling it."

"I'll have her here right after supper."

"Very well. I'll expect you."

Margot signed to Eugene, and they left the room together.

"I want you to do something with me, Gene." She spoke rapidly, before he could make a remark. "We have two hours, and of course we must eat. After that, we'll see a motion picture."

"You're able to go to the theater on an evening like this one?" he demanded, amazed.

"Oh, not for pleasure! I have a special reason. The picture was directed by Stoner."

"What is the reason, dear?"

"I mustn't tell you now. I missed the first showing of the picture, but I've heard it contains a curious feature. Your impression of it should be unbiased by mine."

"Stoner?" Gene muttered. "He directed it, eh? I dont see why that's important, but you're boss detective."

They had a quick supper, and then walked over to Eighth Avenue, where in a small theater they found seats for *The Masque of Life*. The photoplay was a pretentious melodrama verging on the grotesque, which had been completed for the Superfilm Company some weeks before. It had had a short run, unhonored, on Broadway, and was now making the round of the smaller houses. Margot and Eugene sat thru the tiresome opening reels, their hands clasped in the darkness. They stiffened, however, their interest aroused simultaneously, as the action commenced to develop along strange lines toward the end.

An inventor was shown at work upon a devilish contraption with which he hoped to destroy New York. Its motive power was to be—and the word was flashed in huge letters upon the screen—RADIUM. The authority of science was claimed for the weird results obtained by the villain. But there was unquestionably a thrill in his first experiment with his machine. The latter was shown functioning at night. A mysterious aura glowed about it. Rays like forked lightning darted from its entrails.

"Good Lord!" whispered Gene tensely. "I see your point."

"Aren't you running a little wild, Miss Anstruther?" questioned Hart solemnly. "Radium! It's stuff for scientists. I've never heard of rooming-house people having access to it"

"Do you? Work out a theory, then. Save it until later. Dont confuse me by saying anything until my own ideas are clear." Margot's mood had become sternly, coldly absorbed, and the boy fought down the temptation to disobey her mandate. It was almost heroism on his part to resist blurting out a certain conclusion that seemed to him already proved and asking if he wasn't right

At eight o'clock, they left the theater and hurried back to the house. Waiting in the hallway, they met Cornelius Hart and his assistant, with Stella Ball between them. A handcuff was attached to the sullen prisoner's left wrist, while another steel bracelet dangled uselessly. The law is ingenious, but a way to manacle her mutilated arm had not been found.

"You said you wanted to speak to this girl, Miss Anstruther," said Hart casually. "She's at your service." His words were a veiled invitation to Margot to take charge. It would not have done to allow Stella to foresee that her nerve was about to be put to the test.

Black-browed and fierce, Stella's glance swept all their faces. Her lips parted, as if about to utter a protest, and then shut stubbornly. She had grown thinner, paler, in jail, but her spirit had not been broken. She promised to be a difficult subject.

"Thank you, lieutenant. I'm sure she'll be able to clear up this puzzle for us." Margot's tone was as non-committal as the detective's had been. "But suppose we go up-stairs. I'll go first and make things presentable. You can knock in five minutes."

Hart bowed. Accompanied by Gene, Margot ran up to the next flight and entered the room where so many fateful things had happened. She found Quinlan and Boyle standing solemnly on guard, their ears closed to the endless questionings of the landlady, Cora Bellew. Nuisance as the woman had been on other occasions, Margot was glad to see her now. She needed her as part of the setting. Rapidly, she explained to Mrs. Bellew that she must sit quietly until addressed, to the policemen that their stations were to be on either side of the gaping trap-door.

Almost immediately, it seemed, Hart's signal was heard on the landing. "Come in," said Margot crisply.

Stella had been made to walk a little ahead of the two detectives. Her only way of retreat was blocked, but as she entered there was no possibility of her failing to see instantly the bed thrust to one side, the hole in the floor, the withered arm lying on the bare planking. Two steps beyond the threshold, she jerked back on her heels as if shot, and stared with distending eyes.

"I got to know old Alec Murchison, who lived up-stairs. He had a job in a hospital"

None of her accusers spoke. Margot, no less than the official investigators, was aware that she could best be beaten down to the mood of confession by a moment of hostile silence. If the evidence did not shake her, words also would be of no avail.

Emotions that ranged from surprise to horror and fear recorded themselves in turn upon Stella's hitherto impassive face. Then, suddenly, the girl began to whimper.

"You've got the goods on me, haven't you?" she commented childishly.

"Oh, yes—as you see!" replied Margot. "Why did you do it?"

"The worst was what was done to me. I lost me arm on this job," Stella defended herself.

"We know that. We have a lot of sympathy for you. But it will go hard with you unless you help the law. How did you get mixed up with the crook who stole the radium?"

"I — I've been a fence for a long time —that's how," the girl stammered.

It was news that she had been a professional receiver of stolen goods, but Margot adroitly turned it to account.

"Of course. We have your record. You lived in this room because the secret chamber under the bed was a fine place for hiding the stuff," she prompted.

Stella nodded. "A woman who was here before me used it, too. She gave me the tip. So I grabbed the room when I got a chance."

"Go on."

"Well, I got to know the old fellow upstairs."

"Murchison, wasn't it?"

"Yeah. Old Alec Murchison. He had a job in a hospital."

"I think you mean the Rockefeller Institute."

"Rockefeller's hospital—that's how I got it. I'm not up on the name of such places."

"I wont interrupt you again. Just tell the story in your own way."

"This here Murchison was a pretty slick pickpocket. He'd bring me watches and things to keep. Then, one day he said he'd swiped a tube of stuff from the hospital that was worth more'n twenty thousand dollars. I thought he was lying, until I saw the fuss in the newspapers about the radium.

"Murchison had me put it away down there, and promised me a big commission when he sold it. It would take a long time to get a customer, he said, because only doctors and professors would want to buy it, and most of them would be leery of stolen goods."

Her voice trailed off. She closed her eyes and commenced to shudder.

"What's the matter? It's too late to quit," Margot snapped, with steel in her voice.

(*Continued on page* 102)

What Price the Crowning Glory?

How Dorothy Mackaill sacrificed her most prized possession on the Altar of Art

By York Madison

THE stage for *Chickie* was set.

Not a chair was out of place. Pictures, rugs and flowers had been adjusted for the hundredth time. The lights were perfect. The extras were waiting back in the shadows for the word to start. Soft music floated in from the orchestra behind the scenes.

Like a breath of California sunshine, little Dorothy Mackaill smilingly dashed onto the set with the word that she was ready.

The hidden musicians changed the tempo, the music came louder, quicker; the lights flashed on; the fluttering hearts of the extras jumped a beat with the music; and the director shouted "Let's go."

Above, Dorothy, in tears, bids farewell to her shining tresses. Below, you see her at the mercy of one of New York's greatest coiffeurs. Marie Antoinette, facing the guillotine, could not have worn a sadder expression. In the oval, you behold the new bob. Cheer up, Dorothy; they say hair grows at least six inches every year

Dorothy stepped into the glare of the lights. And then——

"Stop!" cried the director.

The music ceased. Extras stood on first one foot, then the other. Dorothy smiled.

"It must come off. You cant play Chickie like that," he said.

Dorothy looked at her hands, then her feet, then she gazed in the mirror. All she saw was exquisite loveliness of face, topped by great masses of beautiful blonde hair, as soft and fluffy as silk. She couldn't understand.

"The hair! the hair!" shouted Director Dillon. "It must come off. We cant go on with this picture until you have it bobbed."

"But, Mr. Dillon," Dorothy protested, "it is my priceless possession. I can never have it cut off."

"Cant be helped," replied the director. "Chickie is a modern girl. She is modern in everything. In fact, she is ahead of the times in many ways. How can you play such a part with all that hair? It may be beautiful,

(*Continued on page* 128)

On the Camera Coast

Harry Carr's department of news and gossip about Hollywood

Some candidates for Grand Opera: Robert Z. Leonard (Mr. Mae Murray), Paulette Duval, Conrad Nagel, Marguerite de la Motte, and Lewis Stone

SOME desert Pocahontas, riding along the coyote trails on her faithful sway-backed cayuse, is due for the thrill of her life these days.

As this is written, the fascinating Rudolph Valentino is making preparations to disappear from civilization. Now that he has returned to California, Rudy has resolved to take all his vacations in the desert, a region that he fell in love with while making *The Sheik*.

It isn't the kind of desert that you see in the movies of the Sahara. The California deserts are beautiful. Valentino's particular stamping ground is in the wonderful so-called "painted cañons" near Palm Springs where the rocks seem to have been stained by a magic hand in brilliant colors. He takes a cook and an army tent and lives like a gypsy for weeks at a time.

It happens also that an enterprising millionaire has recently started a real Arab horse farm in that part of the desert, so Rudolph, who is a finished and experienced horseman, will have high-toned horse-flesh to bestride.

Mary and Doug are going to start a fad for carrying swagger sticks. Their special sticks are made of hickory, inlaid with ivory, and with heads made from the teeth of a hippopotamus. Ours will be of varnished pine, but we'll be "in the swim," anyway

What more romantic and graceful outdoor sport could be indulged in by romantic young things like Mary Astor and Buster Collier, than feeding swans?

He has just finished *The Cobra.* His friends say, in this connection, that Rudolph feels quite desolated on account of his quarrel with June Mathis, the scenario writer who first discovered him. He and Miss Mathis differed over the script of his next picture and Miss Mathis now "has a mad by him" as the children in the Myra Kelly stories say. Mrs. Valentino — Natacha Rambova — is now writing the script.

Judging from their expression, Rudolph Valentino, Jack Dempsey and Casson Ferguson must be settling France's war debt to America

SPEAKING of deserts, little Colleen Moore found the desert cruel and unkind. While taking some of the railroad scenes for *The Desert Flower,* Colleen was badly hurt. In some way she slipped and fell between a hand-car and another car that carried the camera. Her back was badly wrenched and some of the vertebræ of her spine displaced. At this writing no one seems to know certainly how serious the injury may prove to be.

At first, she thought very little of it. They bandaged up her hurts and she tried to go on with the picture. She found she couldn't make the grade, however, so they brought back the whole company to Hollywood.

She felt well enough to go to the Wampas Ball and thereafter to work in the studio. Then one day on the set, she simply passed out. They have taken her to a hospital and the company has been disbanded and dismissed. The doctors say it will be out of the question for her even to think of working for at least a month.

Aside from the disaster to her picture plans, Colleen is bitterly disappointed for another reason. They were hurrying thru with it in order to permit Colleen and her husband, John McCormack, to take a long-planned trip to Europe.

But if she has to abandon her career for a time, she can be consoled by the fact that she made a grand-stand finish. One of the features of the Wampas Ball was a voting contest. Every year the Wampas presents to the eager world thirteen young actresses—the Baby Stars—the ones that the Wampas picks as most likely to be famous picture stars. This year, the best-known newspaper and

"Train 'em young," says Papa Pat O'Malley, teaching his two-year-old stretching exercises, aided by his suspenders, until the baby's big enough to use the elaborate ropes and pulleys in the gymnasium

Rin Tin Tin plays nurse to these adorable twins. He rocks them to sleep every afternoon

Mae Busch and her dirccter, Tod Browning, watching the rest of the cast work in "The Unholy Three"

magazine critics were invited to select from these Baby Stars of the various years the one who had most distinguished herself. They nearly all selected Colleen. She was to have received a big loving-cup at the ball, but in the excitement somebody mislaid the cup. So they had to make the presentation in the hospital.

And that wasn't the only thrill of the Wampas Ball. To tell the truth, the Wampas was overwhelmed by popularity. The old woman who lived in the shoe had mild troubles in comparison. There were so many guests that the hosts were almost distracted. It was, in truth, a mob scene.

Some of the guests got in by mistake. One in particular. He was a tall, impressive-looking gent who neglected to leave his name. During the evening, he made his way to Harold Lloyd's box and craved the honor of shaking hands with Mildred Davis — Mrs. Harold Lloyd. As Mildred is always sweet and lovely about such things, she surrendered her hand to a warm grasp accompanied by honeyed words of praise. After her admirer had departed, she found that he had nipped off a three-carat diamond from one of her rings.

During the ball, Bert Lytell presented the thirteen new Baby Stars and a lot of other people—among them the old Biograph star, Florence Turner, who was the Mary Pickford of her day.

One of the guests at the ball, during the ceremonies, made a remark so catty, but so funny that it got into the public prints. Among others, Mr. Lytell presented a funny bobbing little child about four years old. As she was making a funny little bow, Mr. Lytell informed us that this was Baby Betty.

"Who's Baby Betty?" growled somebody.

"I dunno," answered a flapper extra girl. "But I dare say she will be the next Mrs. Charlie Chaplin."

Charlie's domestic upheavals, however, seem to have settled down somewhat. His bride's various relatives and in-laws have taken their departure from his home—the mother-in-law to a house in Hollywood and the adoring grandparents to Beverly Hills—leaving the bridal couple to themselves. A conference was held with a lawyer present representing the bride, and another representing Charlie. A settlement is supposed to have been made.

Mr. William Curry, the bride's grandfather, made a naïve statement to the press in which he said: "Charlie and Lita are happy now. He tells us that he loves her and is proud of her."

To go back a moment to Colleen Moore's troubles:

A jinx seems to have followed that railroad story which she was making when hurt. As everyone will probably remember, Mary Pickford had planned with Marshall Neilan to make a railroad story. It proved to be on lines very similiar to the Colleen Moore story. When Mary discovered this, she abandoned the story, but not until after an unpleasant

(*Con. on page* 98)

Billie Dove has become quite a blasé little aviator since she's been in Nevada working on "The Air Mail"

Step on the gas, Marie! Monte Blue has a safe seat, but we wouldn't care to be in Harry Beaumont's place

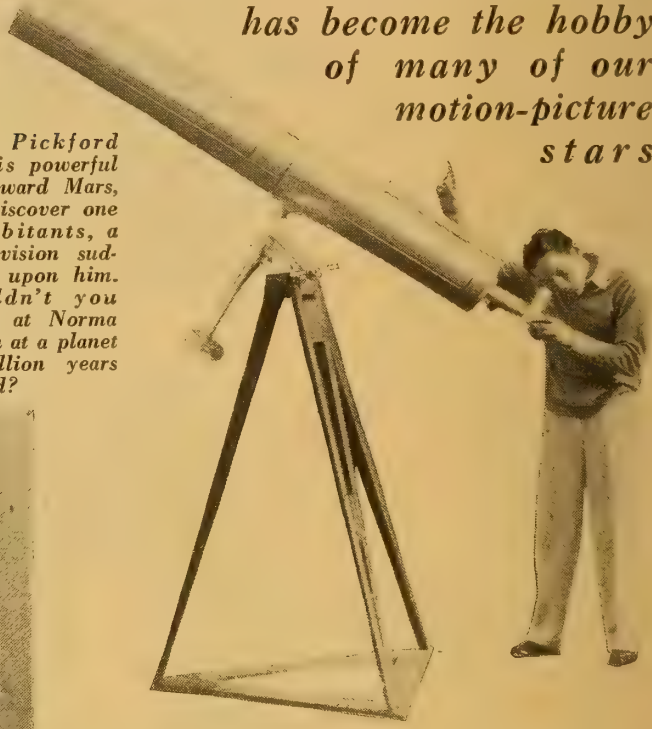
Ricardo Cortez and His Double

There isn't even the shadow of a smile about Ricardo in this picture, but the stern, romantic young Latin can smile when he wants to—in a way that brings his fan mail in by the car-load. In his new picture, "The Spaniard," he's breaking even more hearts than he did as the hero of "Argentine Love"

Playing "I Spy"

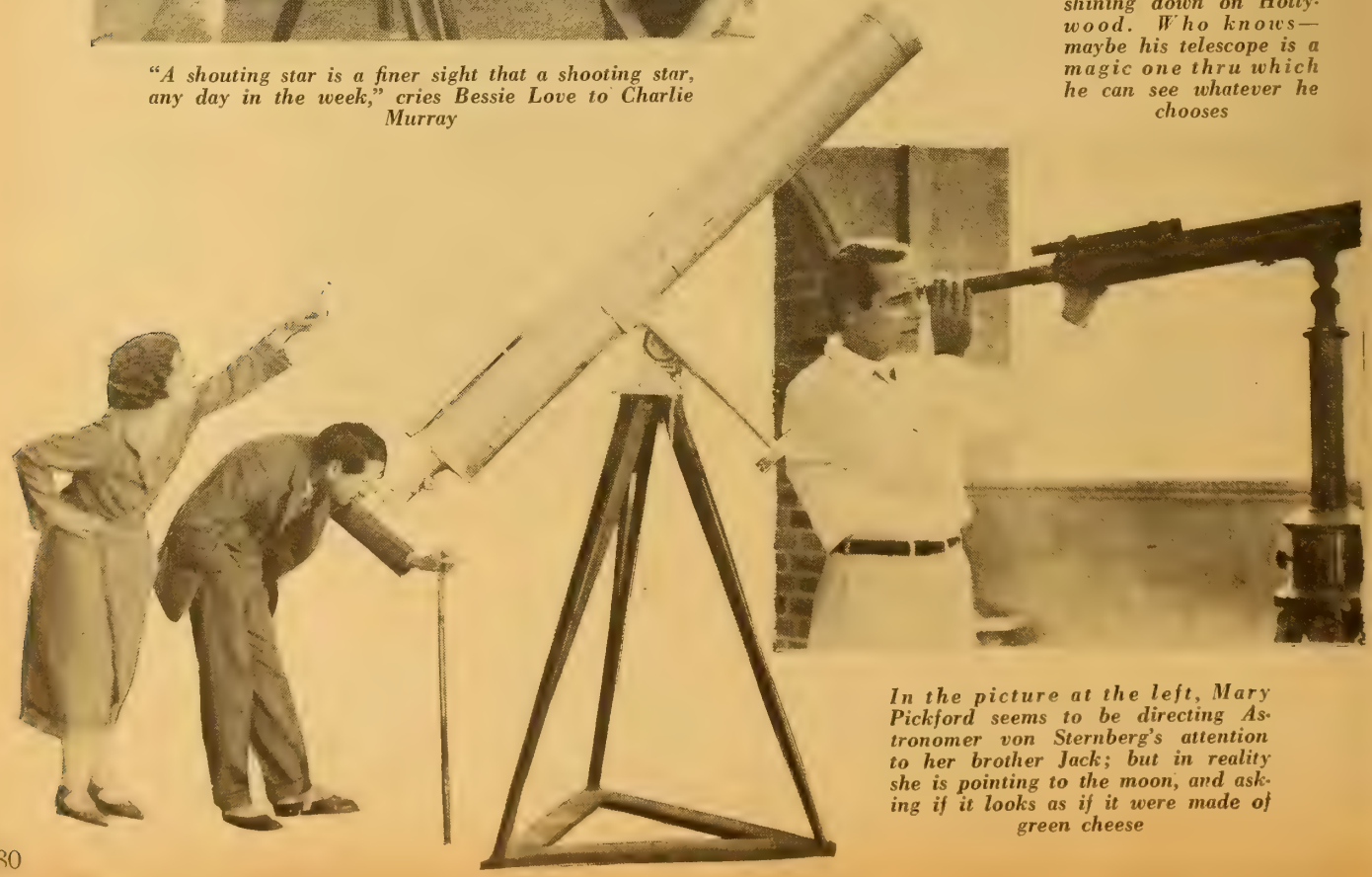
Ever since the eclipse of the sun, on January 24th, astronomy has become the hobby of many of our motion-picture stars

When Jack Pickford pointed his powerful telescope toward Mars, hoping to discover one of its inhabitants, a heavenly vision suddenly burst upon him. And wouldn't you rather gaze at Norma Shearer than at a planet over a million years old?



As an antidote for homesickness, while in Europe, Tony Moreno gazes heavenward to watch the very same stars that are shining down on Hollywood. Who knows—maybe his telescope is a magic one thru which he can see whatever he chooses

"A shouting star is a finer sight that a shooting star, any day in the week," cries Bessie Love to Charlie Murray



In the picture at the left, Mary Pickford seems to be directing Astronomer von Sternberg's attention to her brother Jack; but in reality she is pointing to the moon, and asking if it looks as if it were made of green cheese

We're Asking You:

Why Not?

And speaking of critics and their opinions, why not write us your own criticism of your favorite movie? You may win a thousand dollars if you do.

This is our new contest and it's the biggest and most interesting one we've ever had. If you know what you like and why you like it, there's no reason why you cant walk away with the prize. Tell what you thought were the best points in the picture you write about; we want to know exactly what appealed to *you*. You dont need to limit yourself to one film. If there were several that you thought worth while, write a review for each one If one doesn't win, the others may.

Aside from the $1,000 prize, there are 104 others, ranging from $5.00 to $100.00. The contest is open to everybody except professional writers. You will find all the details on page 11.

Did You Remember?

And what about the limerick contest? Have you sent in your last lines? It's still running, you know, right in the middle of this page. The names of last month's prize winners will be printed in the June issue of this magazine, so dont forget to watch for them.

Going To Try It?

Of course, you read *Close-ups on Complexions* on pages 56 and 57, in which ten of the screen's loveliest disclose the secret of their rose-petal skins. From their words of wisdom we have formulated the following recipe for a perfect complexion:

Eat simple food at regular hours.
Get at least nine hours of sleep.
Take vigorous exercise twice a day.
Hot and cold water inside and out.
Plenty of fresh air and sunshine.
Form the habit of breathing deeply.
Use cold-cream after washing the face.
Fill your mind with happy thoughts.

Going To Catch the Limerick Liner?

Three persons are going to win a ten-dollar prize each month. If you want to be one, send in lines to complete these unfinished limericks. Remember that the last line must rhyme with the first two. Copy the four lines of the limericks you are finishing, then add your own last line. No lines will be returned, so do not enclose stamps. Mail your contributions, with name and address, to the Limerick Contest, 175 Duffield St., Brooklyn, N. Y., before June 1st. Send as many as you wish for all three.

A professor was our Milton Sills,
But his wages were less than his bills,
So he stored all his books,
And with naught but good looks,

___ ___ ___ ___ ___

Have you ever seen sweet Norma Shearer?
No one could be fairer or dearer,
By the tricks of her art,
She will capture your heart,

___ ___ ___ ___ ___

The acting of Adolphe Menjou
Is simply too perfectly too,
He acts with distinction,
Looks bored to extinction,

___ ___ ___ ___ ___

Did You Know?

What a very important thing a name is? Of course, you do know now, after reading the story about numerology on pages 29 to 31. Isn't it amazing to think that every one of the movie people you read about in that article changed to successful names before they found success?

And the little table telling the meanings of all the numbers and how to get them, will help you to understand and enjoy the stories about the stars. And, if you happen to be curious—well, maybe your own name needs some attention, too!

Look it over and see whether your numbers do a sum in addition or subtraction for your future.

Didn't You Laugh?

When you started trying to solve the Cross Star Puzzle? Could you guess the names of your favorite stars, or did they keep you wondering till you looked at the answers in the back of the book?

The poor old cross-word puzzle will soon get to be a back number if it has to compete with many more guessing games that are as much fun as this one.

How long did it take you to find out what it was that the Anheuser boys are so fond of? And didn't you shout when you suddenly realized that, of course, it was Mae *Busch?*

If you missed the Cross Star Puzzle when you were looking thru the book, it's on pages 32 and 33, and you owe it to yourself to turn back right now and get one of the best laughs you've ever had.

What's Your Vote?

Did you agree with the choice for the ten best pictures that you found on page 96? If you had been making the list, would you have chosen those same films? They were voted on by some of the highest paid critics in the United States, but if you dont agree with them, send us your list.

Cheers and Hisses

Letters from fans all over the world, telling what they love and loathe in pictures, and what they adore and abhor in the players

Everything in Its Place

DEAR EDITOR: I'm living in the background of the world, but that is no reason why the MOTION PICTURE MAGAZINE shouldn't penetrate here. Hurrah! Everything is best until you find a better. That is my reason for dropping the others and picking up yours.

I recently saw a picture without subtitles. Somehow I left dissatisfied. The film was artistic and clever, I own, but it was too suggestive of pantomime. The true aim of pictures is to be realistic, and subtitles produce realism. They stand partly for the lines the actors speak even if they aren't the original words spoken during production. Some films have such a perfect atmosphere that they almost delude you into the belief that you've heard the subtitles and not read them. The chief phase of life is the spoken word; let not the movies forget that. And last, but not least, half a film's humor is derived thru subtitles. I'm all for them—provided they dont appear too often.

I am against refilming successes. But dont see why good stories spoilt by inferior production, or good plots filmed some years ago when the cinema was in its infancy, shouldn't be refilmed. To burlesque literary classics on the screen is to display second-hand genius. It is all mild slander on the author, clowning of our favorite characters and "leg-pulling" all round. After all, we dont like to see our fancies made fun of.

The ordinary "eight-reeler" is preferable to most people. Yes—the movies can get along without them. Some folks cant get over the fact that slap-stick comedies are meant to be silly. Also, a serious film, I've noticed, will sometimes cause laughter, and an all-comic one will cause nothing but deepest gloom. Humor shouldn't change places like that. Remember, everything in its place is best.

Lois Wilson is the sweetest thing I know. Gloria Swanson's Christian name should be "Glory." Lillian Gish is emotional. Pola Negri, passionate. Mae Busch, compelling. Agnes Ayres stores herself in a refrigerator. Norma Talmadge is dramatic. May McAvoy and Alice Terry are charming. Most of the men, with the exception of Monte Blue, Novarro and Valentino, are "jes' " good-looking. I mean the leading men.

W. GUINNESS HOWARD,
Mussoorie, India.

HAVE you opinions of your own? If so, and you can express them clearly in one to three hundred words, write us a letter. The five-dollar prize goes to the best letter, which will be illustrated and published; one dollar will be paid for the short excerpts from other letters that appear on this page. Write us a snappy, interesting letter, giving your reasons for your likes or dislikes. Be sure to sign full name and address, altho we will use initials only, if requested. Send to 175 Duffield St., Brooklyn, N. Y.

Scrambled Stars

WHY does a player, as soon as he has attained some degree of prominence in pictures—particularly in a given type of rôle—immediately assume that in order to qualify as a star of the "first magnitude" he must henceforward appear in grossly unsuitable rôles so that he may establish his personality?

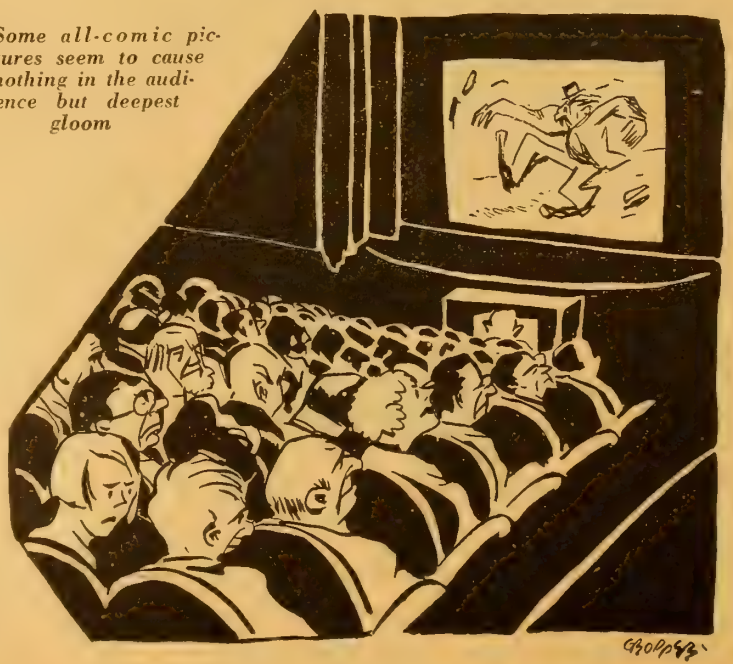
Some time ago, Mary Pickford announced her intention of abandoning "little-girl" rôles. As a result, we witnessed *Rosita*—Mary of the childlike curls and naïve manner attempting to depict a vampire second only to Carmen!

Recently I read that the kittenish Mae Allison has essayed the playing of vampire rôles—and tremble for her. Norma Shearer, the very personification of breeding and exquisite daintiness, is shortly to assume the rôle of a Bowery girl!

Will it never end? Or must we sit calmly aside and witness Nita Naldi as The Princess Goldilocks, Wallace Beery as Sir Lancelot and little Farina as Cleopatra?

U. F. L.

Some all-comic pictures seem to cause nothing in the audience but deepest gloom



A False Alarm

THERE has been much lamenting over the fact that a picture must have a lurid title and daring plot to be a success from a financial standpoint. Certain instances seem to prove this is a fact, but, by delving into statistics, I have come to the conclusion that in the majority of cases this is not so.

Take some of the successes of the past season's pictures that have not only been masterpieces of the screen but have drawn in the cash. Following is a partial list that contains ten notable examples: *Robin Hood, The Thief of Bagdad, America, Grandma's Boy, Girl Shy, Scaramouche, The Hunchback of Notre Dame, The Covered Wagon, Rosita,* and *The Ten Commandments.* Not a lurid title in the group!

For instance, take some of the stars whose names are a delight to the box-office — Thomas Meighan, Norma Talmadge, Douglas Fairbanks, Mary Pickford, Harold Lloyd, and Tom Mix. The foregoing is only a partial list, but I maintain that the moral fate of the movie audience is in no great danger when it rests in their hands.

J. C.,
Bloomington, Ill.

The Good Old Days

AFTER all, you have to hand it to them, dont you? Hand it to whom? Why, the movie people, of course.

No, I'm not crazy. I've just finished the February copy of MOTION PICTURE MAGAZINE, and the pictures of "Broncho Billy," Marguerite Clarke, Carlyle Blackwell and the other movie stars of years now gone have set me to reminiscing.

Back in 1911, a movie house was opened about a block from the place where we lived. A nickel gained admittance in the afternoon and a dime in the evening.

We children were allowed to go once a week. We always went to the first performance on Monday afternoon. This was really the poorest show of the week, but we went because we couldn't wait any longer. On Mondays for a nickel, besides the show, we got souvenirs of silver spoons (at least we thought them silver) or a cake of beautifully scented soap.

They had five pictures at a show, usually a funny one, a very weepy one and a daring one with lots of fighting. We were allowed to stay to as many performances as we wanted and we generally stayed till the lights went out, feeling very superior because we knew what was coming next.

A. M.,
Middletown, N. Y.

(*Continued on page* 95)

MRS. REGINALD VANDERBILT

gives her skin this exquisite care

"YOUTHFULNESS is the real pot of gold at the end of every woman's rainbow. Pond's Two Creams are a wonderful help to this coveted end."

Gloria Vanderbilt

MY first glimpse of Mrs. Reginald Vanderbilt brought a little catch to my throat.

I had heard she was very lovely—this young woman, barely twenty-one, two years married to the son of one of America's oldest, wealthiest, most distinguished families, and mother of an exquisite baby girl. But I was unprepared for beauty so compelling, so unique.

"It's partly because she's so tall," I said to my companion, "and so slender. Did you *ever* see such grace?"

Sunlight breaks the shadows of her almost black hair, into shimmering bronze. In the depths of her dark eyes burn the fires of golden topazes. And in the snows of her delicate skin blooms the rose of her full-blown lips, ruby-red and strangely beautiful.

"What a *bouquet* she lends that gown," I murmured, as Mrs. Vanderbilt moved into the room. "Its black velvet is richer for contrast with arms and shoulders of such dazzling whiteness."

"But the contrast is in the color alone," said someone in our group. "When it comes to texture, there's little to choose between chiffon velvet and Mrs. Vanderbilt's skin."

"IT ought to be a good skin," Mrs Vanderbilt spoke seriously. "I take good care of it."

"No doubt you devote hours of every day to keeping it exquisite," my friend rejoined.

"On the contrary," cried Mrs. Vanderbilt, "only a few moments—far less time than many of my friends. It's not the *time* that counts. It's the *method!*"

"Do tell us what your method is," we queried.

"Two Creams," said Mrs. Vanderbilt, "made by the Pond's Laboratories. One to cleanse the skin and keep it fresh and firm. The other to protect and give it that 'velvety' finish you've just spoken of. I've used them for a long time and have never found any better."

It is this approval given by the women of Society who *must* keep their youth and beauty—for Mrs. Vanderbilt is only one of many—that is the final proof of the sterling worth of Pond's Two Creams.

Steichen

MRS. REGINALD C. VANDERBILT

As Miss Gloria Morgan she spent her girlhood abroad. Since her marriage she has become a distinguished leader of the exclusive society of New York and Newport.

EVERY SKIN NEEDS THESE TWO CREAMS

The first step in following the Pond's method of skin care is a deep, thorough cleansing with Pond's Cold Cream. Smooth it lavishly over your face, neck, arms and hands. Let it stay on a few moments so that its pure oils may soften the dust, soot, powder and rouge that choke the pores.

WIPE all the cream off and note the dirt it brings with it. Repeat the process. Now close the pores with a dash of cold water or a rub with ice.

This daily Pond's cleansing should follow any prolonged time spent out of doors. If your skin is inclined to be either very dry or oily, you should use it twice or more. And to overcome the dryness that forms lines and wrinkles, leave some of the cream on all night.

The second step is a soft finish and protection with Pond's Vanishing Cream. Fluff just a light film over your face and hands. It will vanish—for Pond's Vanishing Cream is greaseless. Notice now, how even the surface of your skin looks, how soft, bright and clear its tone.

And how well your rouge and powder blend and stay over this delicate foundation cream!

You should always use Pond's Vanishing Cream before you powder, and before going out. For it protects your skin so that wind, dust, sun and soot cannot rob it of its natural oils, its bloom of youth.

FOLLOW the lead of Mrs. Reginald Vanderbilt. Buy your own Pond's Creams. Find out for yourself that what she says is wholly true—"They constitute as simple, as effectual a method of caring for the skin as has yet been discovered." You may have the Cold Cream in extra large jars now. And, of course, both creams in the smaller jars you are familiar with. The Pond's Extract Company.

FREE OFFER—*Mail this coupon and we will send you free tubes of these two creams and an attractive little folder telling how to use them.*

The Pond's Extract Company, Dept. E
143 Hudson Street, New York City

Name .....

Street .....

City ..... State.....

The Answer Man

JINGO.—Glad to welcome you to this department. No indeed, Mary Pickford isn't a snob and not at all up-stage-ish. I have seen her here several times before a crowd of stenographers and clerks and she treated them all as her equals. Last I heard, Claire Windsor and Bert Lytell were still engaged. Mary Pickford's next will be *The Rooney Family*, which she is writing with a scenario and continuity writer. Dont forget now, write to me at any time.

LILYAN.—"Turning points in life"—street corners. Specially in the old days when there was a saloon on the corner and one turned in. Anyway, it's your turn, Lilyan. Mabel Julienne Scott had the lead in *Behold My Wife*. Lucille Ricksen is only seventeen. So you think Zasu Pitts and Lillian Gish resemble each other. Harrison Ford is playing in *Zander the Great*. No, Ben Lyon isn't married. Norma Talmadge in *Graustark*.

GUSTAVE.—Well, a successful man is one who makes money faster than his family can spend it. Since I have no family I find great difficulty in spending the twelve dollars a week that I make. No, Rod La Rocque and Monte Blue are not brothers—what next? Antonio Moreno is married to Mrs. Daisy Danziger. Norma Talmadge is married to Joseph Schenck.

PAT LOIS.—No, I dont play cards; the only game I know is "Old Maid." Reminds me of Lamb when he said to his whist partner, his printer, "If dirt were trumps, what a hand you'd have." Lois, Ronald Colman is English. He is six feet, dark eyes. Yes, he is very much married, and he has one child. Right now he is playing in *His Supreme Moment*. Ben Lyon was born in Atlanta, Georgia. He is six feet and weighs 160 pounds. So long!

MINNIE.—You certainly had me guessing. I actually neglected my buttermilk and doughnut to solve the mystery, but I finally got it. If it was original with you, you should have a niche in the hall of fame. I am now going to have some fun with my readers by giving them the same puzzle and out of my own pocket I am going to pay for one year's subscription to this, the best of all movie magazines, for the first person who gets to me the correct solution. To give everybody an equal chance, I will be governed by the date of the mail rather than by the actual receipt. Here she am: "Give me a perfectly good and grammatical sentence that cannot be written or printed." Really, I thought first you meant something naughty, but after thinking it over I get the idea. I wonder how many of my readers can do this amusing brain twister.

PEGGY.—Why, Miss Dupont was once known as Margaret Armstrong. Marie Prevost was married to Kenneth Harlan October 14, 1924. Dorothy Gish is twenty-six and Lillian is twenty-eight. So you really liked *The White Sister* better than you did *Romola*. Wonderful scenery and atmosphere in the latter, tho. Enid Bennett was born January 22, 1896, and Anna Nilsson's birthday is March 13. See you later!

FRENCH IRISH.—Yes, I know the woman of very few words you speak of. Yes, and I know the difference between a woman and an umbrella—there are times when you can shut up an umbrella. No, Colleen Moore has never been married before. Betty Bronson was Peter Pan and Mary Brian was Wendy.

PATTY.—Of course, I am an old man over eighty with a long white beard. Come and see for yourself, Patty. But I really cant spare a lock of my beard. No, that's not a hard one—Eli Whitney was born in Westboro, Massachusetts, December 8, 1765. While teaching school at Savannah, Georgia, he invented the cotton-gin which divided the lint from the seed, a process that was taking a slave ten hours to part one pound. Whitney enriched the South and made the modern textile industry possible. He died January 8, 1825. Ask me something hard. Yes, Rodolph Valentino has disposed of his beard, but not I. Yes, sure nuff Pat O'Malley was born in Ireland. Douglas Fairbanks, Jr., is playing in *The Air Mail*.

COUNTESS BURKE.—Boil within, not over. Your letter was a jewel. And how it sparkled. Yes, Gloria Grey is a blonde. Maurice Flyn is six feet three and weighs 200 pounds. See him on December *Movie Thrillers* cover. You know that is our latest magazine. Here, here, what talk have you! I never send out photographs of myself. The only photograph I have ever had taken is at the heading of this department. No, I dont know whether Ben Lyon's secretary is a girl or man.

JOYCE.—So this is your first letter to me. Where have you been hiding? Glenn Hunter is twenty-five years old. Yes, I have my beard water waved every time I take a drink of water. I never allow it to get in my soup. Lou Tellegen is to star in *After Business Hours*. As a rule, most stars shine at that time. (Professor, turn on a little soft music here.)

T. N. T.—Now we're talking. High explosives. Let's go with a bang! Norma Talmadge is to do *Graustark* and Constance will play in *The Man She Bought*. George Bar McCutcheon wrote *Graustark*, also *Brewster's Millions*. Yes, I liked *The Great Divide* very much. I always like to see Conway Tearle, and always like to see Alice Terry. And when they are playing together—Oh Boy! Mary Brian in *The Little French Girl*. You should read the book.

TODDY.—I am glad you are an admirer of Shakespeare. So am I. When asked "Was Shakespeare original?" I heard our Rev. Dr. S. Parkes Cadman, of Brooklyn, answer over the radio, "No, nobody has been original since Plato. It is impossible for any man to say a thing that has never been said before. Of course, he may say it in a striking way. That was true of Emerson. Emerson makes thirty-two quotations on two pages. Nothing is original except the great words of Christ. Even He took the prophets and gave them fresh sanction and illumination." You see I can quote eminent authority for myself not being original. Just address Richard Barthelmess at 565 Fifth Avenue, Inspiration Pictures, New York City.

CORA T.—Well you should do unto others what most of them do not do unto you. That's my motto. Yes, indeed, I drink plenty of buttermilk every day, nothing stronger. Viola Dana in *As Man Desires*. Well, you picked a good one when you picked her for your favorite. And you also like Ruth Roland. Everybody does, and we wish she would give us a Broadway production. Guess she is too busy making money in real estate and keeping it. Now it is announced that Samuel Goldwyn is to do *Romeo and*

HEAR YE, hear ye! All you folks who have questions to ask, come this way and you shall be heard—and answered. I have learnt a lot during the last eighty-two years, and it's all yours for the asking. Been answering ??? here for the last fourteen years, and still going strong. If you want an answer by mail, enclose a stamped addressed envelope. If you wish the answer to appear here, write at the top of your letter the name you want printed, and at the bottom your full name and address, and mail to me, The Answer Man, 175 Duffield Street, Brooklyn, N. Y.

Bon Ton CORSETS

TRADE MARK

DAGMAR GODOWSKY

Last picture, "A Sainted Devil"—*is now starring in Jans* "Playthings of Desire"

"STYLE and comfort form a rare combination ∽ but they are always to be found in a Bon Ton Corset which is so delightfully constructed that it holds the figure firmly in place with enough freedom to insure perfect ease and pose."

DAGMAR GODOWSKY

WOMEN who star in the world of fashion give infinite care to their corsets.

They know only the right corset can give the *right* fashion foundation.

They know to be well-groomed is to be well-corseted first.

And they invariably select a Bon Ton corset model designed for their own particular need. For Bon Ton corsets are the perfected result of over sixty-three years of careful corset designing to women of a whole world.

In no other corset will you find finer materials ∽ finer finishing ∽ finer workmanship. They will retain their shape and outwear far more expensive corsets.

Be your own judge and jury. Try a Bon Ton corset and decide for yourself. You'll find Bon Ton models for every figure at prices any woman can easily afford. Carried by all leading stores and specialty shops here and abroad.

ROYAL WORCESTER CORSET CO.

Worcester, Mass. Chicago New York San Francisco

Write for the very clever fashion booklet,
"Told in Negligee"

The Bon Ton *Brassiere Cor-Set from* $3.50 *up.*

Other Corset models from $3.50 *to* $25

Juliet, with Ronald Colman as Romeo and an English actress as Juliet. You may still get your wish.

EVELYN K.—Why, the estimated life of a picture is eighteen months. Something like fifty thousand persons are permanently employed in pictures. Colleen Moore's real name was Kathleen Morrison. Just address her at First National, 5341 Melrose Avenue, Los Angeles, California. I doubt whether Wallace Reid's pictures will be revived. They tried to revive John Bunny's comedies a few years ago, but it proved unpopular.

LOVA.—Unhand me, villain! I did not say such a thing. I deny the allegation and defy the alligator. I cannot tell you what the most popular picture is, but I can tell you this, the Capitol Theater in New York, which is the largest, took in $70,468 in one week when *He Who Gets Slapped* was being played. The Strand took in $41,460 in one week when *Girl Shy* was playing, but you must remember that the Strand seats only 2,900 while the Capitol seats 5,300. *Mary the Third* was released under the name *Wine of Youth*. The plays you mentioned are very new.

MERCI.—*Wee, wee.* I am glad you enjoyed my reminiscences in the February MAGAZINE. Yes, I saw that picture about three years ago. Rod La Rocque was born in Chicago, Illinois. He called on me last month, and I found him quite charming. I noticed first that he has a fine speaking voice, second that he has a nice figure, third that he pronounces the u in absolutely—which is more than most people do.

GIN.—It pleases me much to have praise when I deserve it, but it joys me more to deserve praise when I have it. Selah. So you liked Warren Kerrigan in *Captain Blood*. So did we all. He was born in 1889, and isn't married. He has black hair and hazel eyes, and is six feet tall. He missed his big chance about ten years ago when he was IT in the movies. But he is coming along fine now, on his second wind.

SADIE.—I'm sorry, I dont know why Colleen Moore doesn't send you her picture. Perhaps she is short of postage-stamps now that the income-tax period is at hand.

BABETTE.—My dear child—when a man is wrong and he wont admit it, he always gets angry. First he wants to swear, then he wants to fight. I know him well. Yes, I remember George Fisher. Billie Dove is playing in *The Air Mail*. Bebe Daniels is playing in the original story, *The Manicure Girl*.

PLAYMATE.—***Here's the baby star you asked about. Only she's dropped "Baby" for her name and is Miss Marie Osborne now. She has a part in "Excuse Me"***

RAY E.—You wonder what's become of Betty—why Betty Blythe is posing for the French Society of the Allied Arts in Paris, the paintings to be exhibited at the Petit Palace. She is also playing the leading rôle in *She*, which is being made in Berlin. Her last picture around here, *Chu Chin Chow*, was pretty bad. John Gilbert is thirty and he lives in Los Angeles.

IMA FISH.—Well, I didn't notice it. I'm glad you like this magazine best of all. You show good taste. Barbara La Marr is five feet three and a half. Marion Davies is five feet four and a half and Claire Windsor is five feet six and a half. Not to be outshone by Gloria Swanson's *Manhandled*, Milton Sills is playing in *Woman Handled*.

PAULINE M.—I believe those players will answer you if you just address them in care of Famous Players-Lasky, 1530 Vine Street, Los Angeles, California. I never give out the private addresses of the players. No, I didn't see Richard Dix when he was over here to visit our offices. You see, our editors are women. You understand? They monopolized him. Yes, Louise Glaum is back and she is playing in *Children of the Whirlwind*. Sounds like a breezy story.

BEULAH S.—So you live in a dream world. Well, as Emerson says. "Life is a succession of lessons which must be lived to be understood. All is a riddle, and the key to a riddle is another riddle. There are as many pillows of illusion as flakes in a snow-storm. We wake from one dream into another dream." So, dream on, Beulah, dream on. Colleen Moore is twenty-two and married to John McCormack. Harold Lloyd is thirty-one and married to Mildred Davis. I wish I had time to write you a personal letter—but you should see my desk. The letters are piled as high as the Woolworth Building.

YAKIMO.—You want to know what pictures Harold Lloyd has played in: In 1922 he produced *Sailor Made Man* and *Grandma's Boy*. In 1923 he gave us *Dr. Jack*, *Safety Last* and *Why Worry*. In 1924 he released *Girl Shy* and *Hot Water*. And now he is working on a college picture, which has not yet been titled. He doesn't usually give out his titles until he is about to release the picture. Others may beat him to it. In other words, *Safety First*. Richard Talmadge at 5617 Hollywood Boulevard, Los Angeles, California, and he is playing in *Youth and Adventure*. No, he is not married. Girls, ——!

MISS CURIOSITY.—I have never ridden on a giraffe. What a sight that would be, with my beard streaming astern. You know they sleep with their long necks laid along their backs, and my whiskers might make them a good mattress. Yes, Virginia Valli is married to George Lamson. Mae Murray and James Kirkwood in *Circe*.

BOB.—That's a jaw-breaker. The opening of a person's mouth when frightened is due to the fact that fright causes the brain to lose control over the muscles of the body for a perceptible period of time and the effect is noticeable in the trembling which results and in the relaxation of the jaw. My jaw dropped when I read your question, but you see I found the answer. No, James Kirkwood and Warren Kerrigan are not related. Please dont ask me how many Catholics there are on the screen. I never stopped to count them. Anyway, religion is out. So you like the movies better than the radio. Of course, you do.

HOWCOME.—Yes, Spring is here, and I'm glad. No, I never bob my beard in the summer-time. Address Ben Lyon at First National, 383 Madison Avenue, New York City. Yes, most of the stars are in California now. That is Blanche Sweet's real name. You cant hurt my feelings by typewriting your letters. No Siree!

ISABELLE M. K.—You want to broaden out. I dont mean figuratively speaking, but it is with narrow-souled people as with narrow-necked bottles—the less they have in them the more noise they make in pouring it out. Gloria Swanson is in New York right now. She was born March 27, 1897. Charles Kent, the famous old Vitagraph player, is dead. Viola Dana is twenty-six. Her real name is Viola Flugrath. Dont you know perfectly well that I am not going to tell you who the best director is. Of course, I know, but I am going to keep that strictly to myself.

INQUISITIVE.—I believe the first American to achieve universal fame as an inventor was Robert Fulton, born in Little Britain, Pennsylvania, November 14, 1765. He was the first to propel a ship by steam, running the steamboat *Clermont* up the Hudson River from New York to Albany on August 17, 1807, at a speed of five miles an hour. Fulton died February 23, 1815. Esther Ralston was Mrs. Darling in *Peter Pan*. Nicholai Kosberg was Lafayette in *Janice Meredith*. So you want Ramon Novarro on the cover. Well, we'll see.

BILLIE T.—Ah, but pictures dont lie. My beard is twice as long as it looks. No, I wouldn't say it is the make-up that makes the players so good. You really must have something within before you can show anything without. Thomas Meighan was born April 9, 1884. Milton Sills was born January 10, 1882.

FRENCH, IRISH.—Hello there, you here again? In the language of the poet, welcome to our city. So you say I sound as tho I was young and romantic. I suppose you picture me as Valentino. Well, go ahead, I like it. Leatrice Joy is twenty-five. William Powell has been selected for the hero in Richard Harding Davis' story, *The White Mice*, which is being filmed in natural colors. But how are they going to do white mice in colors is what I want to know.

BROWN EYES.—*Inter alia* Alice Joyce and Neil Hamilton have been added to the cast of *The Little French Girl* which Herbert Brenon is directing, May McAvoy is in California now and she is twenty-three and has blue-gray eyes. Shirley Mason has gray eyes.

HARRISON FORD FAN.—So you want more pictures of Harrison Ford. He was born in Kansas City, Missouri. Eleanor Boardman was Mary, Ben Lyon was Lynn, William Haines was Hal, William Collier, Jr. was Max, Pauline Garon was Tish, Eulalie Jensen was the mother and Bobby Agnew was Bobby in *Wine of Youth*.

HUGHES ADMIRER.—But we require more than eyes; we require understanding. We really see only that which we comprehend. Lloyd Hughes is twenty-six, and he is married to Gloria Hope. He played in *Sally* with Colleen Moore. He has gray eyes and brown hair. Six feet and weighs 155 pounds. Alice Mills is to play in *Faint Perfume* from Zona Gale's novel.

TIDDLEWINKS.—And so it is. The villainous but fascinating Adolphe Menjou was born in Pittsburgh, Pennsylvania. I'm surprised that you didn't like Colleen Moore as the old lady in *So Big*. Tell me, why you didn't like her? We all think she proved herself an artist in that picture.

J. R. W.—Yes, I suppose radio is hurting the movies and all magazines a little, but it is only a temporary hurt. I remember the day of bicycles, roller-skates, phonographs, self-playing pianos, automobiles, ping-pong, pit, mah jong, etc., etc., and these all create a furor for a while, but gradually they settle down to a utility and people get normal again. There will always be movies and movie magazines. Percy Marmont has blond hair and blue eyes. Oh my, yes, he is English, quite English, you know. Six feet tall and is playing in *Fashions For Men*. There's an artist for you. George O'Hara is five feet eight. Gertrude Short is five feet two. Yes, she played in *The Go-Getters*. Bobby Agnew is five feet eight and a half—dont forget the half, everything counts. You know, I dream of heights and weights, color of hair and eyes,

(*Continued on page 94*)

How I fooled my husband

BY

Grace Howell

(Mrs. "Jack" Howell, Chicago)

For the sake of our future happiness I waited until Jack went out before making the trial. He never guessed what I was doing

INSTANTLY I see a lot of eyebrows raised, lips curl, and many shakings of the head. People will jump at conclusions, especially the "Holier-than-thou" type. It gives them a sort of secret satisfaction—I suppose it's human nature, after all—to sit back with smug complacency and say, "Thank God I'm not as other people are." Yes, I fooled him, and am brazen enough to say that I believe any other woman in my position would have done the same thing. When you know my story, have a little heart-to-heart talk with yourself and decide what you would have done. I'll admit Jack and myself had agreed to be always perfectly frank with each other—to hide nothing. "Mutual trust," we called it. But he forced me to do it, by his attitude, forced me to do what I did. I'm sensitive—my intimate friends tell me—I take things very much to heart. A frown chills me—a sharp tone brings tears to my eyes. I was born that way, and, I guess, will die that way.

A whirlwind courtship

Jack and I had known each other but a few months when we were married. He was a tall, handsome fellow, with blue eyes and wavy brown hair. In college he had been an athlete, and—well, my friends all said that I was pretty, and raved about my lovely figure. It was love at first sight with both of us, a whirlwind courtship, a brilliant wedding, honeymoon, and then we settled down in a cosy apartment to what I fondly believed would be the happiest married life in the whole world. I was young and didn't know men, you see. I know I was ecstatically happy, simply worshipping Jack. "I'm so proud of you," he would say, when I arrayed myself in a stunning gown, and his admiring looks would simply thrill me.

Jack and I looked forward to years of happiness

A rift in the lute

Then three years passed, and I felt, with a woman's unerring intuition, that Jack's ardor had cooled. Little things he would say—"pleasantries" he called them, stung me at times to the quick. I wondered at the change, and then reassured myself that it was all imagination, or the result of my over-sensitiveness. And I didn't begin to suspect the truth until one day a girlhood friend said to me, rather nonchalantly, "Grace, aren't you taking on weight?" A bolt of lightning couldn't have staggered me more. I had noticed that my clothes fitted a bit tight, but it never once occurred to me that a little extra plumpness would cause outside comment. "Taking on weight," I kept repeating to myself—ah, she had spared my feelings. Why didn't she say, "Grace, you're getting fat." Then, in a flash, I saw all. Jack had always been crazy about my figure. I sat down and had a good cry. And as my memory trailed back over the past 12 months, I reflected, "He hasn't complimented my figure in a year," and then those "pleasantries" came back to taunt me.

A test of courage

I summoned up courage to face the mirror, as I had never before, not to admire, but to criticize. It must tell me the truth, however harsh. I tried vainly to believe I hadn't changed. It was no use—I HAD. I was stouter, and my youthful lines were not so marked. I had been living in a "fool's paradise." Jack's appraising eyes had discovered the truth before my own—had marked the change in the contour of my figure, the absence of the indefinable something that won his admiration. The scales showed that I had only taken on a few pounds—oh, but what a difference! How I hated those extra pounds.

I sent for them, they came Free

An emotional conflict

"I've got to get rid of this weight," I said, "but how?" Naturally timid, I feared to take anyone into my confidence—feared ridicule. Then came an inspiration. I'd look over the women's magazines. Eagerly I went through them looking for a ray of hope. Suddenly I saw an advertisement of Wallace Reducing Records. It was headed "Getting Thin to Music." I had passed lots of others that told of dieting, and other ways—but here was something that was different. It looked so pleasant. And a week's free trial offer! Why not take a chance—I thought. Then came the crushing, overwhelming thought, "Grace Howell, you've got to deal fairly with your husband—and you know he has no faith in any reducing methods—remember your 'mutual trust' compact." Then came the still, small voice of the tempter—"Try it, and don't tell your husband—fool him." I fought my battle alone. It was a whole week before I wrote for the first lesson. Tremblingly I mailed the letter. Promptly came the first lesson, record and all, at no cost to me. I put the record on the phonograph and faithfully went through the exercises. If I looked guilty when Jack came home, he didn't notice it. Seven days passed, I enjoyed every one of them, and when I stood on the scales the indicator looked like the great finger of Fate ready to condemn me or transport me to a seventh heaven. Imagine my ecstasy—I cannot describe it—when the scales showed a loss of FOUR POUNDS. I could have screamed with joy. When Jack came home my sparkling spirits were not lost to his penetrating eyes. "Little one," he remarked, "has your ship come in?" I laughed hysterically. He looked puzzled. "Oh, nothing," I replied. Then came the accusing thought, "You are fooling him." Fooling him! Yes, but our happiness was at stake. Of course, I sent for all the lessons—the whole course. In three weeks I had taken off 14 pounds. My figure was as lithe and graceful as ever—and I felt a new energy and vitality.

A man's heart is a strange thing

And Jack! What a change came over him. Sweetheart days back again. Once more my ears tingled with the music of his compliments. In fooling my husband I found out something every woman ought to know. Physical attraction is a big factor in holding a man's love. Men never forget the "ideal girl" they lead to the altar—the girl they courted and married. When that ideal is buried in *adipose tissue*, look out, there's danger ahead.

Thanks Mr. Wallace

I wrote Mr. Wallace at once. I venture to say he never got a more grateful and enthusiastic letter.

Did I have a right to fool my husband? Suppose I had taken him into my confidence, and he had vetoed the idea? I felt that his happiness, as well as my own was at stake. I fooled him—yes—but I contend that I had a right to. What do you say to that? Had I?

Free trial to any one

Wallace has arranged a free trial for everyone. If you are overweight, if your figure is not what it used to be, why not try this sure method to new beauty. Send the coupon below and the complete first lesson, record and all, will be sent absolutely free for a week's trial. Nothing whatever to pay.

WALLACE 561
630 So. Wabash Ave., Chicago

Please send me FREE and POSTPAID for a week's free trial the Original Wallace Reducing Record.

Name.....

Address.....

Confidences Off-Screen

(*Continued from page* 61)

extract confidences at these sprightly affairs. One just pitches in and has a good time with the crowd.

A real interview with Miss La Marr is a treat to be arranged for a later issue.

But I did make one discovery. I learned that the perfect color for Barbara is a rich orchid. She was wearing a stunning gown of this shade, with a touch of the flowers themselves at her waist.

"Everywhere she went, she left a trail of slaughtered hearts," her press-agent blurbed, describing her rôle in the picture. I can well believe it.

It was Barbara's party, so we coaxed her to the foreground. But her guests of the stage and press are here, too. See Ann Pennington, with the charmingly visible arm?

Watch This Gibson Model

One of the most attractive of the girls supporting Miss La Marr is Kathryn Sullivan. And why wouldn't Miss Sullivan be pretty? She posed for Charles Dana Gibson for three years, and during part of that time she served, too, as the great illustrator's private secretary.

She is a flawless Irish type, of the red-haired variety. It's too bad the camera cant register the color in that hair of hers. But the lines of her face and figure do nicely in black and white, thank you.

Watch Kathryn. Her first part was in *Sandra,* also with Barbara La Marr.

O, Say! Can You See?

Kathleen Key's claim to fame does not rest solely upon her being a direct descendant of the author of *The Star Spangled Banner.* She's one, nevertheless, and the fact is worth mentioning.

I had lunch with her at the Algonquin, shortly after her return with Don Ramon Novarro and the rest of the *Ben Hur* company, from Italy.

Miss Key's mood was a study in mixed feelings. She was all-fired rushed, and she was rabidly patriotic. After nine months of the leisurely atmosphere of Rome, New York was setting a swift pace for her, with a thousand things to do and a train to the Coast to catch at 5.30! Her patriotism revealed itself in an unfeigned delight in apple pie, a dainty of which she had been long deprived.

In *Ben Hur,* her brunette loveliness is to be marred toward the end by the pallor of leprosy. It's hard to imagine, but it will probably be all the more striking on that account.

Earl Hudson loves police dogs. The white one is an extremely rare specimen

The Maker of "The Lost World"

When First National decided to produce in the East on a large scale, Earl Hudson was brought on as Supervising Director. He had already made *The Lost World,* but only those on the inside knew what an achievement that amazing picture was. The public has seen it now. In the way of screen magic, the prehistoric beasts that rove and battle thru reel after reel have never been equaled. Mr. Hudson worked on it for years. He had faith in it, when others wavered. The credit is his.

He gave me nearly an hour of his time for this interview, and I feel impatient at the space restrictions which prevent me from writing columns about him. He is one of the most interesting men in the business.

"We are equipped to jump the technique of motion pictures ahead five years," he told me coolly. "I mean that, overnight, this studio could produce a film play fully as grown-up artistically as those the next generation will take as a matter of course. But we dont do it, because we mustn't go beyond our audiences. The public clings to its familiar brand of movie sentiment and mechanical effects. It must be led along slowly. We can be more subtle, more genuinely realistic, just as soon as we think it wise."

I ask readers not to skip lightly over the above statement. It is a mighty important one. For the first time, a responsible man on the producing end brushes aside all hokum concerning art and motion pictures, and tells the truth sanely and frankly.

Mr. Hudson explained the workings of his job to me in detail. He is one "supervising director" who really lives up to his title. He is an old newspaper man, and believes in newspaper methods. Which doubtless accounts for it. In the spirit of a managing editor, he

(*Continued on page* 129)

TRE-JUR

"HER'S"

He was glad he'd forgotten to return it—its lovely scent brought memory of her charm

EVERY Tre-Jur Compact breathes the perfume of JOLI-MEMOIRE—a fragrance that thrills the heart.

And every Tre-Jur Compact breathes the spirit of style and originality.

There's the Tre-Jur Triple—with powder, lipstick, and rouge in one delightful little case, ready for instant use.

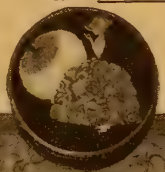
There's the Tre-Jur Thinest—remarkably slender and convex, designed to fit the palm.

For *every need* a Tre-Jur Compact—and in each the quality of cosmetic that has brought Tre-Jur its fame.

The House of Tre-Jur, 19W. 18th St., N.Y.

THE "THINEST"
Single — $1.00
Double — $1.50

At your favorite toilet goods counter you'll find Tre-Jur — a compact for every need—a value surprising. Or by mail from us.



NEW: Tre-Jur Loose Face Powder, exquisite quality, delicately scented, silken soft—in a wondrously lovely box. **50c, $1**

THE TRIPLE
$1.25
Small Twin—$1.00

What the Stars Are Doing

A department for the fans, in which they are informed of the present picture activities of their film favorites

Conducted by Gertrude Driscoll

A

Adams, Claire—playing in William de Mille's *Men and Women*—F. P. L.
Adorée, Renée—playing in *Escape*—M. G.
Agnew, Robert—playing in *The Denial*—M. G.
Alden, Mary—playing in *Siege*—U.
Alexander, Ben—playing in *Haunted Hands*—W. P.
Allison, May—playing in *I Want My Man*—F. N.
Arthur, George K.—playing in *Lady of the Night*—M. G.
Astor, Mary—playing opposite Douglas Fairbanks in his next picture tentatively called *Don Q.*—U. A.
Ayres, Agnes—playing in *The Awful Truth*—P. D. C.

B

Baby Peggy—latest release *Helen's Babies.* Disengaged at present.
Ballin, Mabel—playing in *Beauty and the Bad Man*—P. D. C.
Barnes, T. Roy—playing in *The Crowded Hour*—F. P. L.
Barry, Wesley—playing in *My Home Town.*
Barrymore, Lionel—playing in *Children of the Whirlwind*—W. B.
Barthelmess, Richard—playing in *Soul-Fire*—I. P.
Baxter, Warner—playing in *The Air Mail*—F. P. L.
Bayne, Beverly—playing in *The Passionate Youth*—U.
Bedford, Barbara—playing in *The Mansion of Aching Hearts*—B. P. S.
Beery, Noah—playing in *The Wanderer*—F. P. L.
Beery, Wallace—playing in *The Night Club*—F. P. L.
Bellamy, Madge—playing in *Tainted Souls*—W. F.
Bennett, Belle—playing in *His Supreme Moment*—F. N.
Bennett, Constance—playing in *My Son*—F. N.
Bennett, Enid—latest release *The Red Lily*—M. G.
Blue, Monte—playing in *Kiss Me Again*, Ernst Lubitsch production—W. B.
Blythe, Betty—in Europe, playing in *She.*
Boardman, Eleanor—playing in *Proud Flesh*—M. G.
Bonner, Priscilla—playing in *The Mansion of Aching Hearts*—B. P. S.
Bosworth, Hobart—playing in *Winds of Chance*—F. N.
Bow, Clara—playing in *Eve's Lover*—W. B.
Bowers, John—playing in *Chickie*—F. N.
Brent, Evelyn—playing in *Forbidden Cargo*—F. B. O.
Brian, Mary—playing in *The Little French Girl*—F. P. L.
Brockwell, Gladys—playing in *Chickie*—F. N.
Bronson, Betty—playing in *Are Parents People*—F. P. L.
Brooks, Clive—playing in *The Easiest Road*—W. B.
Burns, Edward—playing in *The Manicure Girl*—F. P. L.
Busch, Mae—playing in *The Unholy Three*—M. G.
Butler, David—playing in *Crossed Words*—P. D. C.

C

Caldwell, Orville—playing in *Sackcloth and Scarlet*—F. P. L.
Calhoun, Alice—latest release *Pampered Youth*—V.
Carey, Harry—playing in *Silent Sanderson*—P. D. C.
Carr, Mary—playing in *Drusilla With a Million*—F. B. O.
Chadwick, Helene—playing in *The Golden Cocoon*—W. B.
Chaney, Lon—playing in *The Unholy Three*—M. G.
Chaplin, Charles—playing in *The Lucky Strike*, formerly called *The Gold Rush*—U. A.
Chaplin, Sydney—latest release *Charley's Aunt*—A. C.
Clary, Charles—playing in *Jimmie's Millions*—F. B. O.
Clayton, Ethel—playing in *Tainted Souls*—W. F.
Clifford, Ruth—playing in *A Husband's Secret*—F. N.
Cody, Lew—playing in *Man and Maid*—M. G.
Collier, Buster, Jr.—playing in *Eve's Secret*—F. P. L.
Colman, Ronald—playing in *His Supreme Moment*—F. N.
Compson, Betty—playing in *Eve's Secret*—F. P. L.
Coogan, Jackie—latest release *The Rag Man*—M. G.
Corbin, Virginia Lee—playing in *Lilies of the Streets*—W. B.
Cornwall, Ann—playing in *The Rainbow Trail*—W. F.
Cortez, Ricardo—playing in *The Wanderer*—F. P. L.
Crane, Ward—playing in *Hero Stuff*—W. B.

D

D'Algy, Helen—playing in *Escape*—M. G.
Dana, Viola—playing in *The Necessary Evil*—F. N.
Daniels, Bebe—playing in *The Manicure Girl*—F. P. L.
Davies, Marion—playing in *Polly Preferred*—C. P.
Daw, Marjorie—playing in *Haunted Hands*—W. P.
Day, Shannon—playing in *Outlawed*—G. P.
Dean, Priscilla—playing in *The Crimson Runner*—P. D. C.
De la Motte, Marguerite—playing in *Children of the Whirlwind*—W. B.
Dempster, Carol—latest release *Isn't Life Wonderful*—D. W. G.
Denny, Reginald—playing in *I'll Show You the Town*—U.
De Roche, Charles—playing in *Madame Sans-Gêne*—F. P. L.
De Vore, Dorothy—playing in *Hero Stuff*—W. B.
Dexter, Elliott—latest release *Capital Punishment*—B. P. S.
Dix, Richard—playing in *The Shock Punch*—F. P. L.
Dove, Billie—playing in *Once to Every Man*—W. F.
Dresser, Louise—playing in *The Goose Woman*—U.
Du Pont, Miss—playing in *Off the Highway*—R. P.
Dwan, Dorothy—playing in *Speed Wild*—F. B. O.
Dwyer, Ruth—playing in *Seven Chances*—M. G.

E

Earle, Edward—playing in *Her Market Value*—P. D. C.
Edeson, Robert—playing in *Men and Women*—F. P. L.
Ellis, Robert—playing in *Lawless Blood*—F. B. O.
Errol, Leon—playing in *Sally*—F. N.

F

Fairbanks, Douglas, Jr.—playing in *The Air Mail*—F. P. L.
Fairbanks, Douglas—playing in *Don Q.*—U. A.
Faire, Virginia Browne—playing in *Friendly Enemies*—P. D. C.
Fawcett, George—playing in *The Merry Widow*—M. G.
Fazenda, Louise—playing in *I'll Show You the Town*—U.
Fellowes, Rockcliffe—playing in *Déclasse*—F. N.
Ferguson, Casson—playing in *Cobra*—R. C.
Fitzroy, Emily—playing in *The Spaniard*—F. P. L.
Flynn, Lefty—playing in *O. U. West*—F. B. O.
Ford, Harrison—playing in *The National Anthem*—F. N.
Forrest, Alan—playing in *The Dressmaker from Paris*—F. P. L.
Francis, Alec B.—playing in *Man and Maid*—M. G.
Francisco, Betty—playing in *Jimmie's Millions*—F. B. O.
Frazer, Robert—playing in *The Charmer*—F. P. L.
Frederick, Pauline—latest release *Smouldering Fires*—U.
Friganza, Trixie—playing in *The Charmer*—F. P. L.
Fuller, Dale—playing in *Man and Maid*—M. G.

G

Garon, Pauline—playing in *Speed*—B. P.
Gendron, Pierre—playing in *The Scarlet Honeymoon*—W. F.
Gibson, Hoot—playing in *The Saddle Hawk*—U.
Gilbert, John—playing in *The Merry Widow*—M. G.
Gillingwater, Claude—playing in *Winds of Chance*—F. N.
Gish, Dorothy—latest release *Romola*—M. G.
Gish, Lillian—latest release *Romola*—M. G.
Glass, Gaston—playing in *Fair Play*—S. P.
Godowsky, Dagmar—latest release *Playthings of Desire*—J. P.
Gordon, Huntley—playing in *The Golden Cocoon*—W. B.
Goudal, Jetta—playing in *The Spaniard*—F. P. L.
Gowland, Gibson—playing in *The Phantom of the Opera*—U.
Griffith, Corinne—playing in *The National Anthem*—F. N.
Griffith, Raymond—playing in *The Night Club*—F. P. L.

H

Hackathorne, George—playing in *Haunted Hands*—W. P.
Haines, William—playing in *Fighting the Flames*—C. B. C.
Hale, Alan—playing in *Tainted Souls*—W. F.
Hale, Creighton—playing in *The Night Letter*—W. D. R.
Hamilton, Mahlon—playing in *Idaho*—P. E.

HUNDREDS of inquiries reach this office every week, from movie fans all over the country, asking for information about the new pictures their favorite stars are making. We answer them thru this department, and give information that is accurate when we go to press, but changes may occur in the time that elapses while the magazine is being printed and distributed. A key to the abbreviations will be found on page 92.

"Guess how the folks next door bought their car"

Over 165,000 families have taken advantage of our easy payment terms. Here is the easiest way to own *your automobile*

Ford Weekly Purchase Plan

This convenient plan makes it possible for anyone to own an automobile. It is a wonderful arrangement. It brings the automobile within the reach of very limited incomes.

Now—under this plan, you can buy a car as easily and conveniently as you buy a phonograph or a vacuum cleaner. The idea is so practical that you will never miss the money.

This remarkable plan has made it possible for 165,000 families—many in the most humble circumstances—to have their own car. Even though your earnings are very small, you can buy a car under this plan without missing the money. Thousands whose incomes are undoubtedly much less than yours are buying their automobile today this way. You can do the same.

Write NOW for your copy of "The Ford Plan"

Every family should own an automobile. It brings untold health and pleasure to the owner—it increases your business possibilities. If you have thought that a car was beyond your reach, let us prove to you that it is not. It costs nothing to investigate. No matter how small or large your earnings may be, this plan offers you the easiest, simplest, quickest and surest way to own a car—without ever missing the money, without suffering a single hardship. You owe it to yourself at least to investigate. You have always intended to own a car. Don't postpone now. Fill out the coupon this very minute and MAIL IT TODAY.

Ford Motor Company
Detroit

IT IS EASY TO OWN A CAR BY USING THIS PLAN

Our booklet, "The Ford Plan" will be mailed gladly to anyone upon request. It carries an interesting message that everyone should read. And most of all, it will show you how you can soon drive your own car.

Mail This Coupon Now. This Book Will be Sent by Return Mail.

C O U P O N

FORD MOTOR COMPANY
Dept. M-1, Detroit, Michigan

Please send me your book, "The Ford Plan" which fully explains your easy plan for owning an automobile.

*Name*_____

*R. F. D. Box or St. & No.*_____

_____

*Town*_____ *State*_____

Hamilton, Neil—playing in *The Little French Girl*—F. P. L.
Hammerstein, Elaine—playing in *After Business Hours*—C. B. C.
Hammond, Harriet—playing in *Man and Maid*—M. G.
Hampton, Hope—playing in *Fifty-Fifty*—A. E.
Harlan, Kenneth—playing in *The National Anthem*—F. N.
Harris, Mildred—playing in *The Dressmaker from Paris*—F. P. L.
Harron, John—playing in *My Wife and I*—W. B.
Hart, William S.—returning to the screen.
Hatton, Raymond—playing in *The Wanderer*—F. P. L.
Haver, Phyllis—playing in *After Business Hours*—C. B. C.
Hawley, Wanda—playing in *Stop Flirting*—A. C.
Hay, Mary—playing in *New Toys*—I. P.
Herbert, Holmes E.—playing in *Wild Fire*—D. P.
Hersholt, Jean—playing in *Mock Marriages*—F. B. O.
Hiers, Walter—playing in *Good Spirits*—A. C.
Hines, Johnny—playing in *The Cracker Jack*—C. C. B.
Holmes, Stuart—playing in *Friendly Enemies*—P. D. C.
Holmquist, Sigrid—playing in *The Cracker Jack*—C. C. B.
Holt, Jack—playing in *Eve's Secret*—F. P. L.
Hopper, Hedda—playing in *The Teaser*—U.
Horton, Edward E.—playing in *The Beggar on Horseback*—F. P. L.
Howard, Frances—playing in *Too Many Kisses*—F. P. L.
Howes, Reed—playing in *The Beloved Pawn*—R. P.
Hoxie, Jack—*Flying Hoofs*—U.
Hughes, Gareth—playing in *The Street Singer*—C. P.
Hughes, Lloyd—playing in *The Desert Flower*—F. N.
Hunter, Glenn—playing in *Once a Peddler*—U.

J

Johnston, Julanne—playing in *City of Temptation.*
Jones, Charles—playing in *Timber Wolf*—W. F.
Joy, Leatrice—playing in *The Dressmaker from Paris*—P. P. L.
Joyce, Alice—playing in *The Little French Girl*—F. P. L.

K

Keaton, Buster—playing in *Seven Chances*—M. G.
Keith, Ian—playing in *The Talkers*—F. N.
Kennedy, Madge—latest release *Bad Company*—A. E.
Kenyon, Doris—playing in *The Half Way Girl*—F. N.
Kerrigan, J. Warren—latest release *Captain Blood*—V.
Kerry, Norman—playing in *Lorraine of the Lions*—U.
Key, Kathleen—playing in *Ben Hur*—M. G.
Kirkham, Kathleen—playing in *Sackcloth and Scarlet*—F. P. L.
Kirkwood, James—latest release *The Top of the World*—F. P. L.
Kosloff, Theodore—playing in *The Beggar on Horseback*—F. P. L.

L

Lake, Alice—playing in *The Fast Pace*—J. P.
La Marr, Barbara—playing in *The Heart of a Temptress*—F. N.
Landis, Cullen—playing in *The Mansion of Aching Hearts*—B. P. S.
La Plante, Laura—playing in *The Teaser*—U.
La Rocque, Rod—playing in *Night Life of New York*—F. P. L.
Lee, Lila—playing in *Old Home Week*—F. P. L
Lewis, Mitchell — playing in *Trapped in the Snow Country*—W. B.
Lewis, Ralph—playing in *Who Cares*—C. B. C.
Lewis, Sheldon—playing in *New Lives for Old*—F. P. L.
Livingston, Margaret—playing in *I'll Show You the Town*—U.
Lloyd, Harold—playing in a comedy dealing with college life—untitled.
Logan, Jacqueline—playing in *White Mice.*
Long, Walter—playing in *Soul Fire*—I. P.
Louis, Willard—playing in *Eve's Lover*—W. B.
Love, Bessie—playing in *Soul Fire*—I. P.
Lowe, Edmund—playing in *Marriage in Transit*—W. F.
Lyon, Ben—playing in *Winds of Chance*—F. N.
Lytell, Bert—playing in *Eve's Lover*—W. B.

M

MacDonald, Katherine—playing in *The Power of Darkness*—F. B. O.
Mackaill, Dorothy—playing in *The Making of O'Malley*—F. N.
MacLean, Douglas—playing in *Introduce Me*—A. E.
Markey, Enid—reported returning to screen opposite William S. Hart.
Marlowe, June—playing in *Trapped in the Snow Country*—W. B.
Marmont, Percy—playing in *Fashions for Men*—F. N.
Marsh, Mae—playing in *The Garden of Charity*—V.
Marshall, Tully—playing in *The Talkers*—F. N.
Mason, Shirley—playing in *The Splendid Folly*—W. F.
May, Ann—playing in *Speed Wild*—F. B. O.
Mayo, Frank—playing in *The Necessary Evil*—F. N.
MacAvoy, May—playing in *Ben Hur*—M. G.
MacDonald, J. Farrell—playing in *Once to Every Man*—W. F.
McDonald, Wallace—playing in *The Charmer*—F. P. L.
McGrail, Walter—playing in *The Teaser*—U.

Key to Abbreviations

A. A.—Associated Arts
A. C.—Al Christie Productions
A. E.—Associated Exhibitors
A. P.—Allied Productions
B. P.—Banner Productions
B. P. S.—B. P. Schulberg Productions
C. C. B.—C. C. Burr
C. P.—Chadwick Pictures Corporation
C. P.—Cosmopolitan Productions
D. W. G.—D. W. Griffith
E. S.—Ernest Shipman
F. P. L.—Famous Players-Lasky
F. B. O.—Film Booking Offices
F. N.—First National
G. P.—Gotham Productions
H. P.—Halperin Productions
H. S.—Hunt Stromberg
I. A.—Ivan Abramson Productions
I. P.—Inspiration Pictures
J. P.—Jans Productions
M. G.—Metro-Goldwyn Productions
P. E.—Pathé Exchange
P. P.—Principal Pictures
P. D. C.—Producers Distributing Corporation
R. P.—Regal Productions
R. C.—Ritz-Carlton Productions
T. H. I.—Thomas H. Ince
U.—Universal Pictures Corporation
U. A.—United Artists
W. P.—Waldorf Productions
W. B.—Warner Brothers
W. B.—Whitman Bennett
W. D. R.—William D. Russell Productions
W. F.—William Fox
W. P.—Worthy Pictures

McGregor, Malcolm—playing in *Lady of the Night*—M. G.
McGuire, Katheryn—playing in *Yellow Faces*—F. B. O.
McKee, Raymond—playing in *Free to Love*—B. P. S.
McLaglen, Victor—playing in *The Unholy Three*—M. G.
Meighan, Thomas—playing in *Old Home Week*—F. P. L.
Menjou, Adolphe—playing in *Are Parents People*—F. P. L.

Merriam, Charlotte—latest release *The Pampered Youth*—V.
Metcalf, Earle—playing in *The Night Letter*—W. D. R.
Miller, Carl—latest release *The Redeeming Sin*—V.
Miller, Patsy Ruth—Playing in *Lorraine of the Lions*—U.
Mills, Alyce—playing in *Faint Perfume*—B. P. S.
Mix, Tom—playing in *The Rainbow Trail*—W. F.
Mong, William V.—playing in *Fashions for Men*—F. N.
Moore, Colleen—playing in *The Desert Flower*—F. N.
Moore, Matt—playing in *Hero Stuff*—W. B.
Moore, Owen—playing in *The Power of Darkness*—F. B. O.
Moore, Tom—playing in *Adventure*—F. P. L.
Moreno, Antonio—playing in *Mare Nostrum*—M. G.
Morey, Harry T.—playing in *Heart of a Temptress*—F. N.
Mulhall, Jack—playing in *Friendly Enemies*—P. D. C.
Murphy, Edan—playing in *Wild Fire*—V.
Murray, Mae—playing in *The Merry Widow*—M. G.
Myers, Carmel—playing in *Ben Hur*—M. G.
Myers, Harry—playing in *Zander theGreat*—C. P.
Myers, Kathleen—playing in *Love Goofy*—A. C.

N

Nagel, Conrad—playing in *Escape*—M. G.
Naldi, Nita—playing in *Cobra*—R. C.
Nazimova—playing in *My Son*—F. N.
Negri, Pola—playing in *The Charmer*—F. P. L.
Nilsson, Anna Q.—playing in *The Talkers*—F. N.
Nixon, Marion—playing in *I'll Show You the Town*—U.
Novak, Eva—playing in *Sally*—F. N.
Novak, Jane—latest release *Cheap Kisses*—F. B. O.
Novarro, Ramon—playing in *Ben Hur*—M. G.

O

O'Brien, Eugene—playing in *Siege*—U.
O'Brien, George—playing in *Once to Every Man*—W. F.
Ogle, Charles—playing in *The Thundering Herd*—F. P. L.
O'Hara, George—playing in a series called *The Pace-Makers*—F. B. O.
Oland, Warner—playing in *Don Q.*—U. A.
Olmstead, Gertrude—playing in *Cobra*—R. C.
O'Malley, Pat—playing in *Proud Flesh*—M. G.
Owen, Seena—playing in *The Hunted Woman*—W. F.

P

Patrick, John—playing in *The Man Without a Conscience*—W. B.
Pearson, Virginia—playing in *The Phantom of the Opera*—U.
Pennington, Ann—playing in *A Kiss in the Dark*—F. P. L.
Percy, Eileen—playing in *Cobra*—R. C.
Perry, Katherine—playing in *Tainted Souls*—W. F.
Peters, House—playing in *Overboard*—U.
Philbin, Mary—playing in *The Prince*—U.
Phillips, Eddie—playing in *The Mansion of Aching Hearts*—B. P. S.
Pickford, Jack—playing in *The Goose Woman*—U.
Pickford, Mary—playing in *The Rooney Family*—U. A.
Pitts, Zasu—playing in *Hero Stuff*—W. B.
Prevost, Marie—playing in Ernst Lubitsch's production, *Kiss Me Again*—W. B.
Pringle, Aileen—playing in *Wild Fire*—D. P.

R

Ralston, Esther—playing in *The Little French Girl*—F. P. L.
Ralston, Jobyna—latest release *Hot Water*—P. E.
Rankin, Arthur—playing in *Yellow Faces*—F. B. O.
Rawlinson, Herbert—playing in *The Adventurous Sex*—A. E.
Ray, Allene—playing in *Sunken Silver*—P. E.
Ray, Charles—playing in *Some Pumpkins*—C. P.
Reid, Mrs. Wallace—latest release *Broken Laws*—F. B. O.
Reynolds, Vera—playing in *The Night Club*—F. P. L.
Rich, Irene—playing in *Eve's Lover*—W. B.
Rich, Lillian—playing in *A Kiss in the Dark*—F. P. L.
Ricksen, Lucille—playing in *The Denial*—M. G.
Rin-Tin-Tin—playing in *Below the Line*—W. B.
Roberts, Edith—playing in *Thin Ice*—W. B.
Roberts, Theodore—latest release *Locked Doors*—F. P. L.
Roche, John—playing in *My Wife and I*—W. B.
Roscoe, Alan—playing in *Girl of Gold*—R. P.
Rubens, Alma—playing in *She Wolves*—W. F.
Russell, William—playing in *Thin Ice*—W. B.

S

Santschi, Thomas—playing in *Beyond the Border*—P. D. C.
Saunders, Jackie—latest release *Broken Laws*—F. B. O.
Sebastian, Dorothy—playing in *Sackcloth and Scarlet*—F. P. L.
Seigmann, George—playing in *Recompense*—W. B.

(*Continued on page* 94)

Before retiring, apply this remarkable new bleaching creme to face, arms and neck with the English Beauty Brush. In the morning use the Finishing Creme. In a few days your skin will take on new clearness and beauty that will simply amaze you.

Now every woman may have the beauty that only a clear, white skin will give.

Marvelous New Treatment

Whitens and Beautifies your skin

In 5 days - - - - - or money back

Now every girl can have the clear, milk-white complexion that all men desire.

Don't be discouraged if freckles, blackheads, sallow skin, pimples and other blemishes are keeping you from the beauty that is rightfully yours. Now a remarkable new discovery quickly routs these enemies of beauty and leaves the skin fresh, clear and glowing with health.

With this new treatment results are so quick and positive that you can hardly believe your eyes. You'll simply be amazed to see how quickly sallow, "muddy" skin begins to clear and take on that fresh peach-blow tint that is the delight of masculine eyes.

We are not guessing or theorizing about this; results are positively guaranteed. Your mirror is the only judge. If you are not simply delighted with results the entire treatment will not cost you a cent.

Try this new way to beauty

Every girl knows that a clear white skin is the most important requisite to beauty. Regardless of how handsome and regular your features may be, you can't have the matchless beauty that all men admire if your skin is dark, sallow or blemished. The most beautiful women of history have all had lovely, white, transparent skins—the kind you can have in just a few days if you carry out this new treatment faithfully.

Regardless of how many so-called bleaches and skin beautifiers you may have tried; no matter how many remedies, tonics and cremes you may have used to no avail, this new discovery—McGowan's, Quick-White—will positively bring you the beauty we promise. It works on an entirely different principle from any skin bleach you've ever tried and will simply transform your skin in a few nights' time.

The reward for years of research

The ordinary skin bleach is simple enough to compound. Any chemist can make one. There are dozens on the market that give fairly good results, but none to compare with this new scientific product. For years we have been experimenting and searching for just such a beauty aid as Quick-White—a safe sure bleaching creme that will bring out the beauty of the clear, transparent skin without the harmful effects that so often follow the use of ordinary bleaching agents.

Hundreds of preparations were tried and discarded before we finally hit upon the ideal formula, that would not only bleach and beautify the skin, but soothe and benefit it while so doing. That's the thing that distinguishes Quick-White from the ordinary skin bleach—all the difference between night and day.

This remarkable new skin beautifying treatment not only includes a generous sized jar of McGowan's Quick-White, but also a jar of Finishing Creme to apply mornings. Quick-White bleaches the skin and removes freckles, pimples, blackheads and other blemishes—the Finishing Creme soothes the skin and offers a splendid base for powder.

If you could see what wonderful transformations this remarkable treatment is effecting every day, you'd expect us to ask at least $5 to $10 for it. We would be justified in doing so, for it is easily worth that much and more to any girl or woman. But we known that after all the best advertisement is the satisfied user and we are anxious to get thousands of "boosters" helping us sell this remarkable new discovery. So we are going to offer the first 10,000 treatments at just enough to cover the actual cost of making, advertising and selling, which we have figured down to **$1.97.**

FREE

Send no money—just sign and mail the coupon

You don't even have to pay for this treatment in advance. Simply sign and mail the coupon. Then when the postman brings your Beauty Outfit, just pay him $1.97, plus a few cents postage. Remember, you don't take any risk. Your mirror is the sole judge. If you are not perfectly delighted with results, simply return the Outfit after five days' trial and we will refund your money without a question. Don't put it off another minute. Mail the coupon *today.*

If you want the beauty that is rightfully yours; if you want to clear up your skin, and do away with sallow, "muddy" complexion forever; if you want to remove freckles, blackheads and other blemishes that rob your beauty, sit right down and fill in the coupon.

COUPON

McGOWAN LABORATORIES.
710 W. Jackson Blvd., Dept. 50, Chicago, Ill.

Dear Mr. McGowan: I am willing to let you prove at your own risk that your new treatment—Quick-White—will remove freckles, blackheads, pimples, and other blemishes, whiten my skin and leave it soft, beautiful and glowing. After five days' trial, if I am not delighted with results I will return the package and you are to refund my money in full.

Name.....

Address.....

(Note: If you are apt to be out when the postman calls, you can remit $2.00 and the Treatment will be sent postpaid.)

Your Horoscope!
SOMEDAY smiling fortune
will escort you to
the Famous
"COCOANUT GROVE"
at
THE AMBASSADOR
LOS ANGELES
There, beneath an azure sky, graceful palms and twinkling lights you will dance . . . as you never danced before . . . to the most alluring of dance music.
. . . You are sure to see many of the world's most famous MOTION PICTURE STARS . . .
. . . In fact . . . at the Ambassador you are sure of enjoying California at its best.
. . . Open Air Plunge, two Golf Courses, Motion Picture Theatre, Picnics, and every outdoor sport.
Tune in any night on K.N.X. to hear Cocoanut Grove Orchestra on Sunday concerts.
Write for Chef's Illustrated Cook Book

What the Stars Are Doing

(Continued from page 92)

Semon, Larry—playing in *The Wizard of Oz*—C. P.
Shannon, Ethel—playing in *Stop Flirting*—A. C.
Shearer, Norma—playing in *Lady of the Night*—M. G.
Sherry, J. Barney—playing in *The Cracker Jack*—C. C. B.
Short, Gertrude—playing in *The Talkers*—F. N.
Sills, Milton—playing in *The Making of O'Malley*—F. N.
Standing, Wyndam—playing in *The Teaser*—U.
Stanley, Forrest—playing in *Beauty and the Bad Man*—P. D. C.
Starke, Pauline—playing in *Adventure*—F. P. L.
Stedman, Myrtle—playing in *Chickie*—F. N.
Stewart, Anita—playing in *Baree, Son of Kazan*—V.
Stewart, George—playing in *Tainted Souls*—W. F.
Stewart, Lucille Lee—playing in *Friendly Enemies*—P. D. C.
Stone, Lewis—playing in *The Talkers*—F. N.
Swanson, Gloria—playing in *The Coast of Folly*—F. P. L.
Sweet, Blanche—playing in *His Supreme Moment*—F. N.

T

Talmadge, Constance—playing in *The Man She Bought*—F. N.
Talmadge, Norma—playing in *Graustark*—F. N.
Talmadge, Richard—playing in *Jimmie's Millions*—F. B. O.
Tashman, Lilyan—playing in *I'll Show You the Town*—U.
Taylor, Estelle—latest release *Playthings of Desire*—J. P.
Tearle, Conway—playing in *Heart of a Temptress*—F. N.
Tellegen, Lou—playing in *After Business Hours*—C. P.
Terry, Alice—playing in *Sackcloth and Scarlet*—F. P. L.
Theby, Rosemary—playing in *The Re-Creation of Brian Kent*—P. P.
Thomson, Fred—playing in *That Devil Quemado*—F. B. O.
Thurman, Mary—playing in *The Necessary Evil*—F. N.
Tilden, William T.—playing in *Haunted Hands*—W. P.
Torrence, Ernest—playing in *The Wanderer*—F. P. L

V

Valentino, Rudolph—playing in *Cobra*—R. C.
Valli, Virginia—playing in *Peacock Feathers*—U.
Vaughn, Alberta—playing in a series called *The Pace-Makers*—F. B. O.
Vidor, Florence—playing in *Are Parents People*—F. P. L.
Von Eltz, Theodore—playing in *Thin Ice*—W. B.

W

Walker, John—playing in *Lilies of the Streets*—F. B. O.
Walsh, George—playing in *American Pluck*—C. P.
Walthall, Henry B.—playing in *Kings of the Turf*—F.
Washburn, Bryant—playing in *Passionate Youth*—U.
Webb, Clifton—playing in *Heart of a Temptress*—F. N.
Welch, Niles—playing in *Lying Wives*—I. A.
Williams, Earle—playing in *Lena Rivers*—W. B.
Williams, Kathlyn—latest release *Locked Doors*—F. P. L.
Wilson, Lois—playing in *Marry Me*—F. P. L.
Windsor, Claire—playing in *The Denial*—M. G.
Wong, Anna May—latest release *Peter Pan*—F. P. L.
Worthing, Helen Lee—playing in *Chickie*—F. N.

The Answer Man

(Continued from page 86)

and who's married to who in pictures, almost every night.

X MALE.—I should say you were right, it was a "terrible pen." You certainly write a mighty fine letter, and you have the right idea about not giving up a good home to earn three dollars a day as an extra. Well, the man who has nothing but his ancestors to boast of is like the potato—the best part underground. Run in again some time.

PEG D.—Heap much thanks! A philosopher is one who says simple things finely and fine things simply. My hat is off. Leatrice Joy is playing in *The Dressmaker of Paris*. The cast for Douglas Fairbanks' *Don Q* includes Mary Astor, Jean Hersholt, Warner Oland, Al MacQuarrie, Charles Stevens, Duchess de Lanti and Lottie Pickford Forrest.

OLGA B.—Yes, Conway Tearle is forty-five and married to Adele Rowland. He has played on the stage for the last twenty years. Barbara La Marr is to play in *Sappho*. Ricardo Cortez in *The Wanderer*.

VIRGINIA R.—A wit, am I? Say not so. Wit consists in discovering likenesses—judgment in detecting differences. William Walling in *The Temple of Venus*. The lost Hope Hampton is returning to the screen in *Fifty-Fifty* in which she supports Lionel Barrymore. She did not sing in *Madame Pompadour*.

BOB.—Well Bob, shake! You dont need courage or an introduction to write to me. Your description of me is all wrong tho. Just aim your lamps on the picture at the head of this department—that's me. Gertrude Short has one of the leads in *Beggars on Horseback*. Edward Horton and Esther Ralston also in the cast, with James Cruze directing. Now dont hesitate to write to me whenever you feel like it.

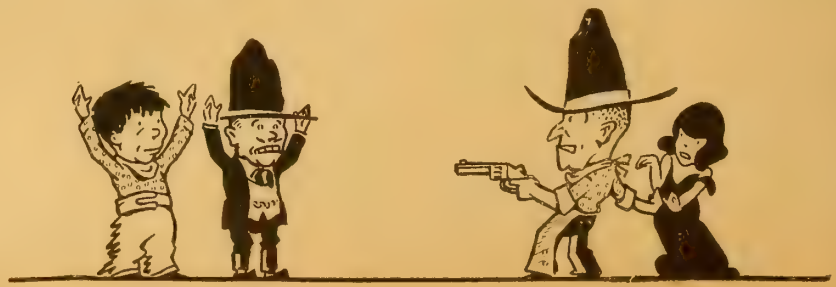
THREE FLAPS.—So you think I am under thirty-five or a woman. Well you are all wrong. I'm neither. Just come around here and I'll prove it to you. Madge Evans is sixteen. Buster Collier is playing in *The Easiest Road*.

MRS. R. D. W.—Always enjoy hearing from the mothers. Your letter was very interesting. Esther Banks was the grandmother in *Trouping with Ellen* and John Tansey was the brother.

MARGUERITE K.—Gladly will I try to answer your questions. The Valentinos live at a hotel when they are in New York. Hollywood boasts of forty thousand population.

RATTLE; TERRY; BEATRICE F.; DOROTHY D.; BERNICE T.; MARGARET B.; DARIA; DOROTHY F.; DIXIE M.; JOE; ANXIOUS MARY; LOUIS BRAGIO; HELEN S.; MOVIE FAN; VERA S.; BEE; SALVATORE; ANGE-

(Continued on page 126)



Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Cheers and Hisses

(*Continued from page* 82)

The Mysterious Pola

MUCH as I admire Pola Negri, I hardly believe I understand her. She has been so totally different in each of her pictures, and seems to have so many moods that it does not seem possible to understand her. Unlike many of our screen actresses, who apparently have a little bag of tricks which they use on every occasion, until we know just exactly what they will do next, Pola Negri is always delightfully different. But I doubt if she really understands herself. She lives her rôles, rather than merely *acting* them, which, according to my observation, is unusual.

She might elope with a hermit, and spend a little while diving for pearls, as you suggest, provided she wanted to, and if she decided to do this, what others might think would not stop her. I love her for this very attitude. It's different. How I would envy the hermit, in case she did decide in his favor. There wouldn't be a dull moment in his life from that time on.

I cant imagine her being cruel. I think she would be kind. I dont believe she would be petty. I believe the slightly arrogant attitude she adopted on first coming to America was caused by an extreme sensitiveness on her part, and the jealousy with which she was greeted in Hollywood was not calculated to help her any.

M. J. K.,
Seattle, Wash.

Pity the Poor Producer

I HAVE been a reader of your magazine since it was put on the market, and even in those early days people were trying to tell "what is wrong with the movies." The motion picture is in the unfortunate position of the youngster who outgrows his clothes every few months. But why try to cramp the youngster? Why not touch up his tailors a little?

What with faultfinding, censorship, condemnation, abject flattery, wild enthusiasm and bitter criticism, it is a wonder producers and directors do not throw up their hands and quit. Probably they would if they were sure they would get out from under in time to escape the recoil.

MRS. PANSY E. BLACK,
San Antonio, Texas.

Write 'em Right

I HAVE held my temper on a certain subject for a long, long time—ever since I began going to the movies, to be frank—but I cant hold it in any longer. I've simply got to wail it out to someone and I've picked out you. Why, oh, why cant people really write on the screen as they're supposed to? How many times have we witnessed a young man take up his pencil or pen and draw lines on a sheet of paper just as fast as he could draw them (and you notice it never takes him more than a fraction of a minute). Then the letter is shown on the screen and, like as not, it's a great long affair. Do the actors really think they can get away with that, or dont they think the public is important enough to matter? The careful and well-formed writing that they usually show on the screen takes time to make. One's results are altogether different when one hurries. I'm good and tired of being taken for such a numskull as to fall for that sort of thing. If they can take a whole cast of players all the way to Italy to make a few

(*Continued on page* 101)

Send the Coupon

Maybe your teeth are gloriously clear, simply clouded with a film coat. Thousands have gleaming wonderful teeth without knowing it . . . you may be one. Make this remarkable test and find out.

Maybe your teeth are gloriously clear

—simply clouded with a film coat

Find out by making this unique test. Thousands who go through life wishing for beautiful teeth already have them . . . yet never reveal them—*or know they have them!*

THOUSANDS of people unconsciously handicap themselves in domestic and social life with cloudy teeth—*absolutely without reason.*

Scientists now prove that most people have pretty, clear teeth. And that dingy, dull teeth simply indicate a condition that can easily be corrected.

You may be one of those people. Have really charming teeth and yet not know it.

Now a test is being offered which will enable you to find out. The coupon brings it without charge. So it is folly not to make it.

It's simply a film—a stubborn film that you can easily remove

Run your tongue across your teeth. You will feel a film. A film that absorbs discolorations *and hides the natural color and luster of your teeth.*

Old-time dentifrices failed in successfully combating that film. That is why, regardless of all the care you take now, your teeth remain "off color," dingy looking, unattractive.

Remove it, and you, like millions before you, will be surprised to find that your own teeth are as pretty as anyone's.

What it is—how it invites tooth troubles and decay

Modern dental practice urges the constant fighting of that film. Urges it on grounds of beauty and, more importantly, on health. For it is charged with most tooth troubles of today.

It clings to teeth, gets into crevices and stays. It holds food substance which ferments and causes acid. In contact with teeth, this acid fosters decay.

Germs by the millions breed in it and multiply. They, with tartar, are the chief cause of pyorrhea.

So that the same film that hides your pretty teeth is too often the great enemy of healthy, sound teeth—an ever-present danger in your mouth.

You must remove it three times daily. It is ever forming, ever present. Soap and chalk preparations are inadequate. Harsh, gritty substances are dangerous to enamel.

New methods that supplant old

Now modern science has discovered new and radically different methods. A dentifrice called Pepsodent—different in formula, action and effect from any you have ever known.

Its action is to curdle that film. Then harmlessly to remove it. No harsh grit, no soap, no chalk—a new way that is changing the tooth cleansing habits of the world.

Make this test

To millions this new way has proved the folly of having ugly teeth. The folly of inviting tooth troubles and the poor health that results.

It will give you the lustrous teeth you want—*quickly.*

Results will surprise you. Mail the coupon now. Why follow old methods when world's leading dental authority urges a better way?

FILM the worst enemy to teeth

You can feel it with your tongue

FREE Mail this for 10-Day Tube

THE PEPSODENT COMPANY,
Dept. 608, 1104 S. Wabash Ave.,
Chicago, Ill., U. S. A.

Send to:

Name.....

Address.....

Only one tube to a family. 1763

PAT. OFF.
Pepsodent
REG. U.S.

The New-Day Quality Dentifrice
Endorsed by World's Dental Authorities

how simple

JUST sprinkle a little Sani-Flush into the toilet bowl—follow directions on the can—flush. The job is done—and done thoroughly. What could be easier? No scrubbing. No hard work.

Sani-Flush removes every mark, stain and incrustation. It makes the toilet bowl sparkle.

The hidden trap is unhealthful if it is not kept clean. Sani-Flush cleans it and makes it sanitary—destroys all foul odors. Nothing else will do this work.

Sani-Flush will not harm plumbing connections. Always keep a can handy in the bathroom.

Buy Sani-Flush at your grocery, drug or hardware store, or send 25c for a full-size can.

Sani-Flush

Reg U.S. Pat Off.

Cleans Closet Bowls Without Scouring

THE HYGIENIC PRODUCTS CO.
Canton, Ohio

Print Your Own

Cards, Stationery, Circulars, Paper, etc. **Complete Outfits $8.85 up.** Save money Print for others, big profit. All easy, rules sent. Write for catalog presses type, paper, etc. **THE PRESS CO., L-44, Meriden, Conn.**

Easy to Play
Easy to Pay

BUESCHER
True-Tone
Saxophone

Arnold Johnson Director, Arnold Johnson and His Orchestra. Hear his complete set of all Buescher Instruments on your phonograph in Brunswick Records.

Easiest of all instruments to play and one of the most beautiful. Three first lessons sent free give you a quick, easy start—in a few weeks you can be playing popular tunes. No teacher necessary. You can take your place in a band or orchestra in ninety days, if you so desire. Most popular instrument for dance orchestras, home entertainments, church, lodge and school. A saxophone player is always popular socially and has many opportunities to earn money. Six Days' Trial and easy payments arranged. [108]

FREE Saxophone Book Shows all Buescher models and gives first lesson chart; also pictures of famous professionals and orchestras. Just send your name for a copy. Mention any other instrument in which you may be interested.

BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
662 BUESCHER BLOCK - ELKHART, INDIANA

A scene from "The Sea Hawk," voted the best picture produced in 1924

The Ten Best Pictures of Last Year

What the highest paid critics in America say are the best ten pictures produced lately

THE best of doctors often disagree and it is so with all specialists. However, there are some things upon which all can agree. Following are the ten best pictures that appeared upon the screen during the past twelve months, according to the most celebrated critics in America. But it must be borne in mind that some of these critics come from towns where the later pictures had not yet been shown at the time the vote was taken and, therefore, these pictures would perhaps have received more votes had the vote been taken at a later date. Among the critics consulted were the experts of *Moving Picture World, Motion Picture News, The Exhibitors' Trade Review, Film Daily,* etc., including practically all of the critics of the great daily newspapers in New York and elsewhere.

According to their opinions, the ten best pictures were as follows, in the order named, and after each title is given the number of votes that each picture received:

The Sea Hawk	61
The Thief of Bagdad	60
Monsieur Beaucaire	49
Beau Brummel	47
Secrets	45
The Ten Commandments	44
The Marriage Circle	43
Girl Shy	40
Abraham Lincoln	39
America	30

It must be remembered that professional critics are supposed to know many things about the making of a picture and the technique that the average motion-picture lover does not see. His opinion is naturally guided by a hundred and one items and details which an outsider would never think of. Hence, his opinion must be taken not too seriously because, after all, the star, the acting and the general story interest count for most. And critics are perhaps too likely to look for defects rather than for merits. In other words, he thinks he is there to criticize, to find fault, rather than to enjoy himself. Praise, he believes, even if it is deserved, is just a little beneath him. Hence, some critics can see the fly on a barn door without seeing the barn door.

It is a splendid thing to know all of the details and technicalities of picture-making because it widens our scope of enjoyment. We learn to appreciate beautiful scenery, fine photography, artistic effects and so on, which, to the unthoughtful ones, are almost entirely lost. The cannibal thinks that beating on a tin pan is the highest form of musical enjoyment; but as we become educated and civilized we learn to appreciate and enjoy the wonders of a symphony orchestra. So with pictures: the more we learn about them, the more we will enjoy them.

Do Animals Have Genius?

Next Month **By Harry Carr**

READ about the Sarah Bernhardt of alley cats, Pepper, who was co-starred with a mouse in Mack Sennett comedies.

Laugh over Josephine, the monkey, who figured out her own acts under the direction of her Italian owner.

Thrill over Silver King, the horse who leaped over a cliff in his jealous rage at the horse who was doubling for him.

Dont miss this article—it is the most fascinating story that has ever been written about movie animals.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

How the Great Directors Work

(*Continued from page* 53)

fat and a brilliant talker. He cant seem to stand his ordinary clothes on the sets. Sometimes you will see him in decrepit-looking artists' smocks. One day, when afflicted with a boil, he electrified the studio by directing one of the big scenes with a hot-water bag pinned to his coat-tails—convenient in case he should want to sit down.

MARSHALL NEILAN always gives the impression that he isn't paying much attention to the proceedings. "Mickie" wanders around, apparently talking about other things—kidding the actors. It is a matter of studio history that he never arrived in time for a scene. As a matter of fact, this is neither the measure of Mickie nor is it pose. He is one of those peculiar types of mind who is thinking hardest when talking something else.

REX INGRAM has a curious air of detachment on the sets. He always acts as tho he were an interested and somewhat satirical spectator. He stands looking over the huge sets filled with extra people as tho they were a queer collection of bugs. He works largely thru his assistant directors. You dont hear his voice raised in shouts. At the beginning of the scenes, he gathers these assistants around him like the staff of a general. This one he tells to have the mob come bursting thru the door; that one, to have the soldiers kneel and fire, etc. He shows them just how he wants it done. After it is over, they come back to meet a cutting and scornful eye. "Did your soldiers enjoy their afternoon nap, or did they think it was a scene where they were milking cows?" he asks.

They always try to explain and Rex does not dispute them. He just looks and listens with silence and contempt.

In the smaller and more emotional scenes, he is inclined to be cutting or enthusiastic—as the case may be. Sometimes he will ask the actor with amused scorn, "My dear boy, tell me: what made you think you were an actor?" Other times he will just look unutterable, terrible things at them and say, with deep feeling, "Good God!"

Nevertheless, they like him. He has charm and great genius. His genius is rather that of the artist than the handler of men. Rex's pictures are always more remarkable for his types than for his drama. He has charm and delicacy and lovely humorous touches and quaint fascination rather than big, thumping drama.

Maurice Tourneur is a little like this, too. Only he seldom gets sarcastic. He always acts as tho he felt scornful of the efforts of the actors but, being a gentleman, was trying not to show it.

FRANK LLOYD is the brisk, business man of films. He works like an architect. When the picture starts, he can tell you that at five minutes past four on a week from Thursday, the heroine will be calling for help and the villain will be breaking down the door. And it happens just that way. On the sets, he is full of business. He will not stop to talk to anybody. Nor will he suffer any interruptions. He is less concerned with the way it looks than with the drama. He is like a forceful, energetic engineer at work. He is always courteous and reasonable but not gossipy.

(*Continued on page* 116)

Its glistening rosy lustre makes the finger tips lovelier

JUST THE ROSE COLOR of this season's smart Parisian manicure

IN Paris this season the very smartest women of fashion are turning to the world lovelier finger tips than ever — the nails gleaming with a new rosiness.

And Cutex has captured perfectly this rosy lustre in its wonderful Liquid Polish which in Paris itself is used more than any other liquid polish.

If you, too, are fastidious about every detail of your appearance, the deep rose petal coloring, the jewel-like brilliance of Cutex Liquid Polish will delight you.

And so will every feature of this carefully perfected polish!

Spreads smoother and more evenly . . . Won't peel off . . . Makes the nails look naturally pink and glistening, not artificial and over-colored . . . Lasts a whole week . . . Needs no separate polish remover. With it your nails look for days and days as if they had just come from the daintiest manicure.

To enjoy this touch of Parisian elegance to the full, use Cutex Liquid Polish with the famous Cutex Cuticle Remover for the soft even cuticle, that is the basis of every correct manicure.

Cutex Liquid Polish is 35c. And it comes in three of the complete manicure sets. Sets from 60c to $5.00 at all drug and department stores in the United States and Canada and chemist shops in England.

What we send you in the 6c package

This 6c Package contains Cutex Liquid Polish and Cutex Cuticle Remover, a brush, an emery board, orange stick and cotton, and booklet, "How to have Lovely Nails." Address Northam Warren, 114 W. 17th St., New York—or if you live in Canada, Dept.M-5, 200 Mountain St., Montreal, Can.

Mail this Coupon Today

I ENCLOSE *6c in stamps or coin. Please send me a Cutex Introductory Package for 6 manicures.* *Clip here*

NORTHAM WARREN, DEPT. M-5
114 West 17th Street, New York

_____

_____

_____

(State)

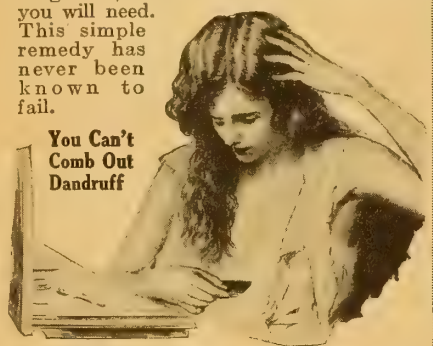
Sure Way to Get Rid of Dandruff

There is one sure way that never fails to remove dandruff completely, and that is to dissolve it. Then you destroy it entirely. To do this, just apply a little Liquid Arvon at night before retiring; use enough to moisten the scalp and rub it in gently with the finger tips.

By morning, most, if not all, of your dandruff will be gone, and two or three more applications will completely dissolve and entirely destroy every single sign and trace of it, no matter how much dandruff you may have.

You will find, too, that all itching of the scalp will stop instantly, and your hair will be lustrous, glossy, silky and soft, and look and feel a hundred times better.

You can get Liquid Arvon at any drug store, and a four ounce bottle is all you will need. This simple remedy has never been known to fail.



LIQUID ARVON

STOP Skin Troubles!

Do you suffer from skin troubles? Do you long for relief from that irritating itch? What would you give for a cool, clear, velvety skin? Then try the famous lotion

D.D.D.

This healing antiseptic wash has a record of 25 years of success in relieving skin troubles. The action of D. D. D. is calm and gentle; still it soothes the irritated skin instantly. Apply D. D. D. to your troubled skin. It will remove your skin affliction and allay irritation.

Trial Bottle Free

Write today for generous free trial bottle of D. D. D. Prescription and get quick relief from your skin troubles. Sample mailed free and postpaid. No obligation. A postal will do. Send now!

D. D. D. Co., Dept. 1525, 3845 Ravenswood Ave, Chicago

MAGDA CREAM

"EVEN BETTER THAN I GET IN PARIS"

Anna Held wrote this of Magda Cream—the cream so popular with critical women of the stage—the cream that has withstood all competition for over 15 years. Because—it is made from beneficial oils, perfumed like a flower; guaranteed free from animal fats or injurious chemicals.

Sold by druggists or department stores, or direct, postpaid, with a "Money back if you don't like it" guarantee.

JARS 50c--75c TUBES 25c TINS $1

F. C. KEELING & CO. Rockford, Ill., Agents

Even directors have fun sometimes. Just the other day Sam Wood was in the Shasta County Lake and mountain country doing exteriors on a picture. He took an hour off for hunting ducks and look what he got. Helene Chadwick and Kenneth Harlan are helping him display his catch

On the Camera Coast

(*Continued from page 78*)

incident between herself and Mr. Neilan.

Mr. Neilan, also "having a mad," retired in indignation and vowed he would make the story anyhow. It was the general rumor that he was going to make it with Bessie Love in Mary's part: but Mickie has a more thrilling idea. He has discovered a little Irish girl named Noonan who, he thinks, is due to be a great star. She was in Los Angeles with no thought of being a picture star when Mickie met her brother. She will be the "Mary Pickford" of Neilan's picture.

Hollywood is much thrilled by Mr. Neilan's obvious intention to "show Mary Pickford."

Mary Pickford, meanwhile, is going ahead with her plans to make *Little Annie Rooney*. After a long search for a director, she has finally selected William Beaudine. In the old days of the Biograph, when Mary was a little struggling actress, Mr. Beaudine was an assistant prop boy, helping Robert Harron who was head prop boy.

Her contract with Josef von Sternberg, whose *Salvation Hunters* created a stir among the highbrows, seems to have languished. Von Sternberg's friends tell me that this young gentleman is vastly and hugely amused by the many "symbols" that the critics have discovered in his picture. He says that he put in certain effects because he was compelled to, for lack of money—using shadows, for instance, instead of actors. He now discovers in the columns of various hectic reviews that he meant all kind of weighty and profound symbolic things by these "cheaters." He reads these reviews with emotions somewhere between snickers and amazement.

RAMON NOVARRO is home again. To the disgust of the matinée girls he is nowhere to be seen. He slipped into Hollywood the day before the others of the *Ben Hur* company returned: so when the fans swarmed down to the depot to get an eyeful he was nowhere to be seen. He was at home with his family.

As soon as they can get the sets ready, the making of *Ben Hur* will be resumed in Los Angeles. Fred Niblo, the director, denies in a statement to the press that he had to come home with the company on account of Italian political trouble. No one seems to understand clearly just why the company did make the long expensive trip home. Possibly they got tired looking at the Mediterranean Sea and wanted to look at the Pacific Ocean awhile.

Anyhow, it is said that they will go back to Rome some time in May in order to make the chariot race scenes. At that time it is very probable that Ramon will remain to make several pictures with Rex Ingram. Alice Terry—Mrs. Rex Ingram—is to make one more picture in Hollywood before leaving for Europe to join her husband. Her future plans—and Rex's—are uncertain. Rex threatens to build a studio in Nice and to stay in Europe permanently. When they wanted him to come back to Hollywood, he promptly presented his resignation. He will either direct in Europe or retire from the screen. Rex has always saved money and is abundantly able to live on his coupons. While in Hollywood he never even had an automobile. Alice Terry had a meek and lowly little coupé and sometimes she gave a lift to Rex on his way home. Just what secret grudge Rex nourishes against Hollywood isn't clear. He says the surroundings—the crass newness of everything—makes inspiration impossible.

While in Italy, Ramon learned to play guitar accompaniments. As a consequence Hollywood is now divided into two broad classes, the elect being those who have heard Ramon sing Spanish folk songs to this accompaniment. He has a golden voice and makes no secret of the fact that he intends going into grand opera or concert as soon as he has made himself financially independent.

As a daring experiment, the Lasky people have picked out a very young director—never before in the "big leagues"—as a director for Betty Bronson's second picture. Following *Peter Pan*, the fact was recognized that Betty's next picture would be a hard test for a girl so inexperienced and untrained. So they put her into the hands of a boy whose enthusiasm was

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

not worn down. He is Malcolm St. Clair. He is a young newspaper cartoonist who took up motion-picture directing some years ago and fought his way rapidly to the front. He comes from an old California family, his father having been a famous painter. They have surrounded Betty with an exceptionally strong cast, however. Florence Vidor, who has just joined Lasky's, plays Betty's young mother: Adolphe Menjou plays her father. Ian Keith and several other well-known actors are in the cast. Betty says that she knows how difficult it will be for her to follow the triumph of *Peter Pan,* and says that she is scared to death.

AFTER *Peter Pan,* naturally one thinks of *Alice in Wonderland.* Two girls are rivals for the rôle. Harold Lloyd has been planning to put Mildred Davis back on the screen in the rôle: but Universal also wants to get the story for a little girl named Marion Nixon, who is attracting great attention in Hollywood. She has been on the screen for about two years and has played nearly all that time in Wild Western pictures.

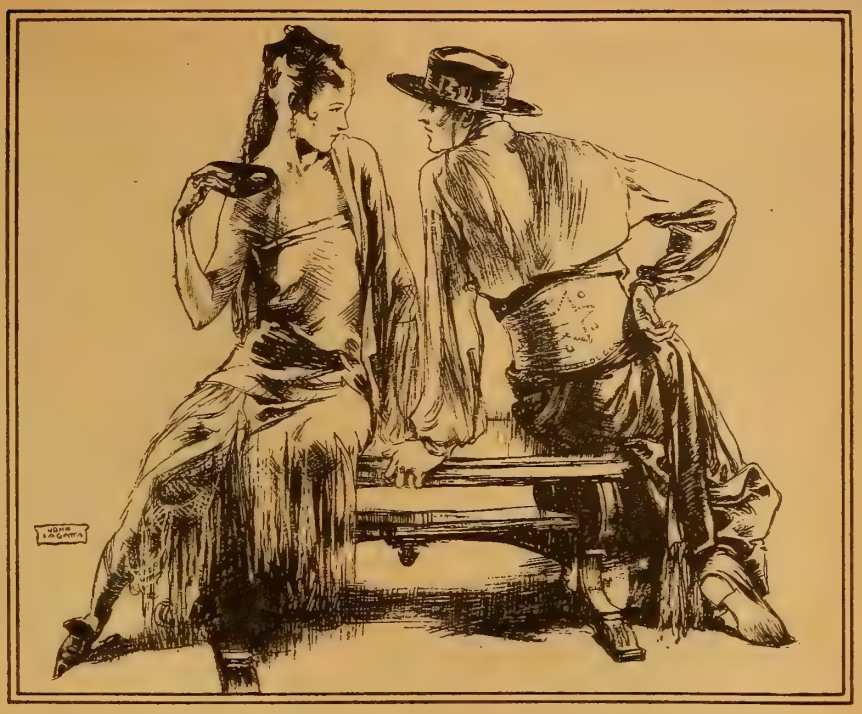
ANOTHER case of aching hearts seems to be in the Warner Brothers studio. Lubitsch wants to put Marie Prevost in *Kiki.* David Belasco does not seem inclined to let this play go to the movies, however, unless Leonore Ulric plays the leading rôle.

Marie got the flu a week or so ago and Lubitsch's entire production of his comedy *Kiss Me Again* was held up. Marie gamely tried to come back to the set and play her scene, but fainted and had to be sent home in an ambulance. She has now recovered sufficiently to go on with the picture.

THE whole town has been hugely enjoying a row between Eric von Stroheim and Mae Murray, which interrupted the making of *The Merry Widow.* It seems that Mae wanted to make a grand entrance into the ballroom where she was to dance the famous Merry Widow Waltz. The literal and realistic Mr. von Stroheim objected on the ground that, in real life, ballrooms full of people do not stop dancing to see anybody make a grand entrance. Whereupon Miss Murray opined that he was a "Hun." Whereupon von Stroheim resigned from the company. Whereupon both belligerents were called into the office of Louis B. Mayer for expostulation and readjustment. They both went back to the set and all seemed well. Unhappily, one of Mr. Mayer's minions announced to a local neswpaper that Mr. Mayer had "called them both down." Miss Murray

(*Continued on page* 110)

Glenn Hunter poses Douglas Fairbanks Jr., for a close-up, before the camera



He found her at last!

"FAIR STRANGER—I know who you are," he smiled; "you are a rose disguised as a Beautiful Lady!"

She was beautiful and radiant indeed, for she had learned from Madame Jeannette how to select the proper shade of Pompeian Beauty Powder and to apply it correctly for youthful beauty.

Pompeian Beauty Powder is used the world over by women who find that it meets every requirement of beauty, protection, and purity.

Mme. Jeannette's Beauty Treatment

First, a bit of Pompeian Day Cream to make your powder cling and prevent "shine." *Next,* apply Pompeian Beauty Powder to all exposed portions of face, neck and shoulders. It will give your skin that lovely effect of rose petal softness. *Lastly,* just a touch of Pompeian Bloom to bring the exquisite glow of youthful color.

Shade Chart for selecting your correct tone of Pompeian Beauty Powder:

Medium Skin: The average American woman has this type of skin, and should use the Naturelle shade.

Olive Skin: This skin generally accompanies dark hair and eyes. It is rich in tone and should use Rachel shade.

Pink Skin: This is the youthful, rose-tinted skin, and should use the Flesh shade. This type of skin is usually found with light hair, or red hair.

White Skin: If your skin is quite without color, use White Powder. Only the very white skin should use White Powder in the daytime.

At all toilet counters 60c. New thin-model compact $1.00. (Slightly higher in Canada.)

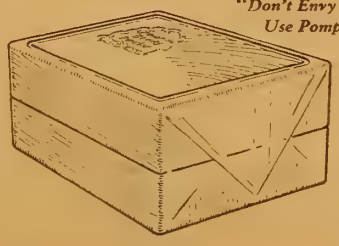
Mme. Jeannette
Specialiste en Beauté

Get 1925 Panel
and Four Samples

This new 1925 Pompeian Art Panel, "Beauty Gained is Love Retained," size 28 x 7½. Done in color by a famous artist; worth at least 50c. We send it with samples of Pompeian Beauty Powder, Bloom, Day Cream and Night Cream for only 10c. With these samples you can make many interesting beauty experiments. Use the coupon now.

Pompeian
Beauty Powder

"Don't Envy Beauty—Use Pompeian"



TEAR OFF, SIGN AND SEND

Madame Jeannette, Pompeian Laboratories,
2603 Payne Ave., Cleveland, Ohio

Dear Madame: I enclose 10c (dime preferred) for the new 1925 Pompeian Art Panel, "Beauty Gained is Love Retained," and the four samples.

Name _____

Address _____

City _____ *State* _____

Shade of powder wanted? _____

I am Free
You may be!

Free from Excessive Armpit Perspiration

YES—glorious freedom from the humiliating dread of excessive armpit perspiration. Yes—sweet, dry, odorless underarms, no matter how warm the day.

Unbelievable you say; then try wonderful NONSPI—try it as a million other women have tried it before you and share their relief and freedom from one of the most annoying afflictions woman is heir to.

Used for years the world over, NONSPI has become a staple remedy for excessive perspiration. Endorsed and prescribed by physicians, it is sold and advocated by leading drug and toilet dealers everywhere. Remember that NONSPI keeps your armpits always normally dry and absolutely odorless, with no more inconvenience than two simple applications each week. Why suffer longer? Purchase a bottle at once or send for a FREE Testing Sample, using the coupon below for your name and address.

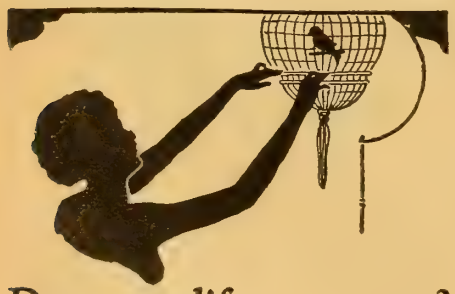
NONSPI

THE NONSPI COMPANY
2643 Walnut St., Kansas City, Mo.
Please send free testing sample to address listed below.

Name_____

Street_____

City_____



Dare you lift *your* arms?

In a few minutes, a smooth, dainty underarm may be yours! Magic? No, Del-a-tone—the old, reliable, scientific preparation for removing superfluous hair. Quick, sure and harmless. Leaves the skin soft and smooth.

For fifteen years Del-a-tone has been used and recommended by physicians and beauty experts for safely removing unsightly hair. Apply in smooth paste; rinse off, and marvel at the delightful difference in your appearance. Insist on

The Depilatory for Delicate Skin

DEL-A-TONE

Removes Hair

At drug and department stores, or sent prepaid in plain wrapper for $1.00.

THE SHEFFIELD COMPANY
Dept. 75 536 Lake Shore Drive Chicago, Ill.

Rod La Rocque, while in London, posed with Cleopatra, who, he says, is the most fascinating woman in all Europe

Getting Their Number

(*Continued from page* 31)

No comedian could really succeed under the name of *Selma Pittack,* for the influences of the name are dire and full of gloom. A **7** brings disappointment and bad luck and a **4** brings drudgery and little money. So she dropped her birth name and went upon the screen as *Wanda Petit,* which bettered things considerably, for the new name brought her under influence of **5**, changes and excitement coupled with better fortunes. But it is as *Wanda Hawley* that she became the popular star she is today. This is a very fortunate name since it attracts the vibrations of **9**, the number most favorable for the development of the dramatic artist.

CHARLES SPENCER CHAPLIN couldn't have done better if he had named himself. His numbers, **8**, **5** and **9**, have the very best vibrations for both material and artistic success. The **8** brings him money and fame; **9**, being the sum of the digits, is ideal for the dramatic artist, giving versatility and rare creative powers. The number **5**, very strangely, appears **5** times in his name—an earmark of the genius. The **5** brings travel, change, life experiences, the power to feel things intensely. People of this number are moody, one moment ecstatic, the next despairing. By his signature of *Charlie Chaplin* instead of Charles or Charley, he brings number **2** into his life, which brings diplomacy, tact, association with many kinds of people, receptivity, peace—the very qualities Charlie needs for balance.

ANYONE with the name *Marie Koenig* is bound to accumulate riches, since the name vibrates to **8**, the number of material success. But if she had not changed her name to *Mae Murray,* she would never have become a great artist. As Mae Murray, she acquired not only a more rhythmic name, one that rolls more pleasantly under the tongue, but also the vibrations of **9**, the number most favorable to the actress. The **9** gives dramatic and emotional power, self-expression, grace and charm. The women of this vibration are pleasant to look upon, lovable and romantic.

LEW CODY had no luck at all until he adopted his present signature. He was born *Lewis Coté,* but he realized at once that he'd have to Americanize his surname if he wanted to be popular with American fans. So he went on the screen as *Lewis Cody,* which made his number **7**, and **7** for him was unlucky. As Lewis Cody, things came too slowly; he had high hopes, but they all proved disappointments, and what money he had he couldn't hold onto. But he was such a good fellow his friends all called him *Lew;* he began signing himself *Lew Cody* and at once his luck changed. Under this name his number is **6**, and as **6** we have always known him—attractive, charming, handsome. Things seem always to come his way; he is optimistic and cheerful, with ability to make money and keep it.

HER birth name was *Alice Taafe,* which vibrates to the number **4**, and **4** brings drudgery, hard work, monotony—things that no girl likes. But, as soon as she began signing *Alice Terry* on the dotted line, she not only had a prettier name, but she was amazed at the pleasant changes that came into her life. Alice Terry vibrates to the numbers of **1** and **8**—**1** for independence, creative ability, the courage of the pioneer; **8** for the power to accumulate money and win material success. If she were to sign herself *Alice Ingram,* she would attract the vibration of **11**, and become a great genius.

JOHN BOWERSOX is quite as good a name as *John Bowers,* so far as the number is concerned, but one cannot blame him for changing it. As Bowersox he was very versatile, able to learn quickly anything in which he was interested, hopeful and energetic, a good talker and original. His name vibrated to **5**, and **5** is very favorable to the artist. By becoming *John Bowers,* he changed his number to **6**, and so gained, most of all, stability. People who vibrate to **6** are industrious and optimistic, kind, sympathetic and economical, more thoughtful of others than are the people whose number is **5**.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Cheers and Hisses

(*Continued from page 95*)

scenes for a picture, then tell me why, in the name of all the gods, cant they take time out for ten minutes and really write a letter?

HELEN M. ROBINSON,
Grand Rapids, Mich.

The Tired Business Man

WHY dont we hear more praise for Viola Dana? I'll admit that she doesn't usually appear in million-dollar sets and in the highly advertised plays. We see her in the every-day things that are going on around us all the time. Or sometimes in a play where she does things which would be highly improbable in real life. But—she always amuses us. The majority of the people *dont want* stupendous sets, costume plays, or, in fact, anything which tires the brain and which they have to follow closely. This may not be flattering to the intellect of America, but it is nevertheless true. Most people drop into a movie at night after a hard day's work and they want rest and amusement, not tiresome problems about the terrible triangle.

T. F.,
Hollister, Calif.

The Pictures of Paris

ON the whole, only the best American pictures are shown over in Paris, where I live, so that it is really more difficult to judge. Even so, however, I think that 1924's best films were better than the best of previous years.

The only films to complain of in Paris are the French ones, which one must inevitably see if one wants to go to a cinema at all.

I should like to say, however, that these are improving and that I have seen several very good French films. To tell the truth, the motion picture which I believe is the greatest that has ever yet been produced is a French one—*Le Miracle des Loups*.

They have made use of dummies with great effect. A cavalry charge passes over the bodies of fallen foes which move. In one short scene one sees a man drive a great pike down into a wounded enemy's face; it was quite hair-raising!

To return to a less gruesome subject: the acting is excellent all round and the part of Louis XI, the King of France, is superb.

E. W. H.,
8, Rue Picot,
Paris, 16e, France.

A Boost for Bebe

HAS anyone noticed how some of our lovely non-acting actresses are improving? There's Bebe Daniels, for instance. She has changed gradually from a fiery flapper to a dignified young lady and her work shows it. Her biggest performance to date is as the Princess de Bourbon Conti in *Monsieur Beaucaire*. She made that sweet patrician, that gentle thorobred, live again in her fine acting, and it will not soon be forgotten. Let us only hope she will be given more opportunities to show her unusual dramatic ability, instead of being thrust back into Cinderella pictures like *Dangerous Money*, which was not in the least worthy of her talents.

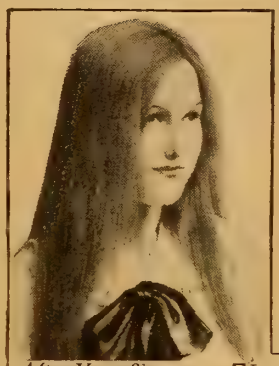
L. W.,
Connellsville, Pa.

The Famous Nestle "LANOIL" Home Outfit for Permanent Waving

Makes Straightest Hair Naturally Curly

30 DAYS' FREE TRIAL IN YOUR HOME

Send for our FREE interesting booklet TODAY



After Your Shampoo-FORMERLY

After Your Shampoo-NOW

A Few Pleasant Hours Bring Thrilling Results

SUPPOSE you *try* the LANOIL Process in your hair. With our well-known arrangement for its free trial, *you* can lose nothing, while on the other hand, success (and the *usual* result IS charming success), means freedom to you forever from slavery to nightly crimpers and hot curling irons. It means a head of lovely hair that *of itself* forms waves and curls and teasing little ringlets. It means that for the first time in your life you will be able to work or dance in warm rooms, walk in the misty night air, bathe at shore or mountain-side, and *all the time*, enjoy that delightful sense of confidence and pride in your hair, so familiar in women born with natural waviness.

It Is Simple and Safe

The dainty apparatus illustrated above is fun to operate. Send for it, and see for yourself! The pleasant treatment it imparts in your own home is the same famous LANOIL Process practised at the great Nestle Establishments in New York. The procedure is fascinating—yet simple. Easy, illustrated directions go with each set. Hair that is "straight as a poker" is transformed quickly, and with absolute safety, into attractive and healthy waves and curls that resist shampooing, salt-water bathing, fog, perspiration or rain, just like naturally wavy hair. And the cost is only $15.

Free Trial Supplies in Each Outfit

Send for a LANOIL Outfit, and see these results for yourself. We give you free supplies, and thirty days to test it on your hair, and we take all responsibility for your success.

If you want further explanations about the Nestle LANOIL Process, write for our free booklet and testimonial photographs. But on the other hand, you may have the Home Outfit itself immediately *on our thirty days' trial basis* with all literature included. Enclose with your letter or the coupon below a money order, check or bank draft, for $15, or, if preferable, pay the postman, when the Outfit arrives.

Should you decide within thirty days that your waves do not meet with your expectations, you need only return the Outfit. The entire $15 will be refunded immediately, without a cent deduction for postage, trial supplies, or use of the Outfit.

Nestle's have been established in permanent waving in New York and London since 1905, and have been selling the little Home Outfit in this way since 1922. Many thousands of women and girls, and even children of twelve and thereabouts have written us gratefully about it. Some enclose photographs showing their exquisite results. Send today for this wonderful Home Outfit. It will last a lifetime, and can be used on as many heads as you desire.

NESTLE LANOIL CO., LTD., Dept. S
Established 1905
12 and 14 East 49th Street, New York City
Just off Fifth Avenue

Fill in, tear off and mail coupon today

NESTLE LANOIL CO., LTD., Dept. S
12 & 14 East 49th St., New York, N. Y.

Please send me the Nestle "LANOIL" Home Outfit for Permanent Waving. I understand that if, after using the Outfit and the free trial materials, I am not satisfied, I may return the Outfit any time within 30 days, and receive back every cent of its cost of $15.

☐ I enclose $15 in check, money order, or bank draft as a deposit.

☐ I enclose *no* money. Please send C. O. D.

OR, check HERE_____ if only FREE booklet of further particulars is desired. If your hair is white or *very* ash blond, mention it here_____

(From foreign countries, send Sixteen Dollars, check, money order or cash equivalent in U. S. currency. Canadians may order from Raymond Harper, 416 Bloor Street W., Toronto, Canada, $20 duty free.)

*Name*_____

*Street*_____

*City*_____ *State*_____

Whiten Your Skin Almost Over Night!

No more freckles, no more blackheads, no more sallow skin! A new discovery clears and whitens your skin with amazing quickness! Now you can clear your skin of redness, roughness, blotches, muddiness or any blemish.

Make This 3 Minute Test

There is hidden beauty in *your* skin. Dust, wind, and clogged pores may have injured it. But underneath—just waiting to be brought out—is a clear, vividly beautiful complexion. Banish freckles, pimples and blackheads this new way; don't let liver splotches, moth patches, tan or sallowness mar your beauty. Make this 3-minute-before-bedtime test. Smooth this cool, fragrant creme on your skin. The very next morning look into your mirror.

An Unsolicited Letter

"Almost overnight Golden Peacock Bleach Creme removed all tan from my face, and when I got up in the morning my husband asked if I felt ill because I looked so pale. I told him of the preparation and he said he could hardly believe his eyes. I did not look the same person."
Mrs. M. M., Royal Oak, Mich.

Money-Back Guarantee

So wonderful—so quick—are the results of this new scientific cream that we absolutely guarantee it! Send for a jar now—today. Use it for only five nights. Then if you are not delighted and amazed with the transformation, your money will be instantly refunded. Just enclose a $1 bill with your order and mail direct. Don't be without the natural radiant beauty that lies hidden in your skin.

PARIS TOILET CO., 305 Oak Street, Paris, Tenn.

LOFTIS BROS. & CO. Estd 1858

DIAMONDS WATCHES

Genuine Diamonds Guaranteed

CASH OR CREDIT

"SYLVIA" Diamond Ring
Blue white, perfect cut Diamond. The ring is 18-k Solid White Gold
Special at $100

TERMS: $10 Down, $2.50 a Week

Loftis Carved "Perfection" Diamond Ring
Blue white, perfect cut Diamond.
$75

"No. 1 Special" Diamond Ring
Brilliant Diamond, blue white, perfect cut. Ring is 18-k White Gold, carved, pierced
$50

TERMS: $5.00 Down, $1.25 a Week

The Loftis Carved "Perfection" Ring. Special at $75. Terms: $7.50 with order or on delivery, then $1.75 a Week. Also at $50, $100, $125, $150, and up to $2,500.

SEND FOR CATALOG

Over 2,000 illustrations of Diamond-set Jewelry, Watches, Wrist Watches, Pearls Mesh Bags, Silverware, etc. Select as many articles as you wish and have all charged in one account. Sent prepaid for your Free Examination. Catalog explains everything.

Rectangular Wrist Watch
Solid 18-k White Gold 17 Jewels, $27.50; 14-k 16 Jewels, $22.50
Only $2.75 with order, then $1.00 per week.

High Grade Railroad Watches Guaranteed to Pass Inspection
HAMILTON No. 992, 21 Jewels. Adjusted to 5 Pos. 25-Year Gold filled Case $55
ILLINOIS "BUNN SPECIAL" 21 Jewels, Adjusted to 6 Positions. Gold filled 25-Year Case $50
ELGIN'S LATEST RAYMOND 21 Jewels; 8 Adjustments. Runs 40 hours one winding $55

17 JEWEL ELGIN
No. 15—Green Gold, engraved, assorted patterns, guaranteed 25 yrs. 12 Size, 6ft Dial $30
Terms: $3.00 Down, then $1.00 a Week.

Satisfaction Guaranteed or Money Refunded

LOFTIS BROS. & CO. Estd 1858
THE NATIONAL JEWELERS DEPT. N615
108 N. State St., Chicago, Ill.
Stores In Leading Cities

The Family Favorite

BUT why do people call him the "flappers' ideal"? I'm sure everyone loves Ben, mother, father, sister, brother, and what girl hasn't dreamed of her Prince Charming, who was just the picture of Ben Lyon? Please dont get the idea that he is only the "jazz hounds'" favorite—many a timid thing has blushingly framed his photo when no one was looking!

I laud Ben Lyon as the greatest actor of the day—and I'm not alone in my opinion.

LORETTA HOWE,
4027a W. Florissant Ave.,
St. Louis, Mo.

Picking the Pippins

POLA NEGRI at first I disliked strongly—now I admire her just as strongly. She seemed a "boom"—forced on us with a sort of "have-you-a-little-Negri-in-your-home-if-not-why-not" air, and I refuse to accept what is rammed down my throat. But even in the hacked version of *The Cheat* there seemed to be a fire in the woman—something hidden, something subdued. She was like a caged animal who submits, but whose eyes look beyond the hills. But in *The Spanish Dancer* she was unleashed. She was thrilling in her unconventional acting, her unstudied gestures, her indifference to camera-angles (where our every-day movie actress "hogs" the camera, Pola would as soon turn her back on it), and above all, in the freedom of her movements which seemed to shout, "I'm out!" It is better for one's merits to be recognized thru sheer grit, than to be accepted and do what is expected of you. You've made me admire you, Pola Negri, and you have one firm supporter. Let me salute you as MISS Negri, now you are American.

The comparison between Pola's *Spanish Dancer* and Mary's *Rosita* was hard to make. The difference in production, the periods in which they were set (both differed), the hoyden of Mary Pickford who would laugh in the face of a monarch because she felt like it, and the impulsive spirited Maritana of Negri's (one of those women to whom the gods give more than personality—a something that makes them toss thrones sky-high and remove the

(*Continued on page* 109)

Whose Hand?

(*Continued from page* 74)

"I was thinking of the evening things went on the blink," Stella mumbled.

"The evening you disappeared — three months ago?"

"Yeah!" She braced up, as abruptly as she had weakened. Defiantly, in hard, jerky sentences, she finished her astounding narrative.

"Murchison told me to expect him with a customer at ten o'clock. I turned back the carpet, and used an ax to open the trap-door. He came with a fat man I'd never seen before. They argued about the stuff. The man didn't want to buy. He offered to rent it for a week for five hundred dollars. Murchison got sore, and said the deal was off. That hit me, because I was dead broke and had been counting on the commission. I took the strange guy's part. A real scrap started, and I grabbed the little tube away from Murchison.

"The old fool went crazy mad when I did that. He was a sort of a nut, anyway. The next I knew, he'd got a-hold of the fire ax and chopped at me. I was down on the floor. The blade nicked me at the elbow-joint and went straight thru. I started to scream, but somebody put his hand over my mouth and I fainted. I came to in a private hospital, where they kept me until I was well. That's all I can tell you for sure."

"One of those crooks must have been good and smart at putting a tourniquet on the arm above the elbow, or she'd have bled to death thru the artery," observed Lieutenant Hart to the room at large.

"Evidently. She's here to prove it," retorted Margot.

Margot turned back to Stella: "You dont know who took you to the hospital?"

"I guess it must have been Murchison and the other feller. But I couldn't swear to it."

"You realized that the radium was clasped in the hand that was cut off?"

"Yeah. But I figured they'd be too scared to check up on that. I figured they'd just throw the arm and the ax into the hole and put the carpet back, to cover up the bloodstains."

"So when you broke in by way of the fire-escape the other night, you'd come for the radium?"

"Sure. Murchison might have been wise and beat me to it. But the stuff was worth twenty thousand, and I couldn't pass up even a slim chance of finding it."

"Where is Murchison?"

"I dont know."

"Can you describe the customer who led to the trouble?"

"No, Miss, except that he was kind of fat. My sickness seemed to wipe him out of my head. I've told you all I can, so help me God!"

It occurred to no one to doubt the strange girl of the underworld. She had struck a note of utter sincerity, and looking weary and somehow victimized, she sank into a chair, unhindered.

Margot and Hart exchanged glances. The man from Headquarters waited vainly for her to give him a lead, then spoke officially:

"You've done a wonderful piece of work, Miss Anstruther, wonderful! The rest of this case should be plain sailing."

"The mystery of the lights on the carpet and the hand that put them out no longer puzzles you?" she demanded, a tinge of mockery in her tone.

"No, indeed. I followed your drift in that business."

"Yes? Please explain, for the benefit of the others."

"The radium shone thru the floor and the carpet," he declared triumphantly. "Its rays can pierce anything, as you told us. I take it that it also revealed an outline of the dead arm—a mirage in the dark, which you and Boyle imagined, naturally enough, was extinguishing the flames."

Margot turned to Eugene Valery: "What do you say?"

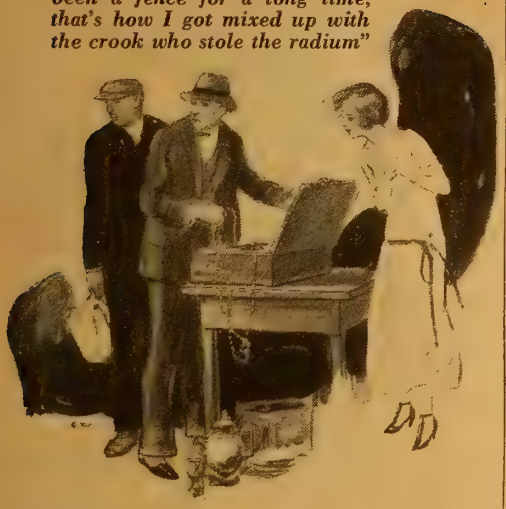
The cameraman had been holding himself in with difficulty. "Of course, that's right," he exploded. "I got it when we were looking at Stoner's picture."

She gave him a smile of tolerant affection, as much as to say that such questions were of little importance compared with their love. Her words were addressed to Hart.

"Your science is distinctly of the popular brand," Margot announced. "Radium

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

It was news that Stella had been a receiver of stolen goods. "I've been a fence for a long time, that's how I got mixed up with the crook who stole the radium"



cannot project a mirage. Its rays are invisible to the naked eye, except with the aid of a special apparatus. The hand and the lights had nothing to do with radium."

"Dont that beat the Dutch?" ejaculated Quinlan. "It was a ghost, after all."

The crestfallen detective asked humbly, "Can you explain?"

"Yes, I can clear the matter up," replied Margot, "tho my success in convincing Irishmen like Quinlan and Boyle will depend upon what they mean by the term, 'ghost.'"

(*To be concluded*)

WHAT HAPPENED BEFORE

MARGOT ANSTRUTHER, a screen star, occupies one room in an old house in New York, that, jokingly, is called haunted. She gives a party in celebration of a new rôle. Among those present are two men in love with her, Fred Stoner, her director, and Eugene Valery, a young cameraman. Laughing, she tells of two people who have mysteriously disappeared from this room, Stella Ball, a shopgirl, and an old man, Murchison. After all have gone, Margot, in bed, lights a cigaret. She drops the lighted match on the floor. As she turns to put it out, she sees a small hand, followed by an arm, reach out from under the bed and put out the match. Terrified, in the dark she phones Valery and tells what has happened in French. He comes and they search the room—nothing! They call the police—still nothing! But one cop stands guard and he, too, in the night, sees the hand, but on searching, again finds nothing. Next evening, however, a girl tries to sneak in thru the window. It is the missing Stella Ball. She refuses to talk—but one arm has been amputated at the elbow. Next day Stoner, angry at the publicity the haunted house has brought down on Margot and jealous of her love for Valery, fires her from the studio. He also fires Valery. Back at home, Margot forces the police to make another search, and this time, under the carpet, they find a trap-door. Prying it open, they discover a woman's hand and arm, withered, wrinkled and scarred from wrist to knuckle by a burn. It is the hand of Stella Ball! Now go on with the story.

Americans will not wait

Accustomed to instant communication by telephone and telegraph, our military authorities realized in the late war that the American Expeditionary Forces could not depend on the communication services of Europe.

The necessary plans, materials and engineers were sent over in ship loads. A world record was made by the Signal Corps in establishing lines of communication indispensable to every branch of the army. In a surprisingly short time, every American general in France had at his disposal the communication facilities to which, in America, he had been accustomed.

Europe was sometimes startled by the amazing methods of the telephone workers from overseas. The American-trained Signal Corps units invariably sought the shortest way, overcoming all natural obstacles to extend the needed means of communication.

The Americans were not content to wait. They expected and demanded the same ever-ready telephone connections which they had at home. The Bell System has set a world standard for prompt attention and continuous service.

AMERICAN TELEPHONE AND TELEGRAPH COMPANY
AND ASSOCIATED COMPANIES
BELL SYSTEM
One Policy, One System, Universal Service

REDUCE YOUR FLESH
arms, legs, bust or entire body with
DR. WALTER'S
RubberGarments

Reducing Corsets: In dark and cream colored rubber. Laced back and clasp front. Made to order. Send waist and hip measurements. $12.00

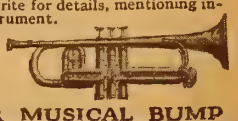
Chin Reducer $2.50

Anklets for reducing and shaping.
Per pair $7.00
Extra high 9.00
Light or dark rubber
Send ankle measure
Write for booklet to
Dr. JEANNE M. P. WALTER, 389 FIFTH AVE., NEW YORK

CONN BAND INSTRUMENTS
WORLD'S LARGEST MANUFACTURERS

Play for pleasure and profit—Conn gives you both in the shortest time. *Easy playing* is the outstanding feature of Conns, as the world's greatest artists will tell you. *Beautiful tone, perfect scale, reliable mechanism.* With all their exclusive features *Conns cost no more.* FREE TRIAL, EASY PAYMENTS on any band or orchestra instrument. Write for details, mentioning instrument.

R. O. Sweeten is one of the hundreds of famous stars who use and endorse Conn instruments.



C. G. CONN, Ltd.
525 Conn Bldg., Elkhart, Ind.
CULTIVATE YOUR MUSICAL BUMP

ARGOSY-ALLSTORY

America's Greatest All-Fiction Weekly

A magazine of clean fiction planned to please and entertain the whole family—each issue contains one hundred and sixty pages of the best selection of mystery, romance, love, adventure and humor produced

Many of the stories first published in *Argosy-Allstory Weekly* later became successful plays—popular photoplays featuring such stars as Douglas Fairbanks, Thomas Meighan, Viola Dana, Corinne Griffith, George Arliss, William Farnum, Tom Mix, John Gilbert and others. Over one hundred and ninety of these serials have been published in book form selling at from $1.50 to $2.00 a copy.

Below are the more recent listings in these several fields from stories which first appeared in Argosy-Allstory.

Popular Plays

THE BAT
THE CRIMSON ALIBI
THE NERVOUS WRECK
WHITE COLLARS
A FULL HOUSE

Photoplays

WOLVES OF THE NORTH
THE BELOVED BRUTE
THE CONFIDENCE MAN
OUT OF THE SILENT NORTH
THE MARK OF ZORRO
MADNESS OF YOUTH
A NOISE IN NEWBORO
BRASS COMMANDMENTS

Books

THE THREE HOSTAGES, *by John Buchan*
THE WAY OF THE BUFFALO, *by Charles Alden Seltzer*
THE LOCKED BOOK, *by Frank L. Packard*
HOPALONG CASSIDY RETURNS, *by Clarence E. Mulford*
THE WHISPER ON THE STAIR, *by Lyon Mearson*
THE MYSTERY OF THE OPAL, *by Rupert Sargent Holland*
TARZAN AND THE ANT MEN, *by Edgar Rice Burroughs*
THE PASSING OF CHARLES LANSON, *by Louis Tracy*
PAWNED, *by Frank L. Packard*
THE FOUR STRAGGLERS, *by Frank L. Packard*
THE DOOM DEALER, *by David Fox*
BIG GAME, *by Louis Lacy Stevenson*

Be up to the minute on the recent hits of the stage, features of the silver screen and the most popular books of to-day—read the stories when they first appear in the ARGOSY-ALLSTORY and be able to discuss them when they become popular. Make sure of your copy each week—send in the coupon for a trial subscription of 3 months (13 issues) at $1.00.

Coming Feature Issues:

April 4 THE GOLD-DUST RAJAH, by Eleanor Gates, the feature of this issue, is a complete novelette. The famous author of "The Poor Little Rich Girl" has been unsparing with her genius for plot and action in this absorbing romance. In addition to three continued serials, there are five short stories of excellent craftsmanship.

April 11 SOFT MONEY, by Fred Mae Isaac, a three-part serial, is a fascinating story. Only our millionaire readers can afford to be indifferent to its Aladdin-like appeal. Assuredly, the others will with the intriguing question: "What would I do with all that wealth?"

The complete novelette is THE MAN WITH THE SMILING EYES, by George M. Johnson.

April 18 Edgar Franklin's DINNER FOR CYNTHIA makes this issue notable. A master of farce has been generous in his specialty and the result is a novel of brilliance and beauty. It would be unfair to the reader to even hint at the laughter-invoking plot.

Also in this issue THE DUKE OF DISDAIN, by Frank Blighton—a complete novelette.

Send the coupon—NOW!

The issues listed will be sent upon receipt of 10 cents per copy

THE FRANK A. MUNSEY COMPANY, 280 Broadway, New York City

Gentlemen:—Please enter my name on list to receive **Argosy-Allstory** for.....months, for which I enclose $..... (3 months $1.00; 6 months $2.00; 9 months $3.00; one year $4.00). Put (x) check on .. line if you want certain issues. .....Apr. 4, ...Apr. 11, ...Apr. 18.

Name.....

Street and Number.....

City.....State.....May M. P.

As the college boy in his new picture

Harold Tells on Himself

(*Continued from page* 59)

He tells a pathetic little story of a friend of his who went to the opera in Vienna and listened to a tenor with a cracked and discordant voice. To his amazement, when the aria was finished, the audience, instead of throwing vegetables, applauded and cheered with every appearance of delight.

"Do you call him a good singer?" he asked the man beside him. The native stared. "Of course not!" he replied, "but he *was*."

"But Americans have to have something new all the time." Harold sighed a sincere sigh. "New gags on universal experiences—that's our problem. Thrills were a comedy novelty when I made *Safety Last*, but I dont use them now. The fans have got so hard-boiled that, instead of laughing and gasping when the hero of the picture stubs his toe on the edge of a sky-scraper roof, they have to explain to their neighbor that Lloyd really isn't in the slightest danger—they know how *that* trick is done.

"In order to get a sure-fire laugh over a comedy hero's difficulties and dangers," he explains, "you have to establish an affection for the character first so that the audience will *care* what happens to him. He has to be a real person to win real laughter. The timid youth of *Grandma's Boy*, the neurasthenic of *Why Worry*, the stutterer of *Girl Shy* are not lay figures, but You and Me. And what they do must be possible—tho not necessarily probable. That's why everyone shrieks and clutches everyone else's arm when they start to roll off awnings, or are chased by tramps with hands like hams.

"The best gag in the world will fall flat if it isn't plausible." Harold waves his arms emphatically and you see that his handsome dress suit is merely basted together, ready to be pulled to pieces in the next scene. "Take the picture I'm working on right now; the hero is a short-sighted college freshman who reports for football practice wearing leather helmet, nose-guard and *horn-rimmed spectacles*. Since we've worked up that gag we have had reports from several universities of football players who actually do wear their glasses while playing—of course, with all

FOR THAT THROBBING NERVOUS HEADACHE
massage the temples with cooling, soothing
Mentholatum
Write for free sample
Mentholatum Co., Buffalo, N.Y., Wichita, Kans.

Movie Acting!

A fascinating profession that pays big. Would you like to know if you are adapted to this work? Send 10c for our Twelve-Hour Talent Tester or Key to Movie Acting Aptitude, and find whether or not you are suited to take up Movie Acting. A novel, instructive and valuable work. Send dime or stamps today. A large, interesting, illustrated Booklet on Movie Acting included FREE!
FILM INFORMATION BUREAU, Sta. W., Jackson, Mich.

$2 Brings This Genuine DIAMOND RING

SIMPLY send $2.00 for the *most sensational, price-smashing diamond ring offer ever made.* A perfectly cut, guaranteed, blue white, fiery diamond is set in an 18 Karat white gold cup; ¾ Karat size. Latest design, hand engraved mounting.

TEN DAYS' FREE TRIAL

We take all chances—if you are not satisfied at the end of ten days for any reason whatsoever, return the diamond ring to us and your deposit will be refunded to you. *Send only $2.00*, and receive this genuine steel blue white diamond ring in a handsome gift box charges paid. A legal guarantee bond accompanies each ring. After ten days' trial pay balance $6.46 a month for 12 months. **Price only $79.50.**

¾ Karat Solitaire Setting

NO RED TAPE—NO DELAY

Order Now! *This offer is limited. It may never appear again. Don't delay. Just send $2.00 as a deposit.* If you wish to return the diamond ring after trial, your deposit will be refunded.

FREE BOOK OF GEMS

Most complete Jewelry Catalog ever issued of Diamonds, Watches and Jewelry — *newest designs at lowest prices.*

A full year to pay on everything you order from our TWO MILLION DOLLAR STOCK.

Address Dept. 1326, *Est. 1895*

ROYAL DIAMOND & WATCH CO.
35 Maiden Lane - New York

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

sorts of metal guards and protection—but still it proved to us that our gag was based on possibility."

THE laugh that a comedy maker is out to get isn't the tonsil titter or the diaphragm giggle, but the whole-souled hearty tummy laugh, and that only responds to *spontaneity*. As a Lloyd comedy takes three months to make, it would seem that, by the time a joke had been blocked out by the gag men, cussed and discussed, cut and titled, something of its freshness would inevitably be gone.

"We learn to rely on first impressions," Lloyd tells you. "After working on it for weeks, a gag is about the saddest thing in the world. If it gets a laugh the moment we hear it, we go ahead and dont worry, even if it seems about as funny as the morgue by the time we finish with it.

"No comedy would ever be made," he goes on saying, "if its humor were judged by the reactions of the people on the lot, or the ones who watch it being taken on the street. The laugh value of a scene depends on its context—what comes before or follows after. A casual crowd will shout with joy over a comedy fall, but remain silent while watching a bit of business which will send the audience into hysterics, later on, in the finished picture.

"The danger we run in making a comedy scene is that it may look *planned*," he says, "and no matter how hard we work on it, it has to seem to have *just happened* in order to be funny. In this picture there is a sequence where the bespectacled eleventh substitute has been called out onto the field thru a series of mishaps to the regular team, and hasn't the faintest idea what it's all about. The signals are Greek to him and when the play is made he rushes bewilderedly about, getting into the other players' way. We made that scene twice, once with everyone but myself knowing what was going to be done, and once with every move I was going to make as the bewildered sub carefully thought out. The first shot was immeasurably superior—it had real spontaneity.

"As a matter of fact," he confesses, "we often make a scene in several different ways and try them out on audiences in the little towns around Los Angeles before the picture is in its final form. The preview audience is the laboratory in which we test laughs."

THE highbrowest fan mail that comes to Hollywood is addressed to Harold Lloyd. Cowboys, soda jerkers, shop-girls, spinsters, murderers and morons may write to the other stars, but Lloyd's letters are often written on university stationery and signed with the names of doctors, lawyers, professors and ministers, with impressive portions of the alphabet after their names.

When, recently, ninety thousand people packed themselves into the stadium at Berkeley to watch the Stanford-California football game, five motion-picture companies who asked permission to use the occasion in a movie scene were refused; but Harold Lloyd and his gang were given the freedom of the field while the ninety thousand spectators worked as extras for them twenty minutes before the game started, and the rival cheering sections rent the air with "Siss Boom Bahs!" with the comedian's name attached.

Perhaps the reason for Lloyd's popularity with the intelligentsia is also psychological. A little nonsense now and then is relished by the Menckens and Nathans and other of the wisest men, you know.

"A comedy," Harold Lloyd avers, "is really the highest form of screen art, in one way. Other pictures are made from a rigid scenario, but a comedy *grows*, de-

Mary Garden Photo © Mishkin

If you choose carefully

RIGAUD'S aids to beauty, fragrant with Parfum Mary Garden, have always enjoyed a demand among women who choose carefully. They have wanted that consistently superior Rigaud quality.

You can buy no better rouge than Mary Garden Rouge. Mary Garden Lip Stick, Face Powder, Toilet Water, Talcum and Body Powder are likewise distinguished for their excellence.

Now they await you in their new attire: Face Powder in a new round box with puff; Compacts are very thin. Complete assortments at all department and drug stores. See them.

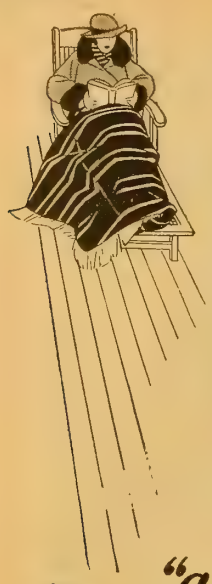
These are the prices

Face Powder in round box with puff	$1.00	Face Powder Compact, in new metal case	$1.00
Rouge or Face Powder Compact in the new small metal case	.50	Talcum Powder in tins	.25
Lip Stick, slide metal case	.25	Toilet Water, 2¼ oz.	1.50
		Body Powder with large puff	1.50

Sole Distributor
Geo. Borgfeldt & Co.
111 E. 16th St., New York

Parfumerie Rigaud

16 RUE DE LA PAIX
PARIS



The wise traveller always has Beeman's,- deliciously flavored- its use is

"a sensible habit"

BEEMAN'S

Pepsin Gum

AMERICAN CHICLE CO.

The new smooth effect

"*FOR the new smooth, close-lying style of dressing the hair, Stacomb is invaluable,*" says Blanche Yurka, who played the Queen to John Barrymore's "Hamlet."

Millions of women today know this easy, safe way to keep their hair soft, lustrous and fashionably smooth!

Stacomb also helps prevent dandruff. Not sticky or gummy. In jars and tubes, or liquid form, at all drug and department stores.

Stacomb

REG. U.S. PAT. OFF.

Free Offer

Standard Laboratories, Inc., Dept. O-19
113 West 18th St., New York City
Please send me, *free of charge*, a generous sample tube of Stacomb.
Name.....
Address.....

velops logically from scene to scene. I never work from a script—as a matter of fact, I dont know right now how this picture I'm making is going to end!"

Personally, I think one reason why his fan mail is highbrow is that, with his horn-rimmed spectacles, Lloyd looks like an intellectual young professor of biology or a Ph.D. who has just completed a thesis on *Several Specimens of Phonetic Orthography in the Ancient Chaldean.* Without his horn-rimmed spectacles he looks like a nice, intensely-in-earnest boy.

LAUGHTER—it is a luxury the world will gladly pay a high price for. It is a necessity that people will buy if they cannot afford bread. "It must be great," you murmur enviously as you rise to leave, "to know exactly what will make people laugh!"

Harold Lloyd thrust his hands into his trouser pockets and smiled a rueful smile. "It must be!" he said ingenuously. "I only wish I knew—exactly——"

Busting Into the Movies

(*Continued from page* 43)

just arrived in New York from the old country, and was having a hard time. The immigrant was Madame Nazimova. When she went into pictures she made a stipulation that the young son of her benefactor—just out of Fordham University—should be given a part in her first picture.

When *The Covered Wagon* was made, a young colonel of the army remount division was employed to handle the Indians. He could speak their sign language and could make them behave. He was a very picturesque figure, by name Colonel Timothy McCoy. They got to using him in scenes, then more scenes. Now he is a movie actor with an important part in the new Western thriller, *The Thundering Herd.*

Elmer Clifton, who finally became a leading actor and a director, stormed his way into the old Griffith studio. Griffith was at that time making a picture with many exteriors. Clifton found out where he was working and took up the trail. He *literally* took up the trail. He followed D. W. wherever he went. When Griffith couldn't be made to look in any other way, Clifton would jump over chairs or stand on his hands. Finally his persistence won.

Eddie Phillips got in by fooling Mary Pickford. He found out she wanted an Italian actor for *The Love Light.* He made a high dive down into the Italian quarter, hovered around with an Italian newsboy until he had mastered a few words of Italian and a lot of Italian dialect. Then he blew into Mary's presence with an Italian newspaper under his arm and a perplexed manner.

He tried ver' hard for to tella da Signora he lika de job wit de mov. Mary was interested. She tried to help him out with his feeble struggles with the English language. He was so perfectly Italian that she gave him the job. The company was half across the continent, en route to Hollywood, before the Italian forgot himself in the dining-car and said, "Hey there, I said I wanted the eggs turned over." Mary just laughed and let him keep the job. He has been a successful actor ever since.

LOUISE FAZENDA got her chance by going to visit a friend of her mother's who was an actress at the old Universal. She

Learn to Draw Cartoons at Home

A wonderfully simple method makes it amazingly easy to become a professional cartoonist right at home in a few minutes' daily spare time. Enjoy easy hours—freedom from routine—and make $100 a week or more. Write for Free Book which tells all about this easy method. Mail card TO-DAY.

WASHINGTON SCHOOL OF CARTOONING
Room 185C, 1113-15th Street, N. W., Washington, D. C.

New Way to Reduce

SCIENCE HAS DISCOVERED that fat can be eliminated without drugs, without diet, without exercise.

FLO-RA-ZO-NA, the formula of an European chemist, actually melts your fat away by activating the glands in the pores.

FLO-RA-ZO-NA IS GUARANTEED to contain no epsom salts, no alum or anything harmful. Simply dissolve FLO-RA-ZO-NA in your bath. Just bathe, relax and reduce. GUARANTEED TO REDUCE you 8 to 15 pounds in two weeks.

FLO-RA-ZO-NA IS ABSOLUTELY HARMLESS, pleasant and wonderfully effective. Recommended by physicians. Thousands of testimonials from users. Money back if not satisfactory. Fourteen treatments, including booklet, $3.50, postpaid. Address

FLO-RA-ZO-NA CORPORATION
Dept. 45, 100 Fifth Avenue, New York City

HOW TO CRITICISE A PLAY

By EUGENE V. BREWSTER,
President of Brewster Publications, Inc.

Here is a booklet that every theater-goer should have. Not only will it teach you how to see all the fine points in a motion picture, but it will greatly add to your interest and enjoyment. It also contains 28 charts or records which you may fill in after the theater, giving you a complete record of the plays you have seen and of your impressions. Later on you will enjoy looking these over and in comparing your criticisms with those of the editors and professional critics.

Price 10c a copy, 6 for 50c, 12 for $1.00

You always read what the critics say of the plays, don't you? Why? Well, you know they are professionals and experts, and you wonder what they have to say. Do you wonder why they know more about it than you do? Perhaps this book will teach you to know as much as they do.

Learn to be a critic. Form a Theater Club and discuss the plays and players. This booklet will be worth ten times its price to you in less than a month. Better order more than one copy now—you will need them later. Postage stamps accepted.

Brewster Publications, Inc.
175 Duffield St., Brooklyn, N. Y.

YOU CAN HAVE A SKin FREE From Pimples

We guarantee Dermideal to clear your skin from Pimples, Eczema, Acne or other skin diseases. It's a new and marvelous discovery. Money back if not as we say. Write and learn how it was discovered, what it does, and why. All explained in our Free booklet. Write today.

DERMIDEAL LABORATORIES
Dept. R. New Bedford, Mass.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

You were slender, too, when you were a bride

Your memories of those happy days picture a graceful, slender girl—full of life, full of eagerness.

What has become of her? Has she taken on weight—lost her girlish figure—perhaps even become stout?

How needless a disaster! You can regain your youthful silhouette by using Marmola Tablets (thousands of men and women each year regain healthy, slender figures this way). No exercises or diets. Eat what you want, and get slender!

All drug stores have them—one dollar a box. Or they will be sent in plain wrapper, postpaid, by the Marmola Company, 1714 General Motors Bldg., Detroit, Mich.

MARMOLA

Prescription Tablets

The Pleasant Way to Reduce

No More Wrinkles

You too can have a firm wrinkle-free complexion

PARISIAN FLESH FOOD

Makes Men and Women of 50 look 25

Restores youthful freshness, revives beauty marred by time, illness or neglect. A sure way to regain the charm of a clear, wholesomely girlish complexion. Amazing results in short time. Removes wrinkles, crowsfeet, frown lines, furrows. Restores elasticity to skin, and firmness to underlying tissues. Fills hollows of face, neck, and develops bust.

FREE **Remarkable Bust Developer**

Renews youthful firmness. Makes skin smooth and soft. Most welcome discovery—not an experiment—thousands made happy during many years. Send name, address and 10 cents for trial sample and *FREE* Beauty Secrets. **Mme. Foulaire, 103 Parisian Bldg., Cleveland, O. Agents Wanted**

Maybelline

DARKENS and BEAUTIFIES EYELASHES and BROWS INSTANTLY, makes them appear *naturally* dark, long and luxuriant. Adds wonderful charm, beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. BLACK or BROWN, obtainable in solid form or waterproof liquid. *75c at your dealer's* or direct postpaid.

MAYBELLINE CO. CHICAGO

Liquid Form

Solid Form

High School Course in 2 Years

You can complete this simplified High School Course at home inside of two years. Meets all requirements for entrance to college and the leading professions. This and thirty-six other practical courses are described in our Free Bulletin. Send for it TODAY

AMERICAN SCHOOL

Dept. H-558 Drexel Ave. & 58th St. ©A.S.1923 CHICAGO

just stuck around and said nothing until the director, one day, was looking for a girl to play a negro child. None of the actresses would black up. So he asked little Louise.

Hal Roach who became an actor, then a millionaire producer, got in by showing a director how to play faro. He had been hanging around watching them take a Klondike scene which was being filmed out on location where they couldn't keep the public out. The director looked helplessly at the faro layout. He asked if any of the actors knew how to play. None did. Roach had spent a summer in Alaska during the gold rush. He knew all about faro. He worked all that day; the next day they gave him a job as an assistant director.

One of the most curious ways of getting in was the scheme that Robert Frazier thought of. He was a grocery-store clerk and he couldn't get within a thousand miles of anyone who would give him a chance. They always asked him what experience he had had, and shook their heads when he said he hadn't had any. Finally, in despair, he went to a printer and had a couple of theater programs printed of a mythical stock company and a collection of mythical actors and the name of Robert Frazier prominently featured. That did the business.

I KNEW one young man of a prominent New York family who had the itch to be a movie actor, but couldn't get a hearing. He learned that many of the movie actresses liked to go to palmists. So he studied the art of foretelling the future by peering at "lines." The rest was almost too easy.

One of the most common methods of trying to bluff a way into a studio job is to pretend to be a magazine writer in search of material. The studios are getting both wise and shy, however, and this device is shop-worn.

I have known a lot of ambitious young men and women literally to be bucked into the movies by broncos—taking jobs as stunt riders.

Last year, when the foreign craze was on, a lot of people broke in by pretending to be countesses and barons and what not. There was enough near-royalty floating around Hollywood to have stocked several European aristocracies. But Hollywood is getting a little blasé even to real titles; so that scheme is no good any more.

Sigrid Holmquist and Johnny Hines snapped while indulging in their favorite outdoor-on-a-steamer sport, while they were sailing for Florida

"Don't let your face touch its pillow until your skin has been thoroughly cleansed"

. . . . When she asked my secret of loveliness, I said—"Just three minutes"

"But you, surely, have found the secret of proper skin care!" she exclaimed.

So I told her of my "three golden minutes" at bedtime, when I free my skin of all the day's dirt. I use the cold cream that cleanses and soothes my skin in this fragment of time; the one so pure doctors precribe it — Daggett & Ramsdell's Perfect Cold Cream.

Make it your rule, too, never to let your face touch its pillow until your skin has been cleansed with this perfect cold cream. See how soon you notice a greater loveliness in your skin.

For sale at department and drug stores — the white package with red bands. Tubes, 10c, 25c, 50c. Jars, 35c, 50c, 85c, and $1.50.

There's a "Try-It-Yourself" trial tube for you—Free. Send the coupon below.

* * *

How to use those "Three Golden Minutes"

I—*Smooth a coat of this perfect cold cream over your face and neck.*

II—*Leave it on a minute to sink in.*

III—*Wipe off the cleansing cold cream with a smooth cloth and finish with a dash of cold water.*

Daggett & Ramsdell's

PERFECT COLD CREAM

Daggett & Ramsdell, Dept. 9019 214 W. 14th Street, New York

Please send me the free trial tube of the Perfect Cold Cream you offer above.

Name .....

Address .....

City ..... *State* .....

In Canada: Daggett & Ramsdell, 165 Dufferin St., Toronto

The sign of perfection in permanent waving

For the Hair of Women Who Care

THERE are just as many grades of permanent waving as there are of shoes or silk hose. Remember this when you have your hair permanently waved. Seek a parlor which advertises The Frederics Method. For there you will find experts of the highest type who offer you the greater permanency, safety and beauty which this superior method assures. If you do not know of a Frederics Method Parlor, we will gladly send, on request, the name of one nearby.

Write for a free copy of our illustrated folder which shows why The Frederics method insures most perfect results.

E. Frederics INC.
32 West 39th St.
New York, N. Y.

The Frederics Method OF PERMANENT WAVING
"FOR THE HAIR OF WOMEN WHO CARE"

Have a Satin-Smooth Hair-Free Skin

Science has finally solved the problem of removing hair pleasantly without discomfort to the skin or complexion. This with NEET, a mild and dainty cream. You merely spread it on and then rinse off with clear water. That's all; the hair will be gone and the skin left refreshingly cool, smooth and white! Old methods, the unwomanly razor and severe chemical preparations, have given way to this remarkable hair-removing cream which is the accepted method of well-groomed women everywhere. 50c at Drug and Department stores or by mail. Money back if it fails to please you. Buy now.
HANNIBAL PHAR. CO., 601 OLIVE ST., ST. LOUIS, MO.
TRY IT

AVIATION Information FREE

Send us your name and address for full information regarding the Aviation and Airplane business. Find out about the many great opportunities now open and how we prepare you at home, during spare time, to qualify. Our new book "Opportunities in the Airplane Industry" also sent free if you answer at once.
AMERICAN SCHOOL OF AVIATION
Dept. 8275 3601 Michigan Ave. CHICAGO

Facts I Can Read in the Faces of the Film Stars

(*Continued from pages* 64 *and* 65)

MARJORIE DAW

found patriotism and a great love of children.

The cheeks show daring, a love of variety and adventure, and an interest in the unusual.

In the chin and jaw I find indications of persistence and a strong will; she has an independent nature and ideas of her own. Here, too, is shown more nervous force than physical energy and endurance.

The forehead is well proportioned, indicating a good intellect. There are lines which show that she is inclined to worry and fret when things do not go just right. Above the eyes the sign of melody and rhythm is well developed, telling of a love of dancing and music. At the root of the nose is a development which denotes good powers of visualization. She is inclined to visualize and dream of things, but lacks the force and concentration to make her dreams materialize.

The hand shows a sensitive, highly inspirational nature, tact, and a love of luxury and beautiful things.

Summarizing her character, Marjorie Daw is an active, restless person, who takes great interest in people and in clothes. She could trim a hat or make a dress, and she knows how to wear her clothes well and make a good appearance. She is a positive nature and knows what she wants, but lacks the mental concentration to achieve her ambitions. She has a good mentality which must be developed to attain her greatest success.

ROD LA ROCQUE

languages, a ready use of words, and is a good conversationalist.

The shape of the cheeks tells of a love of adventure and change. He has a daring nature and has the courage of his convictions.

In the upper lip, I see a kind, sympathetic, charitable person, greatly interested in human nature. There is much enthusiasm and ardor, but good poise and self-control. It shows a very ambitious nature with a desire to excel. He has a liking for nice clothes and is particular as to his appearance and is very orderly and neat. The lower lip shows an emotional nature and great loyalty and love of his own family.

The chin and jaw denote a strong will, much determination, persistence, and latent executive ability. He is very independent and has his own philosophy of life. He has, too, a love of beauty and the artistic.

The hands are clever, showing a highly inspirational nature not easily swayed, and dramatic ability. He can accomplish many things with his hands and has an ability to sketch and paint.

In summarizing his character, Rod La Rocque is very restless, active, both mentally and physically, with a splendid mentality and an analytical mind. He is not musical but has a liking for music and a good ear for sounds. He is artistic and has the ability to paint and draw and has, also, a natural aptitude for languages. He is a good conversationalist, having a ready wit and a keen sense of humor. He has much determination and endurance, good ability to imitate, a strong will, and latent executive ability, which he will probably have an urge, at some time, to put to use.

WALLACE BEERY

aggression, self-protection, foresight, a splendid sense of values, and an economical, practical nature who would put aside for the future. He has a well-developed sense of intuition, and good powers of concentration.

The upper lip shows a kind, charitable nature, with much enthusiasm. He has a quick answer and ready wit. The lower lip indicates a patriotic character. He is a man of strong desires who likes children and animals.

The cheeks show him to be a person with the courage of his convictions, one who likes to lead and excel and is fond of variety and change.

The chin and jaw tell of a great sense of fairness and justice, of honesty and integrity. He has a well-developed business sense and can, and will, fight for his rights. He is strong in his likes and dislikes and is not easily swayed.

The hands show a practical, frank, outspoken nature with a good sense of the dramatic and a liking and understanding of mechanical things.

Summarizing his character — Wallace Beery is a strong man with much endurance, honesty and purpose. He is a practical, sensible person with a keen sense of the dramatic and with pronounced mechanical ability. Had he the education and training of a mining and construction engineer, he would have been very successful—but we would have lost one of our finest character actors.

DOROTHY MACKAILL

In the chin and jaw I find her dominant characteristics, for she has a long jaw line, which is firm and unusually well-developed for one so young. She has a very strong will, much determination and persistence and a very great independence. She would go thru real hardships, and probably has, to gain success. This development is very much to the young lady's credit.

The forehead shows lines which denote an inclination to worry over things and take life seriously. The appetite sign is low, and such a person should think more about eating for health's sake.

Above the eyes I see good powers of visualization, a good ear for sound and a liking for music and dancing.

The hands show an interest in the occult and the unusual, a highly inspirational nature, a good sense of the dramatic, a love of luxury and pretty things and independence of thought.

Summarizing her character — Dorothy Mackaill is a positive, restless, active type, ambitious, industrious, very emotional, but she is also one whose emotions are under control.

Watch for Next Month's Character Analyses

In the June issue, F. Vance de Revere tells the outstanding characteristics of Aileen Pringle, Ramon Novarro, James Kirkwood and Viola Dana, as she reads them from their features.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Cheers and Hisses

(Continued from page 102)

crown from a king's head) all these are impossible to compare. Both pictures must be taken separately, tho I guess I am a little late in my criticism (I saw both, many months ago), for Dorothy Vernon and Cleo will have supplanted Maritana and Rosita.

Now as to Viola Dana: I have read a great deal of her change from comedy to —*Revelation,* no less! Much has been said of "the clever comédienne" having a fling at the drama. But has *everyone's* memory failed? Viola's first pictures were all dramas. I remember *The House of Hearts* and *Flower of the Dusk,* both Myrtle Reed stories, and the tragic *Blue Jeans* stuffed with hokum ("the girl is bound to the sawmill slide — will no one save her?"), but it drew tears from me! And now she is to attempt Nazimova's epic—has done so by now—and why not? Comedy rôles for Viola started about the time she made *The Gold Cure* and *Some Chicken.* So please reverse the order.

Now who else can I discourse on? Let's have Lillian Gish. I notice she is having silly press-agent parts these days—a thing that never happened with Griffith. Miss Gish is a wonder. I will never forget the climax to the first part of *Orphans of the Storm,* where Henriette hears Louise in the street below; the creeping whipped figure she gave us in *Broken Blossoms* (altho Thomas Burke declared it a travesty on his *Chink and the Child*), and her sorrow-laden girl in *Way Down East.* I saw this picture so many times I knew most of the musical score from memory and could tell the action by listening to the orchestra. This picture is to be revived next week in Melbourne. I have only two free days in that week and both days I shall be at *Way Down East.*

A word for Glenn "Merton" Hunter. What a human fellow—young enough not to know what to do with his hands—not too young to show every youth's longing in his eyes, the longing of ambition just beyond reach, and above all, the pain that comes to one when one's elders do not understand. *West of the Water Tower* was great—altho many narrow-minded folk did not like it (neither did they like *Way Down East,* or *The White Rose.* Strange how people avoid the truth in life.) In this picture I was struck anew with May McAvoy's clean clear beauty. But as to Glenn—why people rave over Valentino's when in their midst is a boy whom we UNDERSTAND beats me. Glenn has an appeal something like the beloved Wally—he'd make a good pal.

H. H. D.,
Melbourne, Australia.

The Contest Again

WE are sorry to omit the artists' page this month, but the contest is still going strong and next month you will see a whole group that were drawn by children.

Hereafter we are giving a first prize of ten dollars and one or more second prizes of five dollars each. But we reserve the right to waive the first prize if there is no drawing that is enough better than the others to warrant it.

TRIAL BOTTLE ABSOLUTELY FREE

Write Me
when you find those first

Gray Hairs

—I'll tell you how to stop them

THE time to stop gray hair is before those first gray streaks are noticed by your friends.

So if you are watching the silver creep into your hair, fill out and mail the coupon. By return mail I will send you a free trial bottle of my famous restorer, with full instructions for testing on a single lock. This test will show you how to stop gray hair, easily, safely and surely.

Safety first

The most important fact this single lock test proves is how perfectly my restorer gets back the original color. No streaking, discoloration or artificial "dyed" look. Just the even natural becoming shade of early youth. Ease of application comes next, and here my restorer leads. It is applied by combing through the hair. No skill or outside aid required.

Advantage number three is the safety of the whole treatment. The test assures you beforehand that you can get back the original, perfect, natural color of your hair and keep it the rest of your life.

Clean, dainty, attractive

My restorer is a clear, colorless liquid, clean as water. It leaves your hair soft, silky and fluffy, beautiful when waved and dressed. No interference with shampooing, nothing to wash or rub off. Just lovely, natural, youthful hair.

Hurry and mail the coupon

Fill it out carefully, stating exactly the natural color of your hair. If possible, enclose a lock in your letter.

By return mail, postage prepaid, I send the patented free trial outfit containing the trial bottle and full directions. (All absolutely free.)

Then, when you know how easy it is to bring back the original color to your hair, get a full sized bottle from druggist or direct from me.

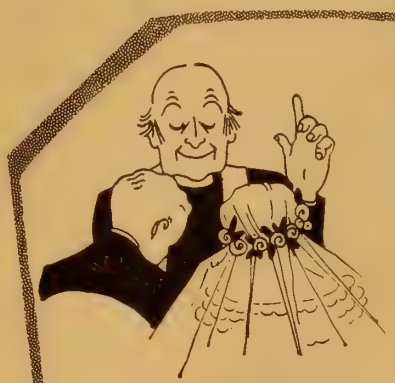
Mary T. Goldman's
Hair Color Restorer
Over 10,000,000 Bottles Sold

Please print your name and address

Mary T. Goldman, 494F Goldman Bldg., St. Paul, Minn.
Please send me FREE trial bottle of Mary T. Goldman's Hair Color Restorer. The natural color of my hair is: Black..... dark brown..... medium brown..... auburn (dark red)..... light brown..... light auburn (light red)..... blonde.....

Name.....

Address.....



Po-Go
a jolly good joiner!

It blends so well with your own complexion and adds that touch called *charm.*

A hand-made French rouge of silky texture that takes powder with smooth ease. A dainty box of rosy health, in two delightful shades:

There's BRIQUE (naturelle) for fair and sunny skins, and RONCE (raspberry) for either blonde or brunette.

Say POGO to the drug clerk—he'll admire your good sense. If not easily obtained, you can order direct from us by mail: Price 50c.

Made, boxed and packed in France

GUY T. GIBSON, Inc.
Distributors of Ciro Perfumes
565 Fifth Avenue, New York

BATHASWEET
To Keep You Lovely All Day Long

The girl who prides herself on her attractiveness calls Bathasweet her favorite luxury, not only because it entrances her senses, but because it adds so greatly to her loveliness and femininity thruout the day. Just a sprinkle of it in her tub, and she bathes in water as fragrant as a flower garden, and so soft it cleanses the pores as no ordinary water can, leaving her skin delightfully comfortable, radiantly healthy and smooth as velvet to the touch. Then for the rest of the day an almost scentless perfume clings about her, keeping her always sweet and fresh and lovable. No wonder she loves Bathasweet. Yet it is inexpensive. 25c, 50c and $1.00 at drug and department stores. You *must* try it. 10c can sent FREE if you write the C. S. WELCH CO., Dept. M. G., New York City.

Get rid of your Freckles:

You'll rejoice at the way freckles and blotches vanish when this cool, fragrant cream is smoothed on your skin. In a short time it brings you a milk-white complexion, clear as a child's, which lies hidden beneath the disfiguring spots.

Costs Nothing If You Are Not Satisfied

Stillman's Freckle Cream, double action, benefits you in two ways. Freckles, tan, sallowness, are gently dissolved away. At the same time your skin is beautified, softened, refined and whitened. May be applied secretly at night. Safe, harmless, used the world over for 35 years.

No risk need be taken. Stillman's Freckle Cream is guaranteed to remove freckles or money refunded. Get it at druggists or department stores, 50c and $1.

Write for "Beauty Parlor Secrets"

Learn what your type needs to look best. We are giving $1.50 bottle of perfume to each girl who buys $3 worth Stillman toilet articles in 1925, other than freckle cream. Send a postcard today. The Stillman Co., 33 Rosemary Lane, Aurora, Ill.

Stillman's Freckle Cream *Double Action*
REMOVES FRECKLES
WHITENS THE SKIN

YOU TOO CAN PLAY THE HAWAIIAN GUITAR

JUST AS THE HAWAIIANS DO

PLAY ALL THE LATEST HITS

FREE! THIS $15. HAWAIIAN GUITAR

ONLY 4 MOTIONS used in playing the fascinating Hawaiian Guitar. Our native Hawaiian instructors teach you to master them quickly. Pictures show how. Everything explained clearly.

PLAY IN HALF HOUR After you get the 4 easy motions, you can play harmonious chords with very little practice. 40,000 students have learned to play in this easy, pleasant way.

EASY LESSONS The 52 printed lessons with a great many pictures make it easy to learn quickly. You don't have to know how to read notes. No previous musical knowledge necessary. You learn to play any kind of music, and pay as you play.

FREE GUITAR As a special offer to new students we give this full size, high grade instrument free of charge. It is sent at once without red tape or delay.

WRITE AT ONCE Send your name at once and let us tell you all about the 52 easy lessons and the free guitar. You have everything to gain. Don't put it off. A post card will do. Ask for new special offer and easy terms.

Special courses on Violin, Tenor-Banjo, Banjo-Ukulele and Ukulele

First Hawaiian Conservatory of Music, Inc.
233 Broadway (Woolworth Bldg.
Dept. 41, New York, N. Y.

The hearts of the children at the Hollywood Orphans' Home were made happy the other day when Corinne Griffith presented them with a huge doll-house, containing electric lights, practical furniture, a complete bath—in fact, everything that houses for grown-ups have, all on a miniature scale

On the Camera Coast

(*Continued from page* 99)

flew to the telephone and informed the city editor that nobody could call her down and that she had called von Stroheim a "Hun" because she thinks he is a Hun: so there. Only by persuading the newspaper to cut the story out of its second edition was peace finally restored.

FRANCES MARION has signed a big contract to write scenarios for Fox and has become a real estater all in the same week. She has taken long leases—for fifty years and ninety-nine years, respectively—upon two of the big corners of Hollywood and will proceed to erect office buildings on each. It is an open secret that Miss Marion expects to retire as a scenario writer within the next year or so and devote her time to writing novels and plays. She and her husband are planning one of the most beautiful country estates in Hollywood at the head of—and overlooking — Benedict Canyon, where Harold Lloyd is building and where Thomas H. Ince completed his magnificent home just before he died.

One "different" feature of it will be a big riding ring. Miss Marion and Fred Thomson, her husband, are among the few native Californians in pictures. She was born in San Francisco: he in Los Angeles. They plan to make their home typical of the old days and traditions of California.

JACK DEMPSEY, the "champ," and Estelle Taylor have been married at last—after their long courtship. The ceremony took place in San Diego in the presence of a few friends. Since then they have occupied their time trying to dodge reporters. Jack denies that either he or his wife has definitely decided to retire. It is quite probable that he will go on prize-fighting for another year at least. He says that he would be happy if the new Mrs. Dempsey felt inclined to be just his wife and stick around home: but the question is for her to decide. In either case the Dempsey is not likely to suffer from starvation. Jack is rich. He owns a lot of down-town real estate that will make him even richer as time goes on.

THE Motion Picture Relief Fund has been started in Hollywood to take care of indigent screen people and build a home for them in California. Joseph Schenck is president; Mary Pickford, Bill Hart, Frank Woods, vice-presidents; Rev. Neal Dodd, secretary; Victor Clarke, treasurer.

Anita Stewart, having finished *The Boomerang* for B. F. Schulberg, started back East the other day. They overtook her at the train and persuaded her to take her trunks off: she signed to make *Barre, Son of Kazan,* for Vitagraph.

I AM not sure whether or not this was a press agent hoax. Anyhow, the police ambulance was called to rush a young lady named Lotus Thompson to the hospital. She had poured acid all over her beauteous legs. She explained that she had come over from Australia in the hope of becoming a dramatic star. But they wouldn't let her do anything but bathing-girl comedy parts. So she had resolved to destroy the beauty of the aforesaid mentioned pulchritudinous objects. Either it was a press agent story, or Miss Thompson was a bad judge of acid. Her legs, the excited physicians announced to a wildly excited world, will be left unmarred and as beautiful as ever. There now seems no hope for Lotus but to take a pair of manicure scissors and cut 'em clear off.

MAE MARSH has found an "angel" who will devote a fortune to starring her in pictures. The angel is Mrs. Scott S. Durand, the woman who cleaned up a million dollars in Chicago wheat. No announcements have been made as to what plays will be pictured.

Virginia Valli's husband, Denny Lamson, has created a funny little stir in Hollywood. Answering rumors that he and the lovely Virginia had separated, Mr. Lamson said that "Virginia is just fed up on my society. She is going to take a vacation therefrom. But it's just temporary: it isn't a separation."

Barbara La Marr, being absent-minded, forgot to pay a furrier $1455 when she left Hollywood for New York last spring. A court decision has reminded her.

ALMA RUBENS was divorced from Franklyn Farnum, whose real name is William Smith, on the ground that he

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

struck her. She has now sued her present husband for divorce on exactly the same grounds, said husband being Dr. Daniel Carson Goodman, general manager of the Hearst film interests. Dr. Goodman denies her charges. Meanwhile, an interesting romance has developed between Miss Rubens and Ricardo Cortez.

An enterprising reporter has finally dug Victor Seastrom, the director of *He Who Gets Slapped,* out of the seclusion in which he has modestly buried himself since he has been in Hollywood. He lives in Santa Monica Canyon with his wife and two little daughters—Guje and Caje. Mrs. Seastrom was a famous Swedish actress, but her husband has never seen her, but once, on the stage. Mrs. Seastrom explains that it would embarrass her to have him in the audience.

The most coveted director-job in Hollywood has gone to Jack Ford of Fox. This is to direct *Lightnin'*.

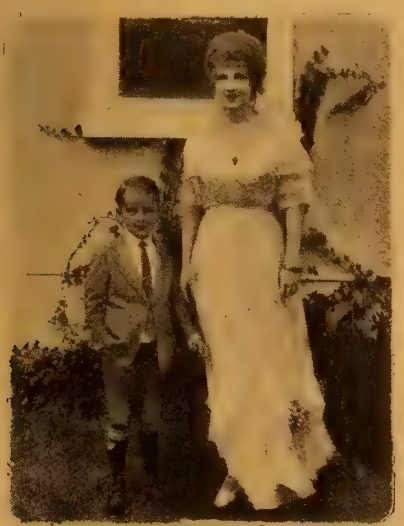
Dorothy Farnum, of the Warner Brothers scenario staff, has sailed for an extended tour of Europe with her husband, Maurice Barbour.

CORINNE GRIFFITH has selected Kenneth Harlan and Harrison Ford as her two leading men for *The National Anthem,* which picture will follow *Déclassée.*

In addition to learning how to use the deadly and terrible Spanish cattle whip for *Don Q., Son of Zorro,* Douglas Fairbanks is studying the art of bull-fighting and Spanish dancing. He has imported a wild Spanish bull for the picture.

In *The Charmer,* Pola Negri plays the part of a Spanish immigrant. Trixy Friganza is her screen mother.

MARY MILES MINTER is suing her mother, Mrs. Charlotte Shelby, for an accounting of the money she earned and her mother took charge of during Mary's screen career. It is reported that Mrs. Shelby has offered her $200,000 in settlement, but Mary claims $500,000. Mary's suit is based largely upon a claim that her mother concealed from her her true age; that she was of age, and rightly in charge of her own money, long before her mother admitted the fact. Incidentally, Miss Minter claims to have discovered that she was born April 1, 1902. There is a slight tinge of humor in this. Everyone will remember the number of years that Miss Minter remained at the age of seventeen.



Claire Windsor's small son poses with his mother, who is costumed as a belle of 1898, for her picture, "The Denial"

You, Too Can Have An Appealing Beauty

A skin and complexion glowing with the exquisite charm of youthful freshness. A beauty so fascinating as to compel the instant admiration of all. Let Gouraud's Oriental Cream show you how easy, how quickly, you can give to your appearance this alluring subtile touch.

GOURAUD'S
ORIENTAL CREAM
"Beauty's Master Touch"

renders an even, soft, delicate appearance to the face, neck, arms, shoulders or hands, an indispensable service for evening affairs. Its effect is both astringent and antiseptic, making it invaluable in cases of complexion blemishes, wrinkles and flabbiness. Made in three shades—white, flesh and rachel.

Send 50c for a special assortment of Gouraud's Toilet Preparations or 10c for trial size of Gouraud's Oriental Cream

M-1-5

Ferd. T. Hopkins & Son, New York

EUGENE V. BREWSTER was the pioneeer publisher of Motion Picture magazines. He began in 1910. The first ever published in the world was the MOTION PICTURE MAGAZINE. It recently celebrated its fourteenth birthday. Now it is Bigger and Better than ever, full of beautiful pictures, news, gossip and chats with the players. The Answer Man department alone is worth the price of the whole magazine—bright, witty, sparkling and full of facts that you want to know. And it contains puzzles and prize contests that are interesting to everybody, the latest being one for the best criticisms of Motion Picture plays that you have seen at your own theater. The price is $2.50 a year, or 25c. a copy. Ask your news dealer for a copy.

Are You Well Gowned?

Any girl or woman 15 or over, can easily LEARN GOWN DESIGNING and MAKING using spare moments.

Earn $20 to $40 a week

MAIL COUPON TODAY SURE

CUT HERE

Franklin Institute
Dept. B 638
Rochester, N. Y.

Kindly send me free sample instructions in Gown Designing and Making.

Name.....
Address.....

CARPENTERS AND BUILDERS!

Inside Trade Information for Carpenters, Builders, Joiners, Building, Mechanics and all Woodworkers on—Care and Use of Tools, How to Use the Steel Square, File Saws, Make All Kinds of Joints, Draw and Read Plans, Write Specifications, Make Estimates, How to Frame Roofs and Houses, Lay Out Work, Put in Foundations, Full Instruction on In- and Outside Building Work, Stair Building, Saw Mill Work, Practical Painting. Short-Cuts that save time and money—information usually obtained only by hard experience.

AUDELS CARPENTERS & BUILDERS GUIDES $6

1600 Pages -- 3700 Diagrams

Audel's New Guides consist of four handy pocket size volumes of practical data, with charts, diagrams and calculations for every carpentry or building job.

SHIPPED FREE!

No obligation to buy unless satisfied. Fill in coupon in pencil. Send now—today—get this great help library.

FREE EXAMINATION COUPON

Theo. Audel Co, 65 W. 23 St, New York
Send me for free examination AUDEL'S CARPENTERS & BUILDERS GUIDES, 4 numbers. If satisfactory I will send you $1 within 5 days and $1 monthly until $6 is paid.

Name.....
Address.....
Occupation .....
Reference.....5F298

Superfluous HAIR all GONE

Forever removed by the Mahler Method which kills the hair root without pain or injuries to the skin in the privacy of your own home.

Send today 3 stamps for Free Booklet

D. J. MAHLER CO., 65-B, Mahler Park, Providence, R.I.

Sizes for all types of noses.

Free Demonstration if desired

ANITA NOSE ADJUSTER

The GENUINE (Patented)

Shapes while you sleep. Rapid, painless and safe. The ANITA is a **Genuine** and most **Comfortable Nose Supporter.** Absolutely GUARANTEED Highly recommended by Physicians.

Write for FREE booklet. "Nature's Way To Happiness"

The ANITA Co.

Gold Medal Winner Feb. '23

Dept. 532, Anita Building, 655 High St., NEWARK, N. J.

BEFORE-AFTER

In the

MOTION PICTURE MAGAZINE

For June

The Gowns of a Temptress

Barbara La Marr poses for you in the gorgeous creations she will wear in *The Heart of a Temptress.*

Watch for the pictures of her magnificent evening gowns, smart afternoon frocks and lovely, trailing negligées.

They forecast next year's newest styles.

While he was eating dinner in a cheap East Side restaurant, Mason had his first big business idea

The Man Without a Conscience

(*Continued from page* 47)

he would find White to be no very dangerous rival.

All told, he felt that his first call on the Graveses was very successful. It needed but one more thing to make it a complete success, and his ingenuity quickly filled that need. By the subterfuge of taking his wallet from his pocket for the cigarets it contained, and putting it on a table near him instead of returning it to his pocket, he managed to leave behind him, when he went, his wallet, containing a thick sheaf of bills and the telegram which he had had sent to himself. He knew very well that they would look thru it for his address and, with that end in view, would read the telegram. Also he knew that, since he was not at the Vanderbilt, to which address the telegram had been sent, they would not find him.

And that, of course, gave him an excuse to call upon them again within a few days, to inquire about his lost wallet. Thus he riveted an unusual intimacy with the family, and found it not at all difficult for him really to love Shirley, in his fashion. He was completely unaware of the pressure which the impoverished Mrs. Graves brought to bear on her daughter in order to force her to accept Mason's attentions, and delightedly assumed that she loved him for himself. Their marriage came as a matter of course, and was one of the talked-of social events of the season.

By this time Mason had prospered mightily in the business world. Long since he had cheated old Dane out of his interest in the hair-restorer business, which, with the addition of new preparations, had grown to vast proportions. Finding that business too petty for his great abilities, he launched a real estate company, and found himself on the way to great fortune by the development of a suburban building tract, which he called Victory City.

This, too, prospered as all his other undertakings had prospered. He decided to build for himself a monument to his riches and a fitting residence for his lovely wife—a mansion on the bluff overlooking that Victory City which was his greatest creation. He called into consultation a firm of architects, and was surprised to be confronted by James Warren as their representative—the young man whom he had met on the train when first he came to New York. Seeing Warren reminded him for a second of the girl, Ann Sherman, of whom he had heard not a word nor taken scarce a thought since he left her. But, since Warren did not ask about her, Mason soon put

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

her out of his mind and proceeded with his business.

The birth of a son to him as his great mansion was nearing completion was the crowning point of his career. Now he had not only success for himself, but an assurance of its continuance, perhaps thru all time, by his heir. He was now a financial emperor with a dynasty founded. What emperor greater than he? And he named his son Victor.

Came the proud day when he took his wife up to the bluff over Victory City for her first look at the completed mansion he had built for them there. It was a triumphal procession. His baby son, Victor, with his nurse, was not the least of it. Besides him, there was Mrs. Graves and Douglas White, the man whom he had beaten in his conquest of Miss Graves, and whom, at his wife's request, he had made his secretary. Mason was intensely satisfied with it all. He did not expect much enthusiasm from his wife, for, altho he felt that she could not fail to love him, being what he was, he had grown used to her coldness and attributed it to a melancholy nature.

He left his wife to be shown about by White, while he himself escorted the friendlier, more enthusiastic Mrs. Graves. When the four came together again in the great hall, his wife was talking—impossible to believe—to Ann Sherman. And Mason knew, from the expression on the faces of both women, that Ann had told Shirley the truth about all things; that they had compared notes and understood his duplicity. His first act was an impulsive one. He turned to his wife and, with a gesture toward Ann, said angrily:

"I told you about that girl, Shirley. She's crazy, stupid, half-witted. She has delusions."

With that exquisite irony which she sometimes used with him, his wife replied, "On the contrary, I find her very interesting." Then she, too, turned to Ann and said, "I am very glad to have seen you again, Ann, and—thank you for all you have told me."

Mason managed as soon as possible to find Ann alone, and demanded of her by what right or coincidence she was there. She related to him how, when he had deserted her so long ago, James Warren had taken her up, and sent her to school and finally, as he prospered, had made her his secretary.

Mason's rage was swift and overpowering. "So—you love him, do you?" he inquired with a sneer. "Well, you're both fired." Then he saw the effect of his ultimatum upon her and played for his own advantage. "No, I'll give you this one chance to save both you and him. Go to my wife and tell her that you lied about me—in whatever you said to her, and I'll have mercy on you both. But not otherwise."

He had the satisfaction of knowing that Ann did as he commanded, and hoped thus to regain the respect of his wife. It seemed as if he had. Always she was cold to him, but he could never believe that she did not love him and him alone.

The months passed by. His security in success, jeopardized for a time by Ann Sherman, seemed safely re-established. The months were blessed to him in the love of his wife and his son, in the unbounded success of his business ventures. Ann Sherman's avenging ghost out of a dead past seemed laid, and there was nothing else——

And then an epidemic of typhoid broke out in Victory City. Those defective drains, of course. He knew that. The engineers had told him of the dangers of the cheap, ineffectual drainage that he had in-

An interview with a Fifth Avenue Hairdresser:

"My Secret—?

A touch of henna in the shampoo

for the hair of *blonde or brunette*, to bring out *all* its natural *lustre*."

THE *beau monde* of Paris and the social world of New York acknowledge him a master of his art.

"Madame desires—?" His bow was perfect.

"Tell me. What do you use that works such miracles with the hair? How do you give it such freshness, such life, such lustre? What is your secret?"

"My secret? It is hardly that. It is known to every woman who makes of beauty a cult. It is simple. *A touch of henna in the shampoo.*"

"Henna?" I confess I was surprised.

"Ah, Madame," he said, quickly, "I know what you think—what many think. But in every art are refinements. Some misuse them, but the artist gives them their subtle values. So it is with henna. The artist puts just a suggestion of its warmth into the shampoo, and with it touches madame's hair. The effect is magical!"

"That is beautifully said, monsieur," I could not help exclaiming, "but the color of the hair—does it change?"

"But no, madame! The blonde remains a blonde, the brunette, a brunette. But the transformation! Ah! After the *shampoo with a touch of henna* the hair of each is radiant with its own natural lustre, and with more!

"All women do not know, madame, what a wealth of undiscovered beauty their hair holds for them if they would only bring it out with *a touch of henna in the shampoo.*"

"And you would recommend that every woman use it?"

"*Every woman*—provided she can obtain the properly blended *shampoo with a touch of henna.*"

* * *

HENNAFOAM SHAMPOO combines *a touch of henna*, scientifically prepared and proportioned, with pure, cleansing vegetable oils.

When the clear, subtly fragrant liquid of HENNAFOAM SHAMPOO is rubbed into the hair, it foams up in clouds of soft lather. As the lather cleanses and invigorates the hair and scalp, *the touch of henna works beauty-magic.*

Reveal the full beauty of your hair! Begin using* HENNAFOAM SHAMPOO *today

This Shampoo brings out the natural lustre in every type of hair—blonde, brown, or brunette.

Hennafoam TRADE MARK REG **SHAMPOO**

If you cannot get Hennafoam Shampoo from your dealer, send 50c. to Hennafoam Corp., 511 W. 42d St., N.Y.

—contains the "touch of henna" that makes all hair lustrous

To Art Lovers

THOSE who are interested in oil paintings are invited to a permanent exhibition of the works of Eugene V. Brewster at the galleries of Brewster Publications, 175 Duffield Street, Brooklyn, between the hours of ten and five, any day except Saturdays, Sundays and holidays. Mr. Brewster has given several one-man exhibitions on Fifth Avenue, New York, and has always received high commendation from the press and art critics. These paintings are in all sizes from small to large, and the prices run from $25 to $250. Out-of-town patrons may order through regular dealers, or we will send any painting on approval on receipt of price. Money refunded if not satisfactory. Moonlights, twilights, landscapes, marines, etc. In ordering, state size and general description of the kind of work desired.

BREWSTER PUBLICATIONS, Inc.,
175 Duffield St., Brooklyn, N. Y.

Superfluous Hair Roots Now Removed at Home

Glorious news for women troubled with disfiguring hairy growths! By means of an entirely new and very simple method you can now remove not only the surface hair, but the roots as well! Just get a $1 stick of Phelactine at any drug store or toilet counter, follow the easy instructions—see the hair roots come out before your very eyes! Yes, you can hardly believe your eyes, it is done so quickly, completely, harmlessly. Phelactine is non-irritating, non-odorous, non-poisonous.

Dearborn Supply Co., 2350 Clybourn Ave., Chicago

Franklynette
Exclusive $30 Line
Quality Rules
RIDING HABITS
THE HABIT OF A NATION
Send for Samples and Booklet A
A. Frankel
Habit Maker
Front St. at Dauphin
Philadelphia, Pa.

"I don't know when I love you best"

THE evening before, in the soft glow of candlelight, she seemed her loveliest. But today, as they strolled together in the gay sunshine, he thought only of the beauty and freshness of her youthful coloring.

How happy she was! PERT ROUGE, she thought, could be trusted at all times. So natural that even the brightest sunlight failed to betray her!

She knew it would remain *indefinitely* despite constant powdering. That it would vanish instantly at the touch of cold cream or soap. It had taken but a moment to apply, as with moistened finger, she spread its creamy, greaseless substance as easily as powder.

Her coloring was medium (that of the average woman) so she chose Dark Orange PERT because it changes to a deep pink on the skin. But there is Light Orange too, for a white skin and Rose for olive complexions.

There is PERT LIPSTICK also, to match the rouge, just as natural and lasting. Both are waterproof and may be obtained at drug or department stores or by mail.

Mail this coupon with a dime today for sample of PERT. Another dime brings a sample of WINX, the waterproof lash darkener.

ROSS COMPANY
242 West 17th Street New York

ROSS COMPANY, 242 West 17th Street, New York
Enclosed find one dime for a sample of Pert Rouge.
Another dime brings a sample of Winx.
Name _____
Street & No. _____
City & State _____
Please print

Mail this coupon to-day

Pert Rouge

WEAR ONE 7 DAYS FREE

If You Can Tell It From A Genuine DIAMOND SEND IT BACK *These Amazingly Beautiful CORODITE Gems* match the scintilating beauty of GENUINE DIAMONDS in every way. They have the same **gorgeous blazing flash and dazzling play of living rainbow fire. Standing the terrific Acid Test** of direct comparison. Lifetime experts need all their experience to see any difference. Prove this yourself. **MAKE THIS TEST Wear a Genuine CORODITE and a Diamond side by side on the same finger. for SEVEN days.** If you and your friends can tell the difference **send it back,** you won't be out a single penny. *That's fair enough.* If you keep the ring the price printed here is **all you pay. No Installments.** Remember CORODITES alone **have the same facet cutting** as Genuine Stones.

A.	Ladies Hand Carved Basket Ring, Platinum effect	**$3.52**
B.	Ladies Pierced Filigree 4 Post Ring, Platinum effect	**$3.84**
C.	Ladies Filigree Ring, Blue Saphire Set Sides.	**$3.93**
D.	Ladies Bridal Blossom Hand Chased Solitaire	**$2.84**
E.	Mens Heavy Belcher 14K Gold Filled Ring	**$3.48**
F.	Mens Massive Carved Hexagon Gypsy, Sapphire Sides	**$4.18**

Carat Size Gems Beautiful **Hand Carved and Engraved** Rings reproducing in exact and faithful detail the most modern high priced and fashsionable Platinum Diamond Creations.

SEND NO MONEY Keep your money right at home. Just send name and address stating which ring you want and *size* as shown by slip of paper fitting end to end around finger joint and your ring will come by return mail. Deposit amount shown above with postman. **You do not risk a penny** as our **binding legal guarantee to refund your money in full** is attached to every ring we sell. **SEND TODAY.**

E. RICHWINE CO., Dept. 370 19 West Jackson Blvd. CHICAGO, ILLINOIS
Original and Sole Importers of Genuine CORODITE GEMS

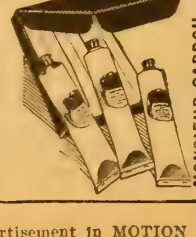
Sh-h-h-h-h!

HE NEVER KNEW

BUT the difference, this time, was that she had prepared for him. Too long had he remained indifferent. And then—Sardou's marvelous Beauty Treatment came and changed it all. He was enraptured!

This complete 3-Cream Treatment brings rose petals to your cheeks. 10 minutes to make your skin velvety, alluring. Clears away that look of fatigue, makes sallow skin glow with health. Only $1.00. Satisfaction Guaranteed or Money Back.

SARDOU'S BEAUTY TREATMENT
New York London Paris Bombay



MONSIEUR SARDOU,
c/o Amasis, Inc.,
569 Hudson St., N. Y.

Send me, all charges prepaid, special introductory package of SARDOU'S BEAUTY TREATMENT. I am enclosing One Dollar. (Or, send it "collect." I will pay postman $1.00 plus postage.)

Name.....
Address.....
M. P. 1

sisted upon laying down. "Let 'em die. It's not my lookout," he said. "They bought their houses on their own judgment. It's their lookout, not mine."

But the affair would not be stilled so easily. Newspapers took up the scandal, spread it far and wide. It was brought to the attention of the authorities of the greater city, the health of which was endangered by the presence of such conditions in its suburbs.

In all this stew and worry, as a rest from his defiant fighting, Mason tried to get solace and comfort and relaxation by playing with his little son.

Even that pleasure was denied him. One day he found a doctor in the nursery, where the boy lay on his crib. The doctor had a pair of steel braces which he was fitting to Victor's plump legs. The baby had tried to walk. His legs were unsound. Forever he must go thru life a maimed inadequate. The boy in whom Mason had placed all his pride of dynasty, was destined forever to be a weakling, one of those despised of men.

Mason cried out against his God, but in vain. In vain for him to offer his fortune for specialists. In vain for him to cry out and to beg and to command and to pray, as he did do, during that unforgetable scene in the nursery. The doctor only laughed at him for his weakness. His first experience of his own futility was his—his first defeat, his first entrance down the valley into that twilight of Nemesis that leads to the outer darkness and the ghosts of the past.

While he was at the height of his rebellion against his God, Shirley, his wife, came into the house. She seemed unmoved, strangely aloof, even uninterested. It was as if for the moment she lived in another world, or had just come from one.

"Where have you been?" he demanded.

"Does it matter to you?"

"But the boy—why didn't you tell me?"

"And what could you have done if I had told you? Dont rant, please. You disgust me."

She was unbelievably cold-blooded, infinitely so. The telephone jangled in upon him—reporters, demanding details of the typhoid epidemic in his Victory City. He could not answer them. He had neither patience nor understanding.

"Where is White?" he demanded of the world at large, and of his wife in particular, because she was the only one within ear-shot.

She stared back at him with a rebellion that seemed not reasonable. "How should I know? Are you asking me where Douglas White is?"

"Yes. Try to get him at his apartment."

Still she defied him, but he was too upset to realize any significance in it. "I shall do nothing——" and then caution dictated obedience to her as the safer of the two courses. She checked her speech and went to the telephone.

She rang a number on the telephone. Something happened at the other end of the line. To her, it seemed as if someone had attempted to answer the phone in White's apartment, and then been snatched forcibly away from it. And clearly she heard—since his receiver was off the hook—an irate woman's voice in his apartment. She listened for a moment, her face going pale.

Mason came to inquire if she had not yet got thru to White.

"The line is busy," she lied to him. "I would suggest that we both go around to him, since it is important——"

They went together to White's apartment. The man was a long time in answering their ring. From within came sounds of a near riot, a woman's voice in stifled

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

cursing. To Mason it meant nothing; to Shirley it meant—yet she managed to keep her feelings masked. At last White admitted them.

Mason gave his commands to White. "Smash any story the papers may have framed up about this typhoid epidemic, no matter what it costs." As he said this, he swung his arm thru the air with a sweeping gesture, which, by accident, knocked from the table a fragile and expensive cocktail shaker. It was smashed to a thousand bits.

"Sorry," Mason apologized perfunctorily. "I'll get you another."

On their way back home, Mason stopped at one of the better-known jewelry stores to replace White's broken shaker. To the clerk he described in detail what he wanted. The clerk brought out an exact duplicate of the broken one.

"This," he explained, "is the mate of one which Mrs. Mason bought this morning. They are the only two in the city. I assume she wanted to buy the pair of them, Mr. Mason. You are very lucky to have found it."

Mason stared at him. "Lucky? Yes, maybe I am," he said a queer, strained voice. "Do it up for me. I'll take it with me." For now Mason could guess things that heretofore he had not dared to think.

Back in the car with his wife, he handed her the package. "See how you like that," he said. "It's just like the one he had, and there are only two of them in the city."

"What do you mean?" she countered defiantly.

"You cant fool me any more about White. How did you have the nerve to go there? I know. Some woman answered the telephone when you rang, and you in your jealousy had to know who it was. Is that right?"

"Is it any of your affair?"

"God in Heaven!" gasped Mason. "What next?"

When the next morning came and he went down to his offices, he found them surrounded by a milling, angry mob of people, howling his name in anathema. A newsboy rushed past him, shouting an extra, and disappeared for a moment into the mob. Mason could scarcely make out what the boy said, but caught his own name above the angry cries of the mob. He bought a paper. Head-lines proclaimed:

Mason Investment Company Closes Its Doors—Warrant Issued for Mason's Arrest

That warning was enough. In his despair, instinct gave him its orders. He slipped out of the crowd, dodged away without being seen. He went to a telephone booth and got Ann Sherman on the telephone.

(*Continued on page* 118)

Blue=jay is the delightful way to end a corn. A tiny cushion, cool as velvet, fits over the corn—relieving the pressure. The pain stops at once. Soon the corn goes. Blue=jay leaves nothing to guess-work. You do not have to decide how much or how little to put on. Each downy plaster is a complete standardized treatment, with just the right amount of the magic medication to end the corn.

Blue=jay

THE QUICK AND GENTLE WAY TO END A CORN

© 1925

The dainty woman does not KEEP Corns

Almost every woman spends hours every week in the care of her face—cold-creaming it, cleansing it, massaging it, to guard against the tiniest blemish. . . . But that doesn't prove her daintiness. It may merely indicate pride and vanity. . . . The real proof of perfect daintiness is the care a woman takes of *the things that are not seen.* . . . A blemish on her foot is as objectionable to her as one on her face. The moment a corn appears, she applies a Blue=jay.

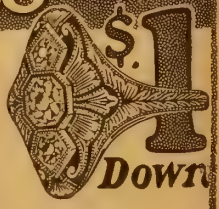
Beauty Culture Course at Home

BE A BEAUTY SPECIALIST
EARN $50 TO $75 A WEEK
OWN YOUR OWN BUSINESS

Earn while you learn complete Beauty Culture Art in spare time. Marcel, Bleaches, Dyes, Waves, Packs, Facials, Manicure, Skin-work, Diet, Formulas, etc., in 8 weeks easy lessons with *Authorized Diploma.* No experience necessary with our *Money Back Guarantee* course. Demand for operators is greater than the supply. ***Get FREE Book, now.***

ORIENTAL SYSTEM OF BEAUTY CULTURE
Dept. 245 1000 Diversey Boulevard Chicago

YOURS for only $1 Down



SEND ONLY $1.00—we'll send this beautiful 18K White Gold Ladies' Dinner Ring set with 3 sparkling brilliant, blue-white diamonds for a 15 DAY FREE TRIAL. Try to duplicate it anywhere at our price. If you are convinced that it represents exceptional value, pay $4.75 monthly—price $48.50. Otherwise return and your dollar will be sent back immediately.

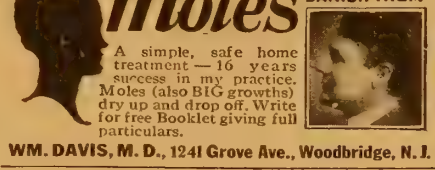
Illustration slightly enlarged

No Red Tape—No Delay
Transactions Confidential
Rush Your Dollar Today

FREE—A complete catalog of Diamonds, Watches, Jewelry. Ten months to pay on everything. Send for it.

AUTHORIZED CAPITAL $1,000,000
L·W·SWEET INC.
Dept. 315-K 1660 BROADWAY, NEW YORK

Moles HOW TO BANISH THEM



A simple, safe home treatment — 16 years success in my practice. Moles (also BIG growths) dry up and drop off. Write for free Booklet giving full particulars.

WM. DAVIS, M. D., 1241 Grove Ave., Woodbridge, N. J.

Our Secret Makes It Very Easy to
DEVELOP A BEAUTIFUL BUST

Thousands of women have used this marvelous low priced method known as "BEAUTIBUST" to secure just what they have always longed for—REAL BUST AND NECK DEVELOPMENT.

No pumps, vacuums, extreme exercising. No foolish or dangerous systems, but a *real*, tried and very successful *natural* method that WILL be extremely pleasing and beneficial. *You shouldn't fail* if you follow the simple instructions.

One lady writes: "Received your bust development and found it satisfactory in short time." Another: "Just tried bust treatment and see improvement already." Others write: "Am highly pleased with it."—"It affords both pleasure and recreation," and still another, "The results were so wonderful I am telling all my friends about it." You will be just as satisfied, and the best part is that we will mail everything necessary (*sealed*) for *only* $1.00. Other so-called bust developers sell for from $5.00 to $15.00. *Why pay more* when such good results can be secured from "BEAUTIBUST" for *only* $1.00? ORDER TODAY as this is a special offer to Motion Picture readers and *may not be repeated.*

BEAUTIBUST COMPANY, 911-MX LEXINGTON BUILDING, BALTIMORE, MD.

FREE Pearls!

SPECIAL OFFER
To those who **rush** their order for any of these diamond rings or this wrist watch, we will give absolutely **free** this twenty-four inch indestructible iridescent pearl necklace with a 14 karat solid white gold clasp set with a **GENUINE DIAMOND.** This offer is made to a limited number of new customers only. Don't pass up this rare opportunity.

No. A24
18k. white gold diamond ring, pierced and engraved.
$45.00

GENUINE DIAMONDS
Each of these rings is set with a fiery, perfect cut, blue white, genuine diamond of **first quality.** Rings are of exclusive and charming design. GUARANTEE Diamond Bond with each ring.

No. B24
Seven diamonds set in platinum, resembles $750 solitaire, 14 k. gold ring.
$57.50

$2.00 Down
Just send $2 and ring or watch you select together with the **FREE** pearls will be sent to you. Keep both for **ten day's free trial.** If you do not feel you have received more than your money's worth, send both articles back and your $2 will be cheerfully refunded. If you feel, as we do, that this is the **biggest bargain ever offered,** simply pay $1.50 a week until balance is paid. Be sure to order rings by numbers.

No. C24
Man's diamond ring 14 k. gold, 18 k. white gold top.
$57.50

NO RISK—EASY TO PAY
Did you ever see an offer as remarkable as this? Free pearls, not out a cent if dissatisfied, easy to pay if satisfied. You will be the proud possessor of a beautiful diamond ring or watch and pearl necklace **without ever missing the money.**

No. D24
High grade solid 14 k. white gold watch. Guaranteed 15 jewel adjusted movement. Accurate time-piece.
Only $29.50

Free De Luxe Bargain Catalog. Diamonds, watches, and jewelry of rare beauty from $10 to $1000. Large stock of wonderful values to select from. Send for your free copy today.

Established 1890 Write Dept. 524

BAER BROS. CO.
6 MAIDEN LANE - NEW YORK

BE AN ARTIST
Comics, Cartoons, Commercial, Newspaper and Magazine Illustrating, Pastel Crayon Portraits and Fashions. By Mail or Local Classes. Easy method. Write for terms and List of successful students.
ASSOCIATED ART STUDIOS, Dept. A, 100 W. 23rd St., New York

EARN MONEY AT HOME
YOU can earn $1 to $2 an hour in your spare time writing show cards. No canvassing or soliciting. We instruct you by our new simple Directograph System, supply you with work and pay you cash each week. Write today for full particulars and free booklet.
WEST-ANGUS SHOW CARD SERVICE LIMITED
Authorized Capital $1,250,000.00
69 Colborne Building, Toronto, Can.

Rex Ingram always acts as if he were an interested and somewhat satirical spectator

How the Great Directors Work

(*Continued from page* 97)

D. W. GRIFFITH is another great "actor's director." To play one big part with D. W., is forever afterward to be a good actor.

His method is very different from that of Lubitsch, however. He does it all at rehearsals. These rehearsals are almost interminable. For some actors they are very trying and embarrassing. He will tell them that two chairs are a trench in France over which they have to charge and die. They do this over and over again, day after day, week after week. If the actors do not satisfy him with their performance, he never storms and shouts. He changes actors. In *The Love Flower* he changed actors in one part eight times. These rehearsals are not, however, pointless repetitions. At each one something is added or modified. Griffith always acts each part from beginning to end for the actors.

While this play-building is going on, he is a great one to ask advice. He will consult the actors themselves, or the cutters, or even the stage-hands. In fact, there is an old stage carpenter called "Blondy" upon whose critical judgment Griffith places great reliance.

When he actually gets on the sets, with the cameras and the electric lights, Griffith hypnotizes them. I honestly think this is literally true. He always gives me the feeling that it is his mind in the actor's body that is doing the work. I recall when Lillian Gish was doing the scene with the dying baby in *Way Down East.* I was the only one there behind the little fenced-in place, except the cameraman. I could feel the tenseness of a strange force. Something I had never felt before. It was impossible to endure it for long. I had to leave. I could feel myself literally slipping away.

D. W. is a profound psychologist. I remember one day, while a very emotional scene was going on, Mr. Griffith asked me to sit down on the other side of the camera. And while they were acting, he began talking about Lloyd George. I thought it was very strange. Afterward I asked him why. "Well," he said, "I wanted them to be simple and natural and they were beginning to 'act.' I wanted to confuse them, to jar them out of the idea that they were doing anything of great importance."

D. W. knows just the instant an actor is spiritually reaching out for a life-line—as it were. At that instant he will speak the lines for them. "Go to hell!" he will yell, as for the hero defying the villain. It is wonderful to see the effect of this on the actors. It is just like an experienced jockey letting a horse feel the touch of his hand on the rein.

Of all the directors who ever held a megaphone, D. W. is the most successful with children. Yet he never pulls any of this "Now-baby-dear-see-the-little-birdie" stuff on them. He treats them exactly as he does the grown-up actors, even to consulting them for their opinions. And they give him back the finished work of experienced actors.

Griffith never makes a rough job of directing pictures. Even out on location, he looks like a fashion-plate with beautifully tailored clothes. Inside, in the studio, he usually discards his hat for an eye-shade to protect his eyes from the lights, and sometimes on location he wears a huge, straw Mexican sombrero. Otherwise, he looks as tho he were dressed for a wedding.

STRANGELY enough, the director considered to be the most eccentric of them all, is one of the least eccentric when at his work. Eric von Stroheim is a rather normal individual on the sets. His temperament is expended fighting with the producers beforehand. He is very easy and charming to work with and the actors adore him.

THE "speed king" of motion pictures is James Cruze, who has to his credit more big box-office successes than any other director in the world. It was he who

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

directed *The Covered Wagon*. Cruze is an eminently practical, matter-of-fact man. He is one of the few directors born to tell tales. Someone has written of Cruze that, in some previous existence, he must have been a wandering minstrel traveling around with his old harp, knocking at castle gates and telling stories for his supper. There is always the sweep of narrative in his pictures. When you see him at work, then you know why. He rushes the thing right thru, as good story-tellers do. He never lets the actors get bored on the job. Sometimes, in the middle of a scene, the actor, tearing the human emotions into rags, looks around in dismay and finds the director telling the second cameraman where to "set up" for the next scene. He rips off big scenes the way an experienced cook flips pancakes. And his stuff is just as good as those pancakes. And, as you know, the pancake was America's grandest contribution to the world.

CECIL DE MILLE always wears puttees and riding clothes on the sets. Attached to his belt he has a little case in which he carries pencils, pens and other tools. A De Mille set is like a royal court. Honestly, this is not of his doing; rather, it is a sincere tribute of admiration from his helpers. But anyhow, if he asks for a megaphone, a dozen people leap for it. Actors, assistant directors and writers. Along in the middle of every big scene, his necktie always gets irksome. He tears it off and throws it aside. Someone is always there to catch it. It is amusing to see them waiting for it—with jealous eyes upon each other.

No director has more difficult tasks to accomplish, more tense and nerve-wrecking scenes. I can always tell when he is laboring under the strain of one of them. His eyes begin to twinkle and snap and he becomes dangerously and elaborately polite.

When he was taking the big scene in *The Ten Commandments*, where Moses looked down upon the children of Israel worshiping the golden calf, there were several hundred people on the set. Each one of those hundreds had a definite, fixed thing to do. It was very trying. De Mille

(*Continued on page* 128)

Frank Lloyd is the brisk business man of the films

Yesterday—Commonplace Today—a Beauty!

Only a difference of pores—enlarged or invisible. Think of this new "freezy" cream that does what ice does in contracting the pores, but so much more gently, swiftly and daintily

Those of us who really *want* beautiful skins, *have* them. It is simply a matter of caring enough and of helping instead of fighting nature. Nature gave every one of us a soft, clear, lovely skin with pores so fine as to be almost invisible—and meant us to keep it.

And then the raw wind blew, and the dust swirled—and one night as we looked in the mirror, we found not the satin-like complexion of yesterday, but the first unmistakable signs of waning beauty.

With cleansing and softening creams we labored arduously at restoration. And we enjoyed the benefits of good creams in helping to cleanse and replenish the oil cells of the skin.

But the task is not finished—the pores have not usually been closed. And if we go forth with relaxed pores we simply invite the dust and germs to work new damage to our complexions. Then we wonder why we have large pores.

But some of us who really *want* beautiful skins and *have* them, have taken care to close the pores to their natural fineness before going out into the air and before powdering.

Many of us use ice every morning to contract the pores—others use cold water. Both are effective to a certain degree, but such treatment is troublesome, inconvenient and harsh to tender skins.

Now a new and better way—
Princess Pat Ice Astringent

Instead of ice, fastidious women are now using a smooth, snowy cream which gently chills the distended pores back to their normal fineness, stimulating the tiny capillaries to renewed action and reviving the natural glowing color.

The sensation is one of pure delight—a cool, refreshing thrill. And the effect on your skin is instant—the firm, youthful, velvety texture that nature meant you to have.

Different from all other face creams, Princess Pat Ice Astringent does *not* take their place—it supplements them. It completes the task which the nourishing cream has left unfinished—contracts the open pores. It is applied while your accustomed cream still remains on your skin. Then both are gently wiped off together.

And how wonderfully your powder adheres! Too, you may powder without the slightest fear of its entering the pores.

Beauty Hints by "The Princess"

My night treatment

Cleanse the skin thoroughly with a soft, solvent cleansing cream. Remove with soft cloth. Feed the pores generously with nourishing cream, gently manipulating with finger tips. Let sleep do the rest. I suggest Princess Pat Cleanser and Princess Pat Cream for this night treatment.

My morning treatment

Awaken the skin with cool, not cold, water. Dry the face. Now just a light coat of nourishing cream, again gently manipulating, always with upward and outward strokes. Now your ice astringent right on top of the nourishing cream. Then wipe off both together.

My final touch

I find dry tint most natural—Princess Pat English Tint. Apply in the shape of a V, the point toward the nose, leaving a clear space in front of the ear. For waterproof effect, apply before powdering. I use an almond base powder—both soothing and beautifying.

Free—

This free demonstration package, containing a liberal sample of both Princess Pat Ice Astringent and Princess Pat Cream. After several days' trial on your own complexion, entirely without cost, let your *mirror* be your guide.

Princess Pat, Ltd., Dept. 23
2701-9 S. Wells Street, Chicago

Please send Free Demonstration Package of Princess Pat Ice Astringent and Princess Pat Cream to

Name .....

Street .....

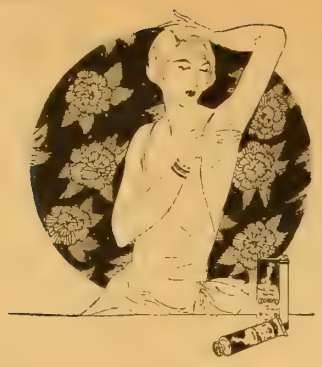
City .....

State .....

(Print Name and Address Plainly)

Princess Pat

PRINCESS PAT, Ltd., *Chicago*, U. S. A.



Free from odor all day long

—with this cream deodorant

Of course, every woman means to be immaculately dainty, but soap and water alone cannot protect you from ever-present underarm odor.

The underarms *must* have special care—which you can give now so easily and quickly. Creme Odorono scientifically corrects perspiration odor without checking moisture. A morning application keeps you fresh and clean all day—free from any trace of odor.

Creme Odorono is so soft, smooth, fragrant; vanishes instantly and has no grease or color to stain clothing. It is such a joy for quick use and traveling. At all toilet counters, 25c large tube. If unable to obtain from your dealer; send the coupon and 25c for full-size tube.

RUTH MILLER
The Odorono Company
65 Blair Ave., Cincinnati, Ohio

Please send me full-size tube of Creme Odorono, for which I enclose 25c.

Name.....

Address.....

$700 a week *from his own Photograph Studio*

"My income now averages from $700 to $1000 a week," writes Michael Gallo, who owns his own photographic studio on fashionable Fifth Avenue, New York. He adds, "My portrait studies bring me as much as $250 a dozen."

Hundreds of others are earning big money everywhere. Amazing growth of Professional Photography offers chance of a lifetime; high-salaried position or your own business. $20 to $75 a week in spare time!

LEARN AT HOME

No previous experience or special ability is needed. New easy method makes you a Professional Photographer in spare hours at home. Famous experts of New York Institute of Photography train you by mail. All branches: Motion Picture, Portraiture, Commercial, News Photography. Earn while learning.

Motion Picture or 5 x 7 View CAMERA FREE

Your choice absolutely free. Motion Picture Camera takes real Motion Pictures on standard professional film used by all theatres. View Camera is latest professional model for all still photography; genuine anastigmat lens.

NOTE

If you prefer to come to our New York or Chicago Studios for personal instruction, day or evening classes, write for Catalog R-29 to nearest address: 141 West 36th St., New York, N. Y., or 630 South Wabash Avenue, Chicago, Ill.

WRITE FOR BOOK

Handsome, big new book explains wonderful opportunities: positions paying $50 to $250 a week; how to start your own business; how to earn money in spare time. Send postcard or letter today for FREE BOOK and free Camera offer.

NEW YORK INSTITUTE OF PHOTOGRAPHY
Dept. 29, 143 West 36th St., NEW YORK, N. Y.

The Man Without a Conscience

(*Continued from page* 115)

"For my son's sake, will you meet me at the hotel where we first stopped when we came to New York?" he begged her.

Armed with her affirmative reply, he taxied back to his house. With uncanny ingenuity he managed to enter without being seen, went to the nursery. Victor, his baby boy, was playing there with the nurse. Without a word of explanation, Mason picked the boy up, wrapped him round with his overcoat, and escaped.

The taxi driver drove at top speed to the Primrose Hotel. Ann Sherman—faithful little Ann—was there awaiting him.

"They've cornered me, Ann," he said quietly, in despair. "I've brought you my boy. I want you to take care of him. His mother—never mind. You are the only one on earth I can trust him with. I want you to take Victor for me, and bring him up as your own. Ann, will you?"

"But what are you going to do?" she countered in amazement.

"They'll never take me alive." He showed her a revolver.

Ann looked at him with the contempt which he deserved. "If you are a man at all," she said, "and if you have at last learned the lesson life has taught you, you will never use that."

She held his eyes so that Mason could not escape her gaze. As he wavered, half lifting the revolver to his head, half dropping it again, the police burst in upon them.

"I will take care of Victor for you," Ann said, "but only you can give him the love he should have. You must come back to him when you have paid your penalty. You cannot be a coward before your son."

"You are right, Ann," Mason said.

Then he threw away his gun, and met the police as a man would meet them.

And thus the conqueror rode into the valley of the shadows.

That's Out

(*Continued from page* 50)

On the other hand, actors such as Reginald Denny, Tom Santschi and Richard Dix can stage a fake fight and make it appear on the screen as tho their opponent is being slaughtered. Realism on the screen is more a matter of seeming real than being real.

Conrad Comes Back

We always claimed that Conrad Nagel was a good actor. Few agreed with us, claiming he is sort of wishy-washy hero. In the past year Nagel has played such a series of colorless rôles that we were beginning to weaken in our opinion.

In *So This Is Marriage* Conrad does a grand and glorious come-back. His playing in this piece is charming and proves that, if given the parts and the direction, the boy can act.

Famous Days in History

March 10th, 1909. Upon this day appeared the first film in which a wife leaves her husband for another man, only to find out that her spouse is not such a dose of poison as she had imagined. You can finish the rest of the story for yourself.

BOOKS

BY

Eugene V. Brewster

What's What in America. Essays on the various isms of ologies and so-called occult sciences, including phrenology, osteopathy, physiognomy, Christian Science, superstitions, etc. $1.50.

Success Secrets. Essays on Culture Habits, On Time, Courtesy, etc., including 100 helps to Live 100 years. $2.50.

The Passing of Woodrow Wilson. Being excerpts from various newspapers and magazines gathered at the time of the death of Woodrow Wilson, with an introduction and bibliography by Eugene V. Brewster. This beautiful edition, printed on hand-made paper which was made specially for this book, is limited to 385 copies, each signed and numbered. A choice item which will some day be rare and priceless. $3.50.

Napoleon. Being three essays on "The Man of Destiny" by Charles Phillips, Robert G. Ingersoll and Hudson Maxim, with an introduction by Eugene V. Brewster. This beautiful little brochure is handsomely gotten up and printed on hand-made paper. The edition is limited to 234 copies, each signed and numbered. $1.25.

Mah Jong. The fascinating game is here simplified so that a child can learn. Also includes "One Hundred Winning Points," which are so exhaustive that even a beginner can learn at once all the scientific points of the game and hold his own with the expert players. 25 cents.

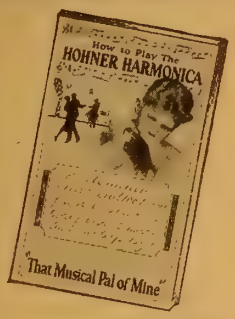
Any of the foregoing books will be mailed post-free to any address on receipt of price.

Brewster Publications, Inc.,
175 Duffield St., Brooklyn, N.Y.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

You Can Play a Hohner Harmonica!

This FREE Instruction Book Will Teach You How



Millions of happy people of all ages are now playing Hohner Harmonicas for entertainment, education and popularity. Anyone can quickly learn to play a Hohner with the aid of the Free Instruction Book.

This interesting and instructive book contains a series of easy lessons, charts and pictures which will enable you to quickly master the harmonica and play operatic, classical and jazz selections.

Even though you have had no previous musical training, you can learn to play a Hohner Harmonica. And when you do learn, you will have mastered the first principles of a musical education.

Don't hum or whistle—play it on a Hohner. Ask your dealer for the Free Book today. If he can't supply you, write to M. Hohner, Inc., Dept. 175, New York City.

Leading dealers everywhere sell Hohner Harmonicas—50¢ up.

HOHNER HARMONICAS

NEWS-REPORTING SHORT-STORY WRITING PHOTOPLAY WRITING

A Literary Career

through Expert Assistance by Distinguished Authors and Well-Known Editors and Newspapermen;

—also—

A Manuscript Sales Department

handling the work of new and established writers.

Highest possible prices secured for all saleable stories.

Plot Chart and Copyright Book Free

THE HARVARD COMPANY

203-213 Chronicle Bldg. San Francisco, Cal.

ARTIST'S OUTFIT FREE

Write quick for our remarkable offer. Learn **NOW** at home in spare time, by our new instruction method. Commercial Art, Cartooning, Illustrating, Designing. Delightful, fascinating work in big demand. **$50.00** paid for one drawing. Handsome book free explains everything. SEND FOR IT TODAY

Washington School of Art, Inc., Rm. 185-C, 1115-15th St., N.W., Washington, D.C.

MAKE MONEY AT HOME

YOU can earn good money at home in your spare time making show cards for us. No canvassing or soliciting. We show you how by our new simple instructograph method. We supply both men and women with work at home, no matter where you live, and pay you cash for all work completed each week. Full particulars and booklet free. Write today.

AMERICAN SHOW CARD SYSTEM, LTD.

211 Adams Building Toronto, Canada

Will Wonders Never Cease?

A MIRACLE has happened.

The writer has conducted this column in this magazine for over six years. In that time he has said some harsh things about various members of the motion-picture fraternity. But he has also said many complimentary things.

He has singled out obscure players and lauded them as great prospects for stardom; he has advanced as great artists many actors and actresses who have met with only ridicule from other critics; he has defended stars and players who have been maligned and attacked in the press of the country. And in many other ways he has written things highly complimentary to hundreds of screen folk.

In all these six years, how many letters of thanks or appreciation would you imagine he has received from these players and celebrities?

Not one.

But at last the miracle has occurred. This month the writer received his first letter from a celebrity. The hero is Ricardo Cortez. He writes thanking the department for some kind remark it has made about him. We would like to say something nice about Ricardo now but are too stunned by the whole thing, too overcome with emotion.

Let this note speak for itself—and for Ricardo Cortez.

It Had to Come

JUST when we were under the impression that every creeping and crawling thing in existence had been presented in a series of pictures, a company is organized to produce pictures featuring fish.

It's bad enough to have to eat fish. Now we've got to look at them on the screen.

Press-Agent Terms

LEON RUBENSTEIN has compiled a few press-agent terms and what they actually stand for. Here are some of them:

Masterpiece—Something in which the producer was disappointed, but which must be sold.

Emotional Climax—Dummy thrown off a cliff.

Colossal Cavalcade—Twenty horsemen riding in a circle, in and out of the picture.

Scenic Extravaganza—Almost fifty-two supers.

Those Doorway Pauses

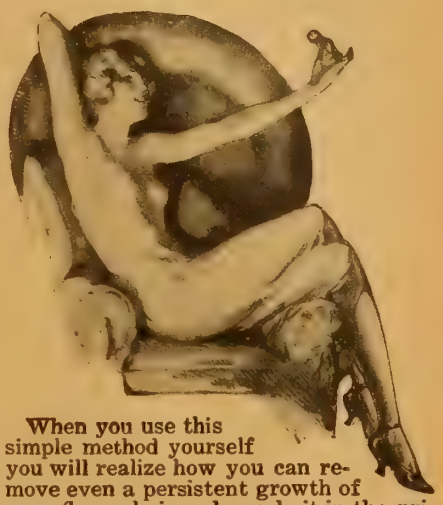
LAST month 3,567 persons walked thru doorways in motion-picture scenes. Three thousand, five hundred and sixty-six of them paused on the threshold and looked back toward the camera, for some reason or other, before finally passing out thru the doorway. The remaining person would no doubt have gone thru the same queer performance, only the villain shot him before he had a chance.

For this the villain had our sincere gratitude.

Let Me Tell You How I Got Rid of Superfluous Hair

Here's the Method

I am going to tell you about a simple method used at home, with which I removed a heavy, beard-like growth which had resisted every depilatory I had ever tried.



When you use this simple method yourself you will realize how you can remove even a persistent growth of superfluous hair and you do it in the privacy of your own room. It is harmless and painless.

This method of mine is different from anything you have ever used. It is not a powder, paste, wax or liquid, not a razor, not electricity. It causes no burning or itching and leaves no scars. It removes superfluous hair and makes the skin more attractive.

Many other women whose faces were partly covered with superfluous hair have found relief through this method. Letter after letter like the following come to me:

"Your method is the best I have ever used for superfluous hair."

Send for My Free Book

In order to make this method clear, I have written a book about it, and if you write at once I will send you a copy of it free. No other book like this has been written. Don't send me a penny. Just a letter or postcard while this offer holds good and you will receive the book by return mail. Address Annette Lanzette, 68 West Washington Street, Dept. 1430 Chicago, Ill.

DIMPLES!

"Dear Ann: You can't imagine how happy I am since I sent for the Dolly Dimpler and now have the cutest dimples. All the girls envy me and the boys simply flock around me. You are my dearest friend and I want to see you happy, too; so Ann, take my advice; send for the Dolly Dimpler. You will be amazed at what a difference it will make. Everyone mentions how much prettier I am.

Devotedly, Sonia."

DOLLY DIMPLER

is a simple, harmless, easily used device that produces fascinating dimples quickly. Recommended by facial specialists. Absolutely harmless. Results positive. Miss D. H. writes: "I am very pleased with results obtained from Dolly Dimpler. My sister has been using my Dimpler and she, too, is delighted." Clip the coupon below and send $1 for everything, including complete instructions, mailed sealed in plain wrapper, postage prepaid. Or sent C. O. D. for $1.25. Address

DOLLY DIMPLER CO. Dept. R, 247 McDaniel Street, DAYTON, OHIO

DOLLY DIMPLER CO. Dept. R, Dayton, O.

Herewith find $1 for the complete DOLLY DIMPLER, with full instructions for use.

Name .....
(Print Plainly)

Address .....

LEARN TO WRITE

Don't let lack of self-expression hold you back a moment longer.

FOUR hundred years ago, only a privileged few could read, and a still fewer few could write. In Shakespeare's time there were probably not more than two hundred people in all England who practiced the profession of authorship. Today, almost everybody can read, of course, and yet, despite all the educational progress that has been made, only a comparative few can write well.

We do not mean short stories, poetry or drama necessarily, but the thousand and one writing jobs that come up daily in business life—letters, memoranda, reports, advertisements, etc.

Does Your English Hold You Down?

Many a man of outstanding business, professional or technical ability is held down all his life because he cannot express himself in words. He knows what he wants to say or write, but he cannot write it. Employers, knowing this, are afraid to promote him. Customers, realizing it, are all too prone to discount even great ability in other directions.

Wouldn't you like to be able to write better letters? To make more forceful speeches? To be able to clothe your thoughts in clear and beautiful English? It is not so difficult to gain this facility of expression as you may think.

Right at home in spare time, through the Palmer Institute of Authorship, you can gain a mastery of words that will be a very great value and satisfaction to you as long as you live. Indeed, there is no other single study that will help you more than this.

Famous Men to Help You

The courses are written by well-known authors, dramatists and motion picture producers and they are delightfully interesting, as well as instructive. The educational policies of the Palmer Institute are supervised by the following distinguished men: Frederick Palmer, author and educator; Clayton Hamilton, well-known playwright and author-educator; Brian Hooker, formerly of the Faculty of Yale and Columbia Universities; Frederic Taber Cooper, author-educator; Russell Doubleday, publisher; C. Gardner Sullivan, screen writer and director; James R. Quirk, editor of *Photoplay Magazine,* and Rob Wagner, author and motion picture director.

Write for This Free Creative Test

We do not wish to urge you unduly, but we do feel that you owe it to yourself—to your business—and to your future, to at least find out what there is in these Palmer courses for you. Just mail the coupon and we will gladly mail you, free, our unique Creative Test, which measures the degree of your natural writing ability, and our new book, "The New Road to Authorship."

PALMER INSTITUTE OF AUTHORSHIP
Affiliated with Palmer Photoplay Corporation
Dept. 9-S, Palmer Bldg. Hollywood, Calif.

Please send me, without cost or obligation, a copy of the Creative Test and your new book, "The New Road to Authorship." I am most interested in—

☐ Short Story Writing ☐ Photoplay Writing
☐ English Expression

Name .....

Address .....

All correspondence strictly confidential

The Story of Anna Q.

(*Continued from page* 49)

from becoming violent, McGrail asked Anna Q., seriously, to meet him at dinner with them. She agreed, and a date was set.

But Fate took a hand and ordered that Anna Q. be called to work on the night of the dinner engagement. She despatched a note to the McGrails:

Have to work tonight—called at last minute. Awfully sorry. If you dont believe me, come to the studio.

Taking her at her word, the others had their dinner and went to the studio, the impatient Jack in the lead. They came on the set during a scene in which Anna was informed that everyone landing on the island must be married within twenty-four hours. Walter Long, the villain, bawled out: "Choose your husband!"

Anna Q. registered the proper consternation, and looked up, as the camera stopped clicking, into a handsome face, and a pair of eager eyes . . . and realized that her choice had been made for her.

However, dont let the fact that they were married five weeks later lead you to suppose that Anna Q. was "swept off her feet" or anything like that. All her life she has been the sort of person who makes her own decisions, and this time she decided, on good grounds, that she was in love!

ANNA Q. is a study in complexes. With all her fiery determination, her independence, her spirit, she is wholly feminine; the sort of women men idolize and her sisters admire. She is "Anna" to the studio workers who know her, from C. B. De Mille to the humblest prop boy on the set; yet "Anna" is always spoken with an inflection of admiration, with a good-fellowship ring rather than with familiarity.

Her absolute contempt for certain hallowed movie traditions compels the respect and admiration of her fellows. Let Anna Q. meet face to face with a precedent, and if she doesn't like it, she breaks it. Her Viking inheritance runs true to form. She is a real pioneer. She does things her own way, and it's usually the right way.

It is a matter of motion-picture history that when Anna Q. decided that she would like to portray the "boy-heroine" of Cynthia Stockley's South African romance, *Ponjola,* and then persuaded her producer that she was the "man" for it, the experts shook their heads. Anna Q. was too essentially feminine to masquerade as a man. She was too beautiful to look like one, in the first place, and much too exquisitely womanly in figure and graceful in carriage ever to walk like a man. The picture would probably "flop."

Whereupon, the imperturbable Anna Q., convinced in her own mind that she could play the part, snapped her fingers at their dire prophecies and proceeded to amaze Hollywood—and later the world of theatergoers. First, she sheared her crowning glory, that highly prized head of gorgeous golden hair, and emerged a "boy," very much like the Prince of Wales. Hollywood is still full of the ludicrous stories of how Anna Q. fooled even her best friends with her masquerade in the cafés at luncheon, and around the studio sets and streets. Fred Niblo, Elliott Dexter, Tony Moreno and many other old friends were numbered among her victims, with James Kirkwood, who played opposite, aiding and abetting her by introducing her as his nephew, a stage juvenile from New York.

How Anna Q. achieved the manly walk

GRAY HAIR *banished in 15 minutes with*

INECTO RAPID NOTOX created by science expressly for coloring the sensitive organism of human hair is specifically guaranteed to reclaim permanently the original color of naturally gray, streaked or faded hair. It may be had in 18 shades, from radiant blonde to raven black; and even under the closest scrutiny its application cannot be detected. It will neither rub off nor be affected by shampooing, curling, salt water, perspiration, sunshine, Turkish or Russian Baths. It will not affect permanent waving—and permanent waving does not affect INECTO RAPID NOTOX. Contains no paraphenylene diamine.

Beware of imitations—look for NOTOX on the package. It is your protection.

SEND NO MONEY

Merely ask us to send you full particulars about INECTO RAPID NOTOX and our Beauty Analysis Chart L-16.

INECTO, INC.
Laboratories and Salons
33-35 West 46th Street
New York, N. Y.

Sold by Best Beauty Shops, Drug and Department Stores

WASH AWAY FAT AND YEARS OF AGE

WITH

La-Mar Reducing Soap

The new discovery. Results quick and amazing—nothing internal to take. Reduce any part of body desired without affecting other parts. No dieting or exercising. Be as slim as you wish. Acts like magic in reducing double chin, abdomen, ungainly ankles, unbecoming wrists, arms and shoulders, large breasts or any superfluous fat on body.

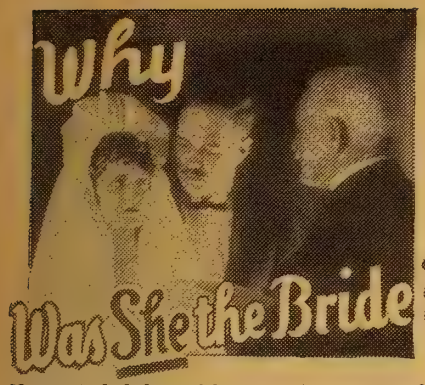
Sold direct to you by mail, postpaid, on a money-back guarantee. Price 50c a cake or three cakes for $1.00; one to three cakes usually accomplish its purpose. Send cash or money-order today. You'll be surprised at results.

LA-MAR LABORATORIES
504-N Perry-Payne Bldg., Cleveland, O.

Clear Your Skin With Cuticura

Soap to Cleanse
Ointment to Heal
Absolutely Nothing Better

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.



Not particularly beautiful, perhaps, but somehow she was the center of men's attention wherever she went. What was her secret? The answer is simple. Either instinctively, or through wide experience, she understood man's human nature. She knew what to do, what to say, as well as what not to do, not to say, always and everywhere, to be attractive, interesting, and bewitchingly fascinating to men.

Knowledge is power. Any woman who understands man's psychology can be equally fascinating. Beauty is unnecessary. Once you understand man's human nature, winning his interest and making yourself a center of attraction is an easy matter.

Our FREE book, "THE SECRET OF FASCINATING WOMANHOOD," gives you the key to man's psychology and human nature. You will be astonished to learn how easily he is attracted and charmed, the different methods required for different men, and what makes a woman fascinating to them.

This ad, with your name and address on the margin, and ten cents (10c) to cover cost of printing and mailing will bring you (in plain wrapper) our free book containing these stupendous revelations. Send for it. Know exactly what you are about when dealing with men. Learn the art of fascinating them, know what a wonderful thing it is to be popular, sought after, and altogether bewitching, to go everywhere, to join in all the good times, and to have your choice of dozens of splendid men. Try out its methods and plans, experience the power over men which its knowledge gives you, and watch the immediate and remarkable change in men's attitude towards you. Send your dime today.

THE PSYCHOLOGY PRESS
117 So. 14th St., St. Louis, Mo. Dept. 12-S

SLENDER ANKLES CAN BE YOURS $3.25

PEOPLE ADMIRE DAINTY ANKLES

Thick or swollen ankles can quickly be reduced to dainty slender shape by new discovery of special processed rubber.

Lenor Ankle Reducers
ANKLES ACTUALLY LOOK THIN WHILE GETTING THIN

Different in reducing action from all other reducers. Slip on when you go to bed and note amazing results next morning. Reduces and shapes ankle and lower calf. Slips on like a glove. No strips of rubber to bind and cause discomfort. Nothing to rub in or massage. Enables you to wear low shoes becomingly. Worn under stockings without detection. Used by prominent actresses. Send $3.25 and we will send you Lenor Ankle Reducers in plain package subject to your inspection. Give size of ankle and widest part of calf.

LENOR MFG. COMPANY
Dept. 1-S-5, 503 Fifth Ave., New York

Peacock Ring

From the Oriental land of the bamboos, comes the prettiest jewelry creation ever known to Fifth Ave. or Paris—the genuine, full fashioned Peacock Ring. Sterling Silver, handsomely engraved, 19 emeralds and sapphires, arrayed as feathers and ruby eye in the head. Sent in attractive ring box. Why shouldn't you own one when it costs only $1.83? SEND NO MONEY. When ring arrives, pay postman only $1.83. We prepay all postage. Keep it 10 days and if not satisfied, we will return your money. Order today. This low price for a genuine, full fashioned Peacock Ring may be withdrawn any day.

$1.83

FRANKLIN JEWELRY CO.
99-M Nassau St., New York

WANT WORK AT HOME?

Earn $18 to $60 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you, guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write today. ARTCRAFT STUDIOS, Dept. B-2, 3900 Sheridan Road, Chicago.

WANTED - RAILWAY MAIL CLERKS
$1600 to $2300 Year. Men, 18 up, every second week off—full pay. Common education sufficient. Write IMMEDIATELY for free list of Government positions now open to men and women and free sample examination coaching lessons. Do it today sure.
FRANKLIN INSTITUTE Dept. C-257 ROCHESTER, N. Y.

will never be forgotten. She didn't make the mistake of trying to walk like a man. She sauntered and slouched her way thru the picture entirely in character, and the result proved to be a tremendous triumph.

And when she decided she would like to portray the movie vamp heroine of *Inez from Hollywood*, the experts just couldn't see Anna Q. as a vamp. This time she didn't have the particular brand of sex appeal supposed necessary; and—worst of all, wasn't she a blonde? And who ever heard of a blonde vamp—in the movies?

Since the Year One in motion pictures vamps have been brunette charmers, sloe-eyed, raven-haired and exotic. Anna Q. is certainly none of these. The experts demurred. Would she darken her hair, or would she wear a black wig? To both ideas, Anna Q. turned her thumbs down. She would vamp with her own good blonde hair. It raised a storm of protest and discussion, but in the end her conviction, and courage behind it, carried the day. Result: As Inez from Hollywood she was a knock-out. After that she was permitted to have her own way with her rôles in *One-Way Street* and *The Talkers*. And we're betting she'll do as she pleases in her next picture, *The Winds of Chance*.

Anna Q.'s home life does not at all conform to the popular idea of what the silken ladies of the screen do with their time away from the studio. She almost invariably has to wear expensive and beautiful clothes in her parts on the screen, and is expected to show, in each new picture, something ravishing in the way of feminine apparel. But she does not spend her between-pictures vacations either in hunting down new models or in parading those she has before the idle and adulatory throngs of Los Angeles, Coronado or Santa Barbara.

Instead—you'll be surprised, maybe—you can see Anna Q. almost any day that she isn't working before the camera, on her truly rural ranch at Van Nuys, twenty-five minutes from Hollywood, clad in a rough pair of golf knickers, or a very practical pair of overalls, engaged in such bucolic pursuits as feedings the cows, or the ducks and chickens. Here, in the very protean shadow of the capital of Filmland, where she must stay to be within reach of her work, Anna Q. and her husband tramp their broad acres and give themselves completely and enthusiastically to problems of animal husbandry, and the raising of alfalfa, peaches and apricots.

Do You Dread Getting Weighed?

Fat people, attention! Everybody wants to be slender, and next month ***Mae Murray, Claire Windsor, Betty Blythe, Aileen Pringle*** *and six other stars will tell you how they wage a successful fight against the chief enemy of beauty and youth. If your weight worries you, dont miss this article.*

After Reading or Sewing—*Murine*

EYES wearied by reading, sewing or the movies are quickly refreshed by **Murine.** That dull, heavy, tired feeling disappears almost instantly. ***Murine*** is equally soothing after exposure to sun, wind and dust.

To enhance the beauty of your EYES, use ***Murine*** night and morning. It keeps them free from irritating particles—encourages a clear, bright, healthy condition. Contains no belladonna or other harmful ingredients.

Our Illustrated books on "Eye Care" or "Eye Beauty" are FREE on request.

The Murine Company
Dept. 25, Chicago

MURINE FOR YOUR EYES

BEAUTYPEEL "UNMASKS YOUR 'HIDDEN' BEAUTY"

CREATES BEAUTIFUL COMPLEXION BY PEELING OFF tan, freckles, blemishes, pimples, blackheads, liver spots, wrinkles, acne, muddy, oily skins. NON-ACID (Pat.) lotion. Painless, harmless. Effects astounding. TRIAL COSTS NOTHING Write today for Special Offer and "The Art of Face Peeling" FREE.

Newlyn Chemical Company
116 Newlyn Building El Paso, Texas

MOVIE STARS
ORIGINAL PHOTOS
8x10, 50c Each. 3 for $1.25
POST CARD PHOTOS 50c PER DOZEN

Illustrated catalogue containing 75 pictures, FREE with every $1 order or hand-colored picture of your favorite photo star FREE with every $5 order. We have original photos of over 250 stars including Mary Pickford, Doug. Fairbanks, Bebe Daniels, Betty Compson, Priscilla Dean, Nazimova, Talmadge Sisters, Chaplin, Jackie Coogan, Harold Lloyd, Rudolf Valentino, etc.

SPECIAL RATES TO DEALERS
HOMER H. HOWRY CO., 424 So. Broadway, Los Angeles

Use NIPS
Individual applications of the finest Imported Perfumes
4 for 10¢

☐ COTY'S L'Origan	☐ GUERLAIN'S Jicky
☐ " Chypre	☐ GUERLAIN'S Rue de la Paix
☐ " Paris	☐ GUERLAIN'S L'Heure Bleue
☐ " La Rose Jacq	☐ CARON'S Narcisse Noir (Black Narcissus)
☐ KERKOFF'S Djer Kiss	
☐ HOUBIGANT'S Ideal	
☐ " Quelques Fleurs	

GUARANTEE.—Genuine imported perfumes as named, rebottled in the U. S. A. by NIPS, Inc., wholly independent of the perfume manufacturers.

Indicate which one of the above odors you want and send this advertisement with 10 cents to NIPOLA PRODUCTS CO., 110 W 14th St., New York

(Print your name plainly here)

(Street and number here)

(City) (State)

$3 DOWN "Brought Me This Genuine UNDERWOOD"

YES, only $3 brings this genuine *Shipman-Ward* Rebuilt Standard Underwood direct from our factory, and then only small monthly payments while you are using it. Thoroughly tested and guaranteed for five years.

A Perfect Typewriter

Every Underwood we sell is rebuilt JUST LIKE NEW. It is dismantled to the very bottom and remanufactured just like a new typewriter, with new enamel, new nickel, new platen, new key rings, new type; a complete, perfect typewriter with back spacer, stencil device, automatic ribbon reverse, tabulator, key shift lock, etc. **Impossible to tell it from a brand new Underwood,** either in appearance, durability, or quality of work.

Thirty-Three Years' Experience

in rebuilding typewriters during which time over one-third of a million people have purchased our machines. What better proof could anyone ask as to the perfection of our typewriters or the integrity of this firm?

Ten Days' Free Trial

See for yourself! Try the typewriter ten days. You must be satisfied or the entire transaction won't cost you a penny. Act today. Get our big illustrated catalog and full particulars.

---FREE TRIAL COUPON---

SHIPMAN-WARD MFG. CO.,
2025 Shipman Bldg., Chicago

Send by return mail free book of facts concerning Standard Visible Writing Underwood. This is not an order and does not obligate me to buy.

Name .....

St. or R. F. D. No. .....

Postoffice ..... State .....

REAL PHOTOS OF YOUR SCREEN FAVORITE

Just mention names of the ones you want. I have them all, size 8x10. Beautiful and life-like. 50c each, 12 for $5. Money cheerfully refunded if not satisfactory. Send money order, U. S. bills or U. S. 2c stamps. Order NOW. List of Stars on request. **S. Bram, Dept. 171, 729 7th Avenue, N. Y.**

Special prices to dealers

MIDGET NAME CARDS

THE LATEST NOVELTY **50c. Per Book**

Each book contains 50 perfect little name cards, size $1\frac{3}{4}$x$\frac{3}{4}$, in genuine leather case. Choice of black, tan, green or red. A perfect name card. Name in Old English type. Price complete 50c. Send stamps, coin or money order. Satisfaction guaranteed or money refunded. *Agents Wanted.*

MIDGET CARD SHOP
64 MAIN STREET • • • • GREENE, R. I.

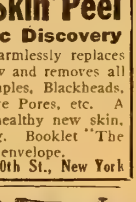
Youth-Ami Skin Peel

A New Scientific Discovery

which painlessly and harmlessly replaces the old skin with a new and removes all Surface Blemishes, Pimples, Blackheads, Discolorations, Tan, Eczema, Acne, Large Pores, etc. A non-acid, invisible liquid. Produces a healthy new skin, beautiful as a baby's. Results astounding. Booklet "The Magic of a New Skin" free in plain sealed envelope.

Youth-Ami Laboratories, Dept. DB, 30 E. 20th St., New York

Delivered to you Free



for 30 days trial on approval. Your choice of **44 Styles,** colors and sizes of the famous **Ranger** Bicycles. Express prepaid. Bicycles **$21.50** and up.

$5 a Month if desired. Many boys and girls easily make the bicycle earn the small monthly payments.

Tires wheels, lamps and equipment at half usual prices. Write for remarkable factory prices and marvelous offers.

Mead CYCLE COMPANY DEPT. D-39, CHICAGO Write us today for free catalog

VANITY RING WATCH

SET THE STYLE! Get this Dainty Vanity Ring Watch in rich platinum effect with face surrounded by 14 dazzling blue white gems of startling brilliancy. Gorgeous synthetic sapphire crown jewel.

SECRET ROUGE COMPACT and Mirror hidden under dial. Order one today and be the envy of all your friends.

SEND NO MONEY Just name, address and strip of paper for finger size. Pay postman on delivery amazingly low price $1.97, plus a few cents for postage. **$1.97**

J. N. HUGHES CO., Dept. 25-B
85 Sprague St., Providence, R. I.

Colleen as Sally the flapper in her recent picture

Struggling Out of Flapperdom

(*Continued from page 35*)

I got pigeonholed for life as a flapper! What would I do?

"I must crawl out before I was glued in.

"I read *So Big.* I wept, it was so beautiful. My heart bled for Selina. Would I *dare* ask for it? I did.

"Hollywood again screamed, 'It's a sin; she's the flapper type.'

"Again Mr. Rowland said, 'Yes, she can.'

"So each night I prayed. 'Oh, Lord, deliver me from jazz. Please make me sad-eyed; make my eyes stay put. Please make me be Selina!'

"You know how I worked. I gave all—every bit of me to Selina.

"You write the rest. . . .

"We are out in the desert, so please forgive pencil, also scratching, etc., and especially spelling.

"COLLEEN.

"P. S.—*Desert Flower* is a comedy melodrama—a character part—a rough kid raised in a box-car."

A Key to Our Cross-Star Puzzle

Pages 32 and 33

1. *Colleen Moore*
2. *Clara Kimball Young*
3. *Betty Compson*
4. *Richard Dix*
5. *Helene Chadwick*
6. *Leatrice Joy*
7. *Buster Keaton*
8. *Mae Busch*
9. *Milton Sills*
10. *Gloria Swanson*
11. *Norma Talmadge*
12. *Betty Bronson*
13. *Louise Fazenda*
14. *Ben Lyon*
15. *Viola Dana*
16. *Rod La Rocque*
17. *Mary Pickford*
18. *Frank Mayo*
19. *Dorothy Mackaill*
20. *Harold Lloyd*
21. *Agnes Ayres*
22. *Constance Talmadge*

Miss Georgia Ingram
Rainbo Gardens—Chicago

"I Can Teach You to Dance Like This"

—Sergei Marinoff

You can study classic dancing in all its forms, Greek, aesthetic, intrepretive, Russian, ballet — under the direction of the famous Sergei Marinoff. This remarkable home study system, endorsed by well known dancing teachers and dancers, enables anyone to master the technique of the dance. Marinoff makes the training easy and fascinating. You have a complete studio in your home. The equipment consisting of practice costume, slippers, phonograph records, and dancing bar, are furnished free with the course.

Write Today!

Everyone interested in dancing should write to Sergei Marinoff at once and get complete information about his splendid system of home instruction in Classic Dancing. This information is free. Write today.

Sergei Marinoff, School of Classic Dancing
1924 Sunnyside Ave., Studio 12-62, Chicago

EVERY WOMAN Will buy DAINTY-WEAR LINGERIE.

New, beautiful, durable material. Sells at sight. Pays liberal commissions daily. Representatives wanted in every community, full or part time. Write for exclusive Agency Plan. **The Daintywear Company, Box 284-P, Waynesboro, Pa.**

LAW **STUDY AT HOME**

Become a lawyer. Legally trained men win the highest positions and biggest success in business and public life. Be independent. Greater opportunities now than ever before. Big corporations are headed by men with legal training. Earn

$5,000 to $10,000 Annually

We guide you step by step. You can train at home during spare time. Degree of LL. B. conferred. LaSalle students practicing law in every state. We furnish all text material, including fourteen-volume Law Library. Low cost, easy terms. Get our valuable 108-page "Law Guide" and "Evidence" books free. Send for them NOW.

LaSalle Extension University, Dept. 578-L **Chicago**

The World's Largest Business Training Institution

Photoplay Ideas Wanted

Don't send your manuscripts to studios until first protected by copyright. Plots accepted in any form: revised, criticised, copyrighted, marketed. We are right on the ground in daily touch with the studios. Not a school—no courses or books to sell. Advice free.

UNIVERSAL SCENARIO CORPORATION
260 Security Bldg., Santa Monica and Western Ave. Hollywood, California

Publishers Popular Scenario Writer *Send for free sample copy*

GROW TALLER!

INCREASE YOUR HEIGHT!

Simple, Natural, Easy Method. Will increase your height and improve your appearance. Write for **FREE Booklet. Dept. A.**

THE NATURAL METHOD BUREAU, Atlantic City, N J.

MAKE MONEY AT HOME

Earn big money at home writing Showcards for us. We show you how, provide work and pay cash each week no matter where you live. Send for FREE Booklet.

KWIK SHOWCARD SYSTEM LIMITED
65-9 BOND ST. • TORONTO, CANADA

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

My Life Story

(*Continued from page 39*)

But most of my education really came from reading. I read everything. The tattered play books scattered behind the scenes at the theater were my texts. Shakespeare was my curriculum.

There were times when we were flush, and my mother laughed and loved me; times when we were broke, and ate our holiday dinner in a Childs' restaurant. I remember I had one aching desire—for a Christmas tree. Not the community affair they sometimes had behind the scenes at the theater, with presents for all the cast, but a tree of my own like the ones the other boys in school boasted of. (Last Christmas I remembered this—and wanted to buy toys and trim a tree for my own little daughter—and couldn't.)

AT fourteen I was going to a California military academy (it must have been during one of our flush times), and they telegraphed me to come home to my mother's funeral.

I stood looking down into her coffin. It was as tho someone whom I had known vaguely was dead, some strange one whose death did not make much difference.

She had never taken care of me, dressed and undressed me, heard my lessons, tucked me into bed. I didn't feel like crying, but it hurt that I didn't. Everyone about me was weeping and saying, "How beautiful she looks," and, "She seems like a girl, lying there."

I knew they were lying. The face on the white satin pillow was worn and wrinkled. Even Death had to be lied about, then! But they expected me to cry and I forced small cold tears and played the part of bereavement so realistically that, on the way back from the cemetery, my cousin Clara, who rode with me in a cab by ourselves, tried to comfort me—and I found her comforting wonderful. I held her warm gloved hand and laid my cheek on her little serge shoulder—and quite suddenly the world was changed. In that ten minutes ride thru the chilly autumn rain back to my lodging, I grew up from a child to a man.

She was only a stocky little girl-creature, with freckles and a tender heart, but I found her amazing, strange, terrifying—desirable. I wanted to kiss her—and didn't. It was my first experience with sex, and I didn't know quite what it was all about. When the cab stopped, we shook hands stiffly. . . .

I have never seen Clara since. But she was the first woman in my life. Before that the world had been occupied by grown-ups and children, now it was peopled by men and women.

My stepfather had no mind to have a half-grown boy with an appetite and other expensive features on his hands. He told me that it was time for me to earn my own living.

At fourteen I came to San Francisco, where my mother had often played, and turned my back on the stage, hating it for what it had done to her and to me. I have tried to keep away from it, but I have mountebank blood in me.

It was a choice between getting a job in a rubber company's office, which I disliked, or going hungry, which I disliked still more. For a year I lived on seven dollars a week, somehow, and had almost enough to eat. Then came other jobs, other places. I lived in Spokane and Portland. Then I heard of the chances in the pictures, an outcast profession then, and came to Los Angeles. I rode cow ponies for Ince and made no impression on the directors; but I collected my extra's wages at the end of each day and carried them home to my lodging-house. Even tho I didn't succeed I was happy. For the first time I *belonged*.

It was several years before I got a real part in a picture, and then it was with the old Triangle. One curious thing—I have the same dressing-room today on the Goldwyn lot that I used seven years ago, but it is not the same man using it. You can win and lose and suffer many things in seven years.

I said the dressing-room was the same, but it has been remodeled. It has hooks to hang clothes on now. It didn't then.

MY life seems to me so aimless. Everything is disjointed—it doesn't *cog*, somehow.

There was the war, for instance. The Spanish flu put off my being drafted. When I did go to camp, it seemed as false and unreal to me as everything else—false excitement, false courage whipped up by beating drums and flying flags. I didn't have anybody to fight and die for, but I had made up my mind I was going to die. That was a foregone conclusion.

I wanted most awfully to have someone care. The other boys were getting letters and packages. You couldn't turn around without seeing some pretty girl or middle-aged woman clinging to a dough-boy, with tears and kisses and pride! But there wasn't a soul in the world who would miss me when I was gone. It seemed such a futile thing to have lived for, just to have the name, John Gilbert, in fine print under the list of *Killed in Action*.

A little Southern girl came out to the camp to help entertain us. I was introduced, she saw I was lonely. She was lonely herself and was sympathetic and kind. People do queer things when the bugles blow. Three days after that impulsive wedding in the chaplain's quarters the armistice was declared and there I was, married to a stranger!

We took a little flat, the first home I had ever had. Oh, we both of us tried to make a go of it. We were both of us frightened at what we had done. The year after the war there was a slump in the picture business. I tramped from studio to studio, but I was too big or too small or too dark for any parts they had.

My little stranger wife never nagged or found fault when I came in from the hopeless search. She didn't even ask me whether I had found something. But her eyes nearly drove me crazy—big eyes that questioned my face till I dreaded to go home.

It got so I was haunted by those eyes and wrote to my stepfather telling him of our need. I had been making a hundred and fifty to two hundred a week before the war, now fifty dollars would have seemed a fortune.

He wrote us two hungry kids, telling us to pray God for help and reminding me that, if I had saved my money as he had saved his (money my mother had earned for him!), I wouldn't be in need of it now.

God was too far away from Hollywood, and I had to watch my wife's eyes grow bigger every day. At last I borrowed the car-fare to send her home to her mother in the South. The day after she was gone I got a part. I said that things didn't *cog*.

When we bade each other good-bye on

At Last! Here's a Vanitie for Loose Powder That Cannot Spill

Dorothy Mackaill, now starring in "THE PAINTED LADY," says:

"Now I can always feel the caressing touch and fragrance of my favorite loose powder."

You, too, can say "good-bye cake powder," for now you can safely carry your favorite loose powder wherever you go.

Norida Vanitie for LOOSE POWDER

So clever—so simple—so practical—so economical—and so beautiful and dainty, too.

You can carry it in any position, but your *loose powder cannot spill.*

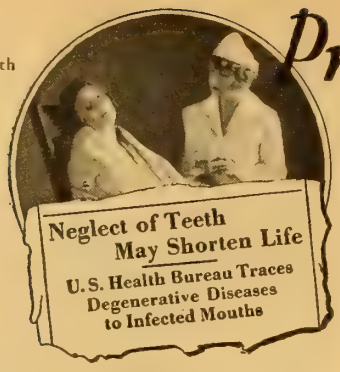
Go today to your favorite store. Obtain a *Norida Vanitie.* The price is $1.50 in gilt and silver finishes. Comes filled with Fleur Sauvage (wildflower) Poudre, a delightful and sweetly scented French Powder.

If your dealer has not been supplied, send $1.50 and we will mail your Norida direct.

NORIDA PARFUMERIE

630 S. WABASH AVE. CHICAGO, ILLINOIS

Result of neglected teeth



Prevent this

Neglect of teeth, the U. S. Public Health Service points out, may mean an infected mouth. Then abscesses may form. Poison may spread through the system, causing rheumatism, heart disease, kidney trouble or other ailments, which may materially shorten life.

Use Colgate's

It *removes causes* of tooth decay

SCIENCE proves that many dread diseases are traceable to tooth decay. Because of this, preventive dentistry is sweeping the United States. Dentists everywhere are interested in this modern move to prevent tooth trouble and thus prevent much sickness.

Delay May Mean Decay

The time to fight tooth trouble is before it starts. Delay is dangerous, for modern foods are soft, likely to start unhealthy conditions that may become far advanced without the slightest warning. Don't wait for aches and pains to tell you. Don't wait until good looks are gone.

Colgate's is Safe and Effective

Colgate's Ribbon Dental Cream is a modern dentifrice—widely recommended by modern dentists. It "washes" your teeth thoroughly clean—does not scratch or scour them. The combined action of its soap and chalk gently removes clinging food particles. Causes of tooth decay thus are safely and effectively removed by Colgate's. It is safe for a lifetime.

The Safe Course of Treatment

Take good care of your teeth and they will take good care of you. Brush them after each meal. No matter what kind of tooth brush you like, use Colgate's with it. The taste of Colgate's is pleasant. It is made sensibly, advertised sensibly, and is sold at a sensible price, 25c for a large size tube.

Consult your dentist twice a year. It pays.

COLGATE & CO. ***Established 1806***

These pretty girls know how to care for their teeth

Free—

Generous trial tube

COLGATE & CO., Dept. 423
581 Fifth Ave., New York City

Please send me, free, a trial tube of Ribbon Dental Cream.

Name .....

Address .....

(This offer good only in U. S. A.)

the station platform, it was taken for granted that I would send for her as soon as I could afford it. But after six months we both knew it was no use. Almost all the war marriages have gone on the rocks since the last echo of the bugles died away. So we freed each other quietly, and the little flat had a sign *For Rent.*

I KEPT on acting, but I didn't want to act. I hate myself on the screen. That fellow up here doesn't look the way I think of myself.

I begged them to let me try directing or scenario writing, but as soon as I would get well started in either of these lines, some producer would offer me too much to refuse, and get me out in front of the camera again.

Some day, when I am too old and gray for a film lover, I'm going to direct, and when I do you shall see *The Widow in the Bye Street* and Hardy's novels and pictures which are not pretty, but are life—which is not pretty either.

THEN I fell in love and got married. There is a caption in *The Wife of a Centaur. It isn't love unless it can break your heart a hundred times a day.*

That is true. We separated seven times in the next few years—and made it up seven times. I was starring in Fox pictures; Leatrice was earning fame at Lasky's. We were both working hard, under high tension. When I knew we were to have a baby, I prayed for it to come and make things secure. . . .

As I said in the beginning of the story, I have always supposed that my real name was O'Hara. But two months ago the boy at the club came to my room to tell me that an elderly man insisted on seeing me.

He had papers to prove that he was my father. My mother had kept me from him, he said. He had lost trace. All those years I had needed a father so bitterly, when I had no big hand to hold, or shoulder to cry out my troubles on. And now a stranger calling me, "My son."

So, after twenty-seven years, I find out that my name is Pringle. But I cannot learn to say, "Father." It is twenty-seven years too late to begin to learn that. How life wastes things! I am sorry for the gray-haired stranger who is my father, and there is sadness in his eyes as he watches me on the *Merry Widow* set where he is playing a lackey and holding curtains aside while I pass. But it is too late for the memories we should have had.

John Gilbert talks over his rôle in "The Merry Widow," with Eric von Stroheim, the director

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

How To Increase Your Income During Your Spare Time

We want men and women in every locality to represent our magazines. Experience is not essential, neither is any investment required; we supply all the needed working material.

Men and women who are now on our staff are earning large incomes by just devoting a few hours each day to our sales proposition. The work is easy and pleasant, there is no need of lugging a heavy sample case around with you when you make your calls and you take your commission just as soon as a sale is made and in addition to your commission we will pay you a special bonus on your production—dont let this golden opportunity get by you—write today for full particulars.

BREWSTER PUBLICATIONS, INC.
175 Duffield St., Brooklyn, N. Y.

DEAR SIR:

I am interested in your money-making plan. Please give me full information at once.

Name.....

Address.....

City.....State.....

Close-Ups on Complexions

(*Continued from page 57*)

ten minutes, and then I wash my face again. And that is all! It's not so exotic as milk baths, nor so romantic as bathing in dew, nor so expensive as perfumed mud packs, but it does the work.

Of course, I use powder and creams, just as any modern woman does (and Cleopatra too for that matter), but you cant cover up a poor complexion with these things—you can only enhance a beautiful complexion with artificial aids.

Clara Bow says:

I TAKE a cold shower every morning (honest!), then a light facial massage with a pure cold-cream, and a ride in my car with the wind-shield down so I'll be blown on. If there aren't any breezes, I hunt up a nice stretch of road without any motor-cycle cops in sight and *make* one! There's something about having the wind blow on your face that does more for the complexion than any other kind of massage—for that's really what it is.

There is so much dust at a studio, and the blazing light of the Kleigs and the grease-paint and everything else would ruin the skin in a short time if we didn't take extra good care of it. I use a flesh brush with my cold shower, and afterwards hot water and a massage. But the best part of my complexion treatment is that auto ride. The girls at the studio always sigh and say enviously, "Clara always looks as tho she had just come in from out of doors"—and yet they've come down to their work in their cars with the wind-shield up and the car windows down.

I spend as much time out of doors as possible—riding, walking, swimming, or taking sun baths on the sandy beach, with the salt laden breezes fanning me

"Another $10 Raise!"

"THAT makes the second increase in salary in a year, and I'm earning $45 a week now. That's pretty good for a girl. It certainly was a lucky day for me when I decided to take up that I. C. S. course."

Why don't *you* study some special subject and prepare to earn more money? There's no surer way to do it than by studying at home in spare time with the International Correspondence Schools.

The I. C. S. has a number of courses especially arranged for women. Some I. C. S. women students are making as high as $50, $75, and $100 a week as private secretaries, artists, expert letter writers, pharmacists, assistants in chemical laboratories, high-priced sales executives, office managers, advertising writers and solicitors, and in Civil Service and banking.

Mark and mail the coupon and we'll be glad to send you interesting descriptive booklets telling what the I. C. S. can do for you.

Mail the Coupon for Free Booklet

INTERNATIONAL CORRESPONDENCE SCHOOLS
Box 6569-B, Scranton, Penna.

Without cost or obligation, please send me your 48-page booklet, *"How Women Are Getting Ahead,"* and tell me how I can qualify for the position or in the subject *before* which I have marked an X:

☐ Advertising	☐ Civil Service
☐ Private Secretary	☐ High School Subjects
☐ Assistant Bank Cashier	☐ Illustrating
☐ Accounting	☐ Cartooning
☐ Chemistry	☐ Bookkeeping
☐ Pharmacy	☐ Business Law
☐ Business English	☐ Corporation Secretary
☐ Spanish	☐ Architecture
☐ French	☐ Drafting
☐ Salesmanship	☐ Designing
☐ Better Letters	☐ Telegraphy
☐ Stenographer and Typist	☐ Window Trimming
☐ Show Card Lettering	☐ Railroad Clerk
	☐ Dressmaking
	☐ Millinery

Name.....

Street Address.....

City.....State.....

Occupation.....

Persons residing in Canada should send this coupon to the International Correspondence Schools Canadian, Limited, Montreal, Canada.

FREE FOR 8 NAMES
Just send us the names and addresses of 8 girls you know, 4 in your neighborhood and 4 in other towns. We will immediately send you this beautiful lustrous 24 inch Pearl Necklace ABSOLUTELY FREE and prepaid. No strings attached to this offer. Immediately on receipt of names, we will send you the Necklace, and also plan of how you may secure Watches, Cameras, Etc. Only those sending names and addresses of 8 girl friends will receive Free Necklace. HURRY!
THE BETTER MDSE. CO.
Desk A.V. Washington and Market Sts., Chicago, Ill.
14 K GOLD FILLED
WRIST WATCH FREE

So convenient to apply!

FREE

Make This Seven-Night Beauty Test

See what wonders the "acquaintance size" cream-cake I gladly send free will work upon your complexion in just seven nights. This test has delighted a million women. I ask only your address.

Women write me

the most darling letters about this "little pink cake"

"I use it in preference to cold creams. It leaves the skin so clean and soft—and removes any pimples or blackheads." And others write: "Just wonderful! Surpasses all the cold creams I've used."—"It cleanses the pores and freshens the skin."—"Has made my skin so beautiful and white that everywhere I go people stare at me."—"Sister uses it, too. She looks 10 or 12 years younger than she is."—"A wonderful skin invigorator. Keeps the skin smooth and the complexion clear."—"Has made my skin clear, soft and beautiful."—"My cousins asked what I used for such a beautiful complexion. I told them."—"Have found it to work wonderfully on a rough skin and as a cleanser it has no equal."—"Very soothing and agreeable, too, on rough, red hands."—"The most delightful of all face creams."—"I no longer use cold creams of any kind since discovering it."—"Cleared my skin of pimples and blackheads in a week."—"Just what everyone needs here where winds are so dry."—"Very soothing after motoring."—"So convenient to carry on trips."

An Improvement in Applying Cream

My dears, I might quote you endlessly from letters like these, including many from celebrated stage and film beauties. But after the seven-night test you will be equally grateful, I am sure. As a foundation which never causes your powder to look "spotty" you will also prize it.

This dainty, fragrant, pink complexion cream-cake is called "Sem-Pray." You simply smooth its cool surface over your face. Next gently massage the skin. Then wipe off. Those precious-to-youth natural complexion oils—which heat, wind, powder and rouge each day remove—are restored to your skin. Your skin is clean, **clean**! And so refreshed!

If you prefer to purchase a cake to-day, "just say **Sem-Pray**" at any toilet goods counter. They **all** have it. Otherwise, please let me mail you my "acquaintance cake." Just send a postal to Miss Nora, care of Sem-Pray Jo-ve-nay Co., 423-E Turner Ave., Grand Rapids, Mich.

MAR-VEL the original, quick, sure, safe Hair Remover. Used by Ladies of Fashion for 20 years. Guaranteed satisfactory. Order today. Sizes (Powder) 50 cents; Liquid $1, Postpaid. **Emilie Guardée, Dept. 31, 505 Fifth Ave., New York**

GENUINE DIAMONDS
Best quality, sparkling blue white, perfect cut diamond, set in latest style 18 kt. solid white gold ring with four blue sapphires. New low price $66.
18K SOLID GOLD

10% DOWN: 10% MONTHLY

Pay only $6.00 deposit to show your good faith and we will send the ring (or you can pay the postman if you prefer.) If you keep the ring, pay only $6.00 a month for 10 months. If returned within 10 days, we will return deposit. Guarantee certificate allows 8% increase in value. Will stand any test.

$197. A CARAT Genuine blue white diamonds, perfect cut, very brilliant, from ½ to 2 carats, at $197. a carat. Worth $325. a carat.

CATALOG FREE It brings our jewelry store into your home. Full of bargains. Write for a copy before you buy. All dealings confidential.

STERLING DIAMOND & WATCH CO.

(Diamond Importers—$1,000,000 Stock—Est. 1879)

63 PARK ROW, DEPT. 1902, NEW YORK, N. Y.

Patsy Ruth Miller says:

I SUPPOSE a movie actress' skin, smothered with heavy grease-paint all day, gets the worst treatment in the world. The Colonel's Lady and Judy O'Grady may be sisters under the skin but not above it. I always wash my face with cold-cream—soap and water seem to give the skin such a *scrubbed* look. And I have half a dozen other creams for different purposes—one, for instance, makes such a good base for powder and keeps one from having to dab at one's nose at all times and places with a powder-puff. Another cream feeds the skin—I use that at night. And there are whitening creams and astringent creams, and they come in the duckiest jars for the dressing-table!

Good complexions dont just happen—not in these strenuous days. They are the result of care and effort. A girl could embroider a luncheon set for her trousseau in the time she spends on her face in a year—but if she used her time that way she probably wouldn't need any trousseau!

After my cold-cream treatment at night, I read for half an hour, then snap off the light and fall asleep at once, says Patsy Ruth Miller

Alma Rubens says:

MY complexion treatment is internal. I drink quarts of water, and pints of orange juice every day. I suppose the second item would be expensive back East where oranges sell for seventy-five cents a dozen, but out here they are almost as free as the climate. Two glasses of the juice forms my breakfast instead of the coffee I must confess I would prefer. Sometimes it is lunch too—if I am on a calory strike. In the movies, if you eat a chocolate drop it is likely to show on the screen in your next picture.

And, by the way, when I say "Drink orange juice," I mean without the addition of any sugar or—well, anything else that might get in!

As for the rest—well, creams and lotions, of course, but not till you've got your face clean first. I scrub my face with hot water and a pure soap until it not only looks clean but *feels* clean. Soap wont make the skin dry if it is rinsed off with plenty of fresh water. And afterward—your favorite creams, of course.

Margaret Livingston says:

PLENTY of sunshine, basketball, swimming and athletics in general.

These are my recipes for a good complexion and the method I employ to keep in physical condition. You will notice that all great athletes, who are perfect specimens of health, with pink and glowing cheeks, follow exercise as a means of preserving their looks and physique.

I have found this the best method. In the first place it is not artificial but natural. And nature is the best course to follow. I believe salt water—I take a swim every day I possibly can—has a beneficial effect on the face. With my face still wet I expose it to the sun, not long because I do not wish to be tanned, believing that the face, like flowers, needs water and Old Sol. If they stimulate flowers, certainly they can stimulate the face.

Naturally exercise, like basketball and such, keeps the body in good condition and this is reflected in the features. I often give my face a scrubbing with a soft brush and water and finish with cold-cream. But I rely chiefly on exercise and athletics.

The Answer Man

(*Continued from page* 94)

LINA; HELEN M.; M. B.—Your letters were very interesting, and I am sorry not to give each of you an answer. Your questions have been answered above. Try again.

TERRY TINGLE.—You ask if I can play the harp. I dont know, I never tried; are you picturing me as St. Peter? Sure, King Baggot is alive. In the dim and distant past I used to speak of him very often in these columns but now we seldom hear of him because he is only a mere director. Last year he directed *The Tornado, The Gaiety Girl,* and *The Whispered Name.* Yes, Beverly Hills is a very fine section of Hollywood. I've never been to California, but I imagine the hotels are just as expensive there as anywhere. Very few original scenarios are accepted these days. Most of the screen productions are taken from books. Thanks very much for your most complimentary letter.

PELL.—Hello there! Glad to hear from you again. I am sorry I didn't get out to see you perform, but I have to perform here myself and it takes lots of valuable time. Maybe some day we will see your name in the bright lights of Broadway. I sure do enjoy your letters.

WARNER BAXTER ADMIRER.—So you want to know about Eddie Phillips and Rex Lease. We'll see. Warner Baxter is playing with Billie Dove and Douglas Fairbanks, Jr. in *The Air Mail.* Well, I try to please and that is the only way to be pleased.

WALTER N. LEY, U. S. Naval Hospital, Great Lakes, Illinois, Ward sixteen, would be glad to hear from movie fans, as he is bedridden and very lonely. Wont some of my readers write him a cheery letter?

J. R. B.—Your letter was mighty interesting. Nazimova was born in 1879. Now Maurice Maeterlinck has signed up to write three original stories for Metro-Goldwyn. Why, I should say that Sunday seems to be the most popular day at moving picture theaters. Saturday is pretty busy too. Yes, that is the old question—Are most patrons interested in the star or the story. I imagine in this day

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

and age most people are interested in the story.

IRIS.—Thanks for the drawings. They have a good likeness.

SARAH S.—Yes, Charity begins at home, and that is as far as it goes sometimes. Be good to the poor—my address is 175 Duffield Street, Brooklyn, New York. You can reach Mahlon Hamilton at Pathé, 35 West 45th Street, New York City. Yes, George Walsh is playing in *American Pluck.*

VIOLET R.—Well, well, I am glad you like this department. I try to write so that I will not excite the envy of my friends nor the malice of my enemies, but I dont always succeed. Sorry I cannot help you. You can reach Wyndham Standing at The Mountain View Inn, Hollywood, California. Yes, he has been to our offices here and I like him.

CUBBIE.—Ah, my child, you forgot to sign your name. You know I dont answer questions unless the letters are signed. Ricardo Cortez is six feet one, and not married. Call again, but dont forget your John Hancock.

KATHLEEN H.—All right, here's a tongue twister for you—Benjamin Bramble Blimber, a blundering banker, borrowed the baker's birchen broom to brush the blinding cobwebs from his brain. Put that in your smoke and pipe it. Corinne Griffith was born November 24, 1893.

MOP STICKS; M. K.; C-2-K; THOMAS S.; BETT; BANJO GIRL; HELEN M.; MARY T.; WINDY; P. B. X.; CLARK R.; TOOTLES; MILDRED G.; JUMLA A.; JERRIE R. MARAN; ELECTA G.; ANGELA D.; CHEE CHEE; NOBLE; and JULIA S.—Sorry to have to put you in the alsorans, but your questions have been answered before. Ask something new—keep me busy.

AUSSIE GIRL.—Glad to hear from faraway Australia, specially from right underneath me. So you have Louise Lovely with you. Good, that's lovely! Address William S. Hart at 6404 Sunset Boulevard, Los Angeles, California. Write to me any time you feel like it, I'm always here in my little hall-room, waiting for letters from you and my other readers.

ANXIOUS.—It is not pleasant to be a critic. We must either hurt the person criticized by telling the truth, or hurt ourselves by telling what is not true. You will see John Bowers in *Chickie.* Allan Forrest and Leatrice Joy are playing in *The Dressmaker of Paris.* That was Jack Mulhall in *Within the Law.*

IRENE R.—Why Pauline Frederick is going to Australia to play in a series of American stage productions, among them *The Lady* and *Spring Cleaning.* Norma Talmadge played in the former in pictures and Betty Compson in the latter. No, J. W. Kerrigan has not retired from the screen. He is six feet one inch, weighs 190, born in 1889 and has black hair. Outside of that he is a fine chap.

W. A. F., B. W. T.—Well, I dont know what that is all about, but I suppose you do. Your letter was mighty interesting. You just write to me any time.

GERTRUDE S.—Well, I try to be happy. You know it is all up to yourself. The way to catch pleasure is not to follow it, for, like your shadow, the more you chase it, the faster it will fly. Richard Dix is playing in *The Shock Punch.*

DOLLY D.—Johnnie Walker is thirty. Yes, Katherine MacDonald is coming back they say. I can see that you are a great favorite of Laura La Plante. Lucille Ricksen has been confined to her home sick since last June as a result of a nervous breakdown and her physicians say it is likely to be another year before she will be able to begin work in pictures again.

JOSEPHINE C.—Yes, I read about that too. I very seldom read the newspapers, but I have to keep up with all the movie papers. Hari-Kari, which means Happy Dispatch, is the Japanese official suicide. No, I dont know where you can get five pictures of movie stars for one dollar.

I'm Giving a Party Next Month!

It's a surprise party! And the surprise is a brand-new picture of myself at the head of my department. Dont miss it. You'll be surprised all right!

—The Answer Man

Featured on Broadway

Motion pictures shown twice a day in regular New York theaters, charging regular theater prices

The Iron Horse. — Lyric Theater. Opened August 28, 1924. Story of the building of the transcontinental railroad.

The Lost World. — Astor Theater. Opened February 8, 1925. A novel picture which presents prehistoric mammals on the screen with spectacular vividness.

The Man Without a Country.—Central Theater. Opened February 11, 1925. An excellent picture adapted from Edward Everett Hale's famous classic.

The Miracle of the Wolves.—Criterion Theater. Opened February 23, 1925. A spectacular photoplay which has come to us direct from Paris.

Quo Vadis.—Apollo Theater. Opened February 15, 1925. A high class spectacle imported from Italy. Emil Jannings as Nero gives a splendid performance.

Romola. — Geo. M. Cohan Theater. Opened December 1, 1924. A picturization of George Eliot's story of the fifteenth century in Italy, featuring Lillian and Dorothy Gish.

Important Motion Picture Theaters on Broadway

Cameo.—First and second run photoplays, good music. One, two and three week runs.

Capitol.—First run feature pictures plus superb program. Symphony orchestra. Beautiful theater. One and two week runs.

Colonial.—First run feature films, weekly program.

Loew's.—First and second run photoplays. Daily program.

Piccadilly.—First run feature photoplays. Charming theater, original program. Weekly change.

Rialto. — First run feature pictures. News reel, comedies, dancing, music, etc. Program changes weekly.

Rivoli.—First run feature pictures plus interesting and varied program. Weekly change.

Strand.—First run feature films plus program and good music. Weekly bill.

I Thank Men

For what youth and beauty brought me

By Edna Wallace Hopper

It is queer, but all great aids to youth and beauty have been discovered by scientific men. And most of them by Frenchmen.

Women run beauty parlors, pose as beauty experts. But every great help they employ is the creation of some man.

I've found that so in my 40-year search for the greatest beauty helps in existence. Man-made helps developed my beauty. And man-made helps have kept my youthful bloom.

Now those supreme helps are at every woman's call. The helps that made me what I am. The latest and best men know. All are combined in just four preparations, supplied by all toilet counters.

I urge every girl and woman to learn what they can do. Mail the coupon for a test of one.

My Youth Cream

My Youth Cream is a remarkable creation, combining many factors. It contains products of both lemon and strawberry. Also all the best helps science gave me to foster and protect the skin.

It comes in two types—cold cream and vanishing. I use it as a night cream, also daytimes as a powder base. Never is my skin without it. My velvet complexion shows what that cream can do.

The cost is 60c per jar. Also in 35c tubes.

My Facial Youth

is a liquid cleanser which I also owe to France. Great beauty experts the world over now advise this formula, but their price is too high for most women.

It contains no animal, no vegetabe fat. The skin cannot absorb it. So it cleans to the depths, then departs. All the dirt, grease, grime and dead skin come out with it. My Facial Youth will bring you new conceptions of what a clean skin means. The cost is 75c.

White Youth Clay

A new-type clay, white, refined and dainty. Vastly different from the crude and muddy clays so many have employed. The final result of 20 years of scientific study.

It purges the skin of all that clogs and mars it. Removes the causes of blackheads and blemishes. Brings a rosy afterglow which amazes and delights. Combats all lines and wrinkles, reduces enlarged pores.

No girl or woman can afford to omit it. It multiplies beauty. And many women seem to drop ten years after one application. My White Youth Clay costs 50c and $1.

My Hair Youth

The cause of my luxuriant hair, thick and silky, finer far than 40 years ago. I have never had falling hair or dandruff, and never a touch of gray.

A concentrated product combining many ingredients. I apply it with an eyedropper directly to the scalp. There it combats all the stifled hair roots. It tones and stimulates. No man or woman will omit it when they see what Hair Youth does. The cost is 50c and $1 with eyedropper.

All druggists and toilet counters supply Edna Wallace Hopper's beauty helps. If you will send the coupon I will mail you a sample of any one you choose. Also my Beauty Book. Clip coupon now.

Your Choice Free

Insert your name and address. Mark sample desired. Mail to Edna Wallace Hopper, 536 Lake Shore Drive, Chicago, Ill. 720-MPM

☐ White Youth Clay ☐ Youth Cream

☐ Facial Youth ☐ Hair Youth

Name.....

Address.....

Why Does She Wear a Badge?

SOON you will see many of the salesgirls at the perfume and toilet articles counters of the department stores wearing conspicuous badges. These badges are to indicate that the girls are not regular store employees, but are paid by manufacturers to push certain lines of goods. In the past these girls have been called "hidden demonstrators," because the fact that they were being paid to push certain lines was hidden from the public.

The Federal Trade Commission has maintained that the "hidden demonstrator" system has resulted in deception of the public. Retail merchants are regarded as the purchasing agents of the community, and customers rely upon the advice of retail salespersons, thinking that such advice in the selection of goods is unbiased. This is especially true in the case of toilet articles. Women freely ask the opinion of a salesperson on perfume, powder or cream. Never would such women dream that many salespersons have been paid to switch customers to certain articles.

The Federal Trade Commission has recommended that all hidden demonstrators be identified for the protection of the public, and the American Manufacturers of Toilet Articles have agreed to do this. It is estimated that there are close to 10,000 "hidden demonstrators" in the United States, all of whom will soon wear badges. The accompanying photograph is of Huston Thompson, Chairman of the Federal Trade Commission, pinning the first badge on a "hidden demonstrator." It is expected that the work of preparing and distributing the badges will be completed by the first of 1925.

This identification of "hidden demonstrators" will protect the women of this country against the abuses which have crept into the system in the past. A customer will know exactly with whom she is dealing, for the badge will state the name of the firm employing the girl. And the demonstrator, no longer being hidden, will refrain from using subterfuges to switch the customer to the product on which a commission is paid. From now on all the cards will be laid upon the table and the sale of toilet articles will be entirely aboveboard.

What Price the Crowning Glory?

(*Continued from page* 75)

but it isn't modern. Chickie wears bobbed hair. She must. That is final. The picture cant go on without it."

Dorothy stood for a moment like a statue. Suddenly she threw up her hands and frantically tore down her beautiful flaxen locks. Standing beneath the glare of the lights, she stroked her hair again and again. Her little body shook with sobs. Finally, weeping, she drew those locks to her mouth and kissed them as a mother might a child about to go to its death.

An hour later the greatest hair-cutter in New York arrived. He seized Dorothy's hair in his left hand, raised the scissors with his right, and was about to snip. Suddenly she gave a piercing scream that could be heard thruout the studio.

But scream or no scream, the hair came off, while Dorothy wept like a little child.

And then she looked into the mirror. She was more beautiful than ever, but the tears continued to fall. She couldn't forget her hair; the hair that gave her a chance in the movies.

But Chickie is a modern girl. Modern girls are bobbed. So be it. Another woman has sacrificed her pride for her art!

How the Great Directors Work

(*Continued from page* 117)

stood upon a high platform and talked to them thru a magnibox. This electric telephone arrangement is so wonderfully tuned that it was as tho he were whispering in each extra's ear. Only he wasn't whispering.

The great difficulty was to keep them from laughing. Not that they felt funny. But they were all half hysterical.

Mr. De Mille's icy, clear-cut voice cut the air like slashes of a sword.

"I would like to remark," he said, "that if any one of you feels humorous, laugh now. If any one of you laughs after I say 'Camera,' I will do my best to extract the humor from the situation. Also I will see to it, in this and in all future pictures that I may make, that you have abundant leisure to devote your whole attention to your sense of humor."

It was a threat that made them shudder. It was the click of the lock that would forever banish them to the outer edges of the land of oblivion—somewhere out back of beyond. Nobody laughed, Altho several fainted.

Nevertheless, the actors adore De Mille. He is a considerate, courteous gentleman. Also he "knows how." No director who is not an expert is ever popular with his people. It is the dubs who are hated.

NEXT MONTH

Gloria Swanson on the cover, and a revealing story about this wonder-woman, written by Harry Carr.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Confidences Off-Screen

(*Continued from page* 88)

presides over the choosing of the plots to be filmed, the writing of the scenarios, the casting, the directing, the cutting and a thousand other problems. The stamp of his personality cannot fail to be on all pictures made in First National's Eastern plant.

He once set jewel pins, in the Elgin watch factory, for a living. No wonder he does not overlook details now. His hobbies are books and dogs.

A Wizard Weds

A FEW years ago, Larry Semon was drawing comic strips for a New York newspaper. Then the screen lured him, and he proved he could be even funnier (in person, as the press-agents say) than were the quaint creations of his pencil. His most successful rôle has been in *The Wizard of Oz.*

No one could call Larry a matinée-idol type. He doesn't have to be. He's gone far on brains and the odd charm that humorists possess. The last-named was enough to win for him one of the prettiest brides in pictures — Dorothy Dwan.

They were married at the Little Church Around the Corner, New York, in February. A few days later, they gave a luncheon at the Astor for magazine writers and I was one of those to attend with felicitations.

Miss Dwan said she would continue her career.

Larry and his bride

More Pringling

WHEN I interviewed Aileen Pringle for this department a few months ago, I touched on the new verb for which she is responsible. She doesn't sparkle, or vamp, or allure—or do any of those hackneyed things. She just pringles.

I met her by chance at Famous Players' studio the other day, and between shots she pringled to me about Havana. She had been down there at New Year's, working on the earlier scenes of *A Kiss in the Dark.* After listening to her suave and wholly charming travelog, I defy anyone not to have felt some anguish at the ill luck that caused him to be elsewhere than Havana at New Year's.

This pringling is positively infectious. As it gets to be better known, it's going to cause "S. R. O." signs to be hung out at all theaters where Aileen is showing.

Her next part will be the lead in *Wildfire,* the race-track drama in which Lillian Russell appeared on the stage for years.

Police Stuff

I MUSTN'T overlook the enterprise of the Film Booking Offices in "throwing a Bowery party," just in time to make this month's department.

The picture that inspired the party—and the slang—was *Lilies of the Streets,* a melodrama of missing girls, which it is hoped will do some good as well as entertain.

The scenario was written under the supervision of Mary E. Hamilton, chief policewoman of New York City, with the official rank of Captain. Mrs. Hamilton is in the cast, as herself. She will show, without exaggeration, how she goes about her work of saving girls who have broken loose from home influences.

She is a magnetic and sincere woman. There is little doubt that she will register as an actress.

"I got the Police Commissioner to lend me for this job, because there are evils which can only be remedied thru publicity," she told me. "I especially want to show up the wrong of mixing first offenders with hardened crooks in the detention pens, before they are brought to trial."

As for the party, it took place in a Bowery dance-hall set at the Whitman Bennett Studio in Yonkers. Cute, blonde Virginia Lee Corbin and Johnnie Walker of the cast, as well as a host of extras, danced with all comers.

Confidential Briefs

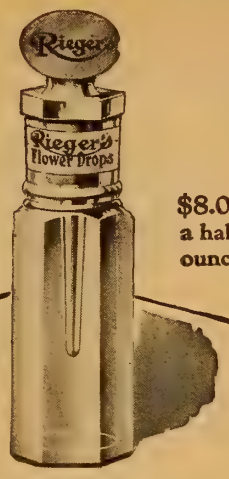
SAMUEL GOLDWYN wig-wags that he has originated the word "photogenic" to define that quality in an actor which makes him available for motion pictures. But there's nothing new about it. It's a translation of *photogénique,* a term that has been long used in the jargon of the French cinema.

On her return from Europe, Norma Talmadge announced that her next picture would be *Graustark,* that merry tale of a mythical kingdom. Buchowetzki will direct it.

Mary Brian and Esther Ralston, who were Wendy and the Mother respectively, in *Peter Pan,* will both be with Alice Joyce in *The Little French Girl.* The outdoor shots have already been made in Bermuda. Why Bermuda, it's hard to say—except that the weather here was unpleasantly cold.

I saw Lila Lee just as she was rounding off her work with Thomas Meighan in *Coming Thru.* "You wont be able to get her to talk of anything but her baby," I'd been warned. But that didn't prove to be true, of course. We had a nice, long chat. She is now with Chadwick Pictures, playing the lead in *The Midnight Girl,* a story written especially for her by Garrett Fort.

Because of his superb work in *The Last Laugh* and *Quo Vadis,* the critics are raving about Emil Jannings, the motion picture producers are just starting in to rave, and doubtless the public will soon have joined the chorus. All seem to think that Jannings is a one hundred per cent. German marvel, a sort of male equivalent to Pola Negri. Yet he is American born. He tried to get into pictures here and was not appreciated. Only then, as a grown man, did he go to Germany, where his talents were developed in the imaginative school that startled the world a few years ago with *The Cabinet of Dr. Caligari.*



$15.00 an ounce

$8.00 a half ounce

The Most Precious Perfume in the World

RIEGER'S FLOWER DROPS are unlike anything you have ever seen before. The very essence of the flowers themselves, made without alcohol. For years the favorite of women of taste in society and on the stage.

The regular price is $15.00 an ounce, but for 20c you can obtain a miniature bottle of this perfume, the most precious in the world. When the sample comes you will be delighted to find that you can use it without extravagance. It is so highly concentrated that the delicate odor from a single drop will last a week.

Sample 20¢

Send 20c (stamps or silver) with the coupon below and we will send you a sample vial of Rieger's Flower Drops, the most alluring and most costly perfume ever made. Twenty cents for the world's most precious perfume! Send Now.

Rieger's Perfumes—at all Drug and Dept. Stores
If your dealer cannot supply you, send direct to address below

Paul Rieger's Flower Drops
Full size bottle with long glass stopper, containing 30 drops — 30 weeks' supply:
Lilac, Crabapple . $1.50
Lily of the Valley, Rose, Violet . . $2.00
Romanza $2.50
Above odors: oz. $15.00
Half-oz. $8.00

Special Souvenir Box
Attractive special box containing five different Rieger Perfumes that regularly retail for $1.75 . . . . . $1.00
This Souvenir Box makes an unusually acceptable gift.

TRADE MARK REGISTERED
Rieger's Honolulu Bouquet
You will be charmed by the indescribable fragrance of this new creation. Perfume—$1.00 per oz.: Toilet Water—4 oz. $1.00; Face Powder—$1.00; Soap—40c
Send 20c for generous trial bottle of this delightful new perfume.

Crême of Violets A wonderful New Greaseless Cream
For beautiful, velvet-smooth, white hands. Nothing to equal it after shaving—leaves skin smooth and cool. Large tube—50c.

Send Coupon Now

Paul Rieger & Co. (*Since 1872*)
186 First St., San Francisco, Calif.
Enclosed find $ for which send me the following:
Rieger's Flower Drops (odor
☐ Sample bottle, 20c ☐ Full size bottle, $ .....
☐ Special Souvenir box, $1.00 ☐ Crême of Violets, 50c
Honolulu Bouquet { ☐ Perfume, 1 oz. bottle . . . . $1.00 ☐ Perfume, Trial bottle . . . . 20c ☐ Toilet Water, 4 oz. bottle . . $1.00 ☐ Face Powder, $1.00 ☐ Soap, 40c
Name .....
Address .....
Send stamps, currency, money order or check
Remember, if not pleased your money refunded

5c Liberty will pay

A Weekly for Everybody

$50,000.00 In Cash for an IDEA

For a Story Suitable for Liberty and for a Motion Picture

Gloria Swanson

Thos. Meighan

James Cruze

Bebe Daniels

Adolphe Menjou

Herbert Brenon

Allan Dwan

Pola Negri

D. W. Griffith

Richard Dix

Betty Bronson

Ricardo Cortez

Irvin Willat

Sidney Olcott

Here Are the Rules of This Remarkable Contest:

1. Liberty and the Famous Players-Lasky Corporation are seeking an idea for a thrilling story of love and action suitable for Liberty and for a Motion Picture. IT MUST BE CLEAN

Liberty will pay $50,000.00 in Cash to the person or persons who submit the best suggestion in accordance with these rules.

2. The winning suggestion will be written into a novel and will be printed as a Serial in Liberty. By special arrangements already made, it will also be produced as a Motion Picture by the Famous Players-Lasky Corporation and will be presented on the screen throughout the world as a Paramount Picture.

3. *In addition* to the $50,000.00 which will be paid for the winning story, Liberty will buy for cash at standard publishing rates any other stories selected by Liberty from those submitted; offers to be made to the authors of such stories before publication.

4. What is wanted is AN IDEA. Ability to write fiction is NOT NECESSARY. Liberty wishes to give this opportunity to everyone regardless of ability as a writer, therefore the offer is divided into two parts as follows:

PART ONE provides that you may submit your idea in brief synopsis form. For this synopsis you may use 2,500 words *or less*. By synopsis we mean, tell in your language the main features of the plot and describe the leading characters which take part in it—the hero, the heroine, the villain, etc.
For the best synopsis $25,000.00 in Cash will be paid.

PART TWO provides that you may submit your idea in complete story form (ready for publication). For the complete story another $25,000.00 in Cash will be paid.

5. The words "Synopsis for $50,000 PRIZE STORY" must be written plainly at the top of each synopsis submitted. If the complete story is also submitted the words "COMPLETE STORY" must be written at the top of the first story sheet *and a synopsis properly marked must be attached thereto.* (A synopsis must in all cases be sent.)

6. The winning idea will be selected from the synopses submitted and $25,000 (Part One) will be awarded for it. If the complete story was sent with the Synopsis that wins the prize, and this complete story is acceptable to the Publishers of Liberty, another $25,000.00 (Part Two) will be paid for such complete story.

If the story sent with the winning synopsis is not acceptable to the Publishers of Liberty, or if no story shall have been sent with the winning synopsis, the Publishers of Liberty will employ an experienced author to write the complete story and will award to such author the $25,000.00 (Part Two).

7. Upon Payment by the Publishers of Liberty of the $25,000.00 (Part One) for the synopsis and of the $25,000.00 (Part Two) for the complete story, the synopsis and the story and all rights to each and both, including the copyright therein and the right to secure copyright therein in all countries, shall become the absolute property of Liberty for use in any manner or for any purpose it may deem proper. The right is reserved to alter or revise the winning entry if necessary.

8. Through arrangements made by Liberty with the Famous Players-Lasky Corporation—the largest producers and distributors of Motion Pictures in the world—many of the most popular stars are available to produce your story on the screen as a Paramount Picture. Note these: Gloria Swanson, Thomas Meighan, Pola Negri, Bebe Daniels, Richard Dix, Adolphe Menjou, Betty Bronson, Ricardo Cortez and many others. And in addition such world-famous directors as D. W. Griffith, James Cruze, Herbert Brenon, Allan Dwan, Sidney Olcott, Irvin Willat, Wm. de Mille and others.

9. Liberty will also endeavor to make arrangements with the prominent theatrical producers—Chas. Frohman, Inc.—for the production of the winning story for the speaking stage. Liberty will also endeavor to arrange with book publishers for the publication of the story in book form.
All royalties or other income received by Liberty from such speaking stage rights or book publication rights will be paid to the author of the synopsis and the author of the story. If two persons, such sums will be divided equally and an equal half share will be paid to each.

10. The synopsis and story must be one of love and action, and must be the original thought and work of the contestant. *It must be clean.*
You've been to the movies. You know the kind of story you would like. Submit your idea. There are no restrictions.
Helpful suggestions will be published each week in Liberty as an aid to those who may wish assistance.

11. The Judges will consider synopses and stories by the nature of the plot, the originality of thought, cleverness of idea, clearness of expression, form of presentation and by the title or name of the story. Writing, English and spelling will not count in judging synopses.

12. The Judges will be a Committee of three—one appointed by Liberty, another appointed by the Famous Players-Lasky Corporation and the third an experienced author. Their decision will be final.

13. Contestants may submit as many synopses or as many stories as they wish but each must be submitted in good faith. The name and address of the sender must be written plainly on each entry.

14. All entries must be addressed "Stories," care of Liberty, Post Office Box 1123, Chicago, Ill. To facilitate matters, ideas should be submitted AT ONCE However, no entries will be received later than midnight, June 1st, 1925. Manuscripts will be returned if sufficient postage is enclosed. Entries with insufficient postage will be returned by the Post Office Department. The Publishers of Liberty will not be responsible for the loss, delay or non-delivery of entries.

15. This offer is open to everybody, everywhere, except employees of Liberty and the Famous Players-Lasky Corporation and their families. Acceptance of these rules is an express condition of each entry.

16. This offer is the largest of its kind ever made. It presents an opportunity to every person regardless of station in life. You do not have to be an experienced author to compete. Anyone may submit his or her ideas.

* * * * * *

Because of the size and the nature of the offer it is possible that the winner, in addition to receiving a huge cash prize, will become world-famous.

To facilitate matters, ideas should be submitted at once. Do not wait For further details watch Liberty from week to week. Helpful suggestions will be published weekly in Liberty.

5c Liberty

A Weekly for Everybody

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

EDWARD LANGER PRINTING CO., INC., JAMAICA, NEW YORK CITY.

Winx, the magic lash darkener, makes your lashes long and shadowy

"A WOMAN'S eyes," was a masculine opinion, "are only as beautiful as her lashes."

And it is true. Would you express coquetry? How can you do it better than by a sudden upward lift of the lashes? And demureness? Lowered lids, cheek-sweeping lashes, an eternal feminine charm.

Make *your* lashes longer and heavier by darkening them with WINX, the water-proof liquid which dries the moment it is applied. And it is harmless too! One application lasts several days, unaffected by water, perspiration or tears. WINX (black and brown) 75c. At drug or department stores.

For outlining your eyebrows try *Winxette*. (WINX in cake form). Applied with a brush. Complete, 50c.

Mail coupon today for a generous sample of WINX. Another dime brings you a sample of PERT, the permanent rouge.

ROSS COMPANY, 242 West 17th Street, New York.

Mail this coupon NOW!

ROSS COMPANY, 242 W. 17th Street, New York
1 dime brings a generous sample of Winx
Another dime brings a sample of Pert Rouge

Name .....

Street and No. .....

City and State .....

Please Print

WINX
Waterproof

Will his eyes confirm what his lips are saying?

Be as pretty as he pictures you—this simple rule of skin-care is bringing charm to thousands

THE kindly candles of last night, the tell-tale revealments of noon! Do you fear the contrast they may offer?

Thousands of women have found the beauty that chooses no special hour to bloom, but casts its enchantment over every moment of the day.

There is no secret how. The scores of pretty skins you see wherever your eyes turn prove this to be true. Any girl can have the charm of a fresh clear skin, the gift more priceless than beauty itself.

The means are simple. No costly beauty treatments — simply common-sense daily care with soothing palm and olive oils as combined in Palmolive.

See what a difference one week may make by following this simple method

Use powder and rouge if you wish. But never leave them on over night. They clog the pores, often enlarge them. Blackheads and disfigurements often follow. They must be washed away.

Wash your face gently with soothing Palmolive. Then massage it softly into the skin. Rinse thoroughly. Then repeat both washing and rinsing. Apply a touch of cold cream—that is all.

Do this regularly, and particularly in the evening.

Avoid this mistake

Do not use ordinary soaps in the treatment given above. Do not think any green soap, or represented as of palm and olive oils, is the same as Palmolive. Palmolive is a skin emollient in soap form.

And it costs but 10c the cake!—so little that millions let it do for their bodies what it does for their faces. Obtain a cake today. Then note what an amazing difference one week makes.

THE PALMOLIVE COMPANY (Del. Corp.), Chicago, Ill.

Soap From Trees!

The only oils in Palmolive Soap are the priceless beauty oils from these three trees — and no other fats whatsoever. That is why Palmolive Soap is the natural color that it is—for palm and olive oils, nothing else, give Palmolive its green color.

Palmolive Soap is untouched by human hands until you break the wrapper—it is never sold unwrapped

2660

Brett Litho. Co. N.Y.

MOTION PICTURE

JUNE - 25 CTS

A BREWSTER MAGAZINE

1750

44

SHOULD YOU MARRY YOUR OPPOSITE ?

Famous Stars Discuss this Question - *on Pages 28-31*

AFRICAN PALM TREE

A Mother's Duty

is to help her child keep that schoolgirl complexion

Authorities say every mother should follow this simple rule in skin care with a growing child

SHE'S indoors one moment, outdoors the next. She's exposed to all the extremes of temperature known.

Are you giving her skin the correct care? Beauty scientists now tell us that skin radiance in girlhood is largely dependent upon the precautions taken in childhood.

Help her *keep* the exquisitely supple skin she has today. Remember that she can, all through life, if only a few simple rules of caution and care be followed now.

Never let a day pass without this

The secret, as experts all can tell, is in the balmy lather of palm and olive oils—the perfect blending as found in Palmolive.

As she grows older, let her use powder if she wishes. *But never leave it on over night.* It clogs the pores, often enlarges them. Blackheads and disfigurements often follow. The skin must be kept clean, the pores open and active.

Just before retiring, wash gently with soothing Palmolive. Then massage it softly into the skin. Rinse thoroughly. Then apply a touch of cold cream if the skin is dry and needs it.

The world's most simple beauty treatment

Thus in a simple manner, millions since the days of Cleopatra have found beauty, charm and youth prolonged.

No medicaments are necessary. Remove the day's accumulations of dirt and oil, cleanse the pores, and nature will be kind. The skin will be of fine texture. Coloring will be good.

Avoid this mistake

Do not use ordinary soap in the treatment given above. Do not think any green soap, or one represented as of palm and olive oils, is as good. Palmolive is a *skin emollient* in soap form. The secret is in the oils and their blending.

And it costs but 10c the cake! Obtain a cake today. Then note what an amazing difference one week makes.

THE PALMOLIVE COMPANY (Del. Corp.), CHICAGO, ILL.

OLIVE TREE

COCONUT PALM TREE

Soap from Trees

The only oils in Palmolive Soap are the priceless beauty oils from these three trees —and no other fats whatsoever.

That is why Palmolive Soap is the natural color that it is — for palm and olive oils, *nothing else*, give Palmolive its green color

Palmolive Soap is untouched by human hands until you break the wrapper— it is never sold unwrapped.

2672

Is there a new fashion in Rouge?

Emphatically, yes! — bright colors in costumes and settings are influencing the modern woman toward a more daring and colorful complexion.

A NEW fashion in rouge? — It is here! Appearing first in Vienna but a few months since, this new *mode* of high complexion color has traversed that swift, mysterious route that links smart women everywhere, from Deauville to the Riviera, to Paris, to New York and Hollywood.

You have doubtless already observed, how the modern trend of fashion in brilliant contrasts of pure color, in both costumes and decorations, is exerting its positive influence on the cheeks and lips of the modern woman.

And why not? Surely amid the colorful splendor of blazing fabrics and flaring lights, the soft rose tones of the complexion's natural flush fade into a totally unnatural pallor. So that the high color produced by the *modern rouge* merely restores the vivacity of nature.

VIVID—The New Shade in Rouge

For many months now, Princess Pat, Ltd., always alert to the latest modes and developments of beauty's toilette, has been apace with this newest trend, in what is called the modern flare for color.

Now, thanks to the countless experiments and tests conducted by the Princess Pat Chemists, a new and marvelous shade, known as Princess Pat VIVID, has been produced, which is simply a deep and brilliant *intensification* of nature's own rose tone—so daring that you will gleam with emphatic beauty amid the most colorful surroundings; yet so true to nature that when sparingly applied and softly

"Fashionable Europeans are all wearing it."

blended with powder, even though you are a most conservative user of rouge, you need not hesitate to wear it. Princess Pat VIVID is the chosen shade of the ultra-fashionable in these ultra-colorful days.

English Tint, the Famous "Orange Rouge" that Changes Tone to Harmonize with Any Skin

Yet the vogue for Vivid Rouge has not by any means lessened the popularity of that other triumph, Princess Pat English Tint, whose bright orange, in the compact, changes so miraculously to rose on the cheeks and blends so delicately with nature's skin tones on blonde or brunette, whether in day or evening light. So long as there are beautiful conservatives in the world, Princess Pat English Tint will be widely popular because of its perfect harmony with all types of beauty.

Princess Pat Medium Rouge, a Softly Delicate "Old Rose" Shade

There are some types of complexion beauty so delicately childlike as to require only the softest wildrose flush, and for these Princess Pat Medium Rouge is especially recommended. Its warm, subtle tone is particularly harmonious with those dainty pastel shades of costume — not too emphatic to detract from the loveliness of the ensemble.

The Essence of Your Beauty is the Texture of Your Skin

Therefore, no matter whether your preference is for the new gorgeous and fashionable Vivid, the widely popular English Tint, or the softly delicate Medium Rouge, *all* of the Princess Pat shades are *compact* or dry rouges. This means that their base is Almond, just as in the famous Princess Pat Almond Base Face Powder. Thus they are not only beautifying to your complexion, but actually beneficial to your skin's fine-grained texture as well.

The Princess Pat Way of Applying Color

Second only in importance to your choice of the correct rouge for your complexion, is the manner of applying it. The Princess Pat method has won almost as wide acceptance among beautiful women as Princess Pat rouges themselves.

Apply in V-shape, the point of the V toward the nose—beginning at the temple, put the color on, slanting forward and downward to the high point of the cheekbone, then backward and downward—leaving a space in front of the ear clear of color. Blend softly, and you have duplicated nature's own design. For lasting, even waterproof, result, apply your Tint before powdering.

Princess Pat

PRINCESS PAT, Ltd. - *Chicago, U. S. A.*

For Perfect Match of Lips and Cheeks

Princess Pat Lipstick

As a final touch to your beauty it is essential that the color harmony between lips and cheeks should be exact. With English Tint or Medium Rouge use Princess Pat *"Natural"* Lipstick; with Vivid Rouge, use Princess Pat *"Vivid"* Lipstick. Keeps the lips soft and pliant—prevents dryness or chap.

A liberal demonstration packet FREE—

So that you may judge the true merit of Princess Pat Rouge on your own complexion, we have arranged to send a liberal supply entirely without charge. Just mail the coupon.

PRINCESS PAT, Ltd., Dept. 26, Chicago

Please send me your Demonstration Package. I have checked the shade I desire.

☐ Vivid (the new fashionable shade) ☐ English Tint (very popular) ☐ Medium. (pastel rose)

Name .....

Address .....

City ..... State .....

Personalities of Paramount

Pola Negri

DO not attempt to solve the enigma of Pola Negri's personality in cold daylight.

She is of the theatre, theatrical, and the logic of her magnetism is the divine logic of art, as potent as the perfume of the tuberose which sways the senses.

People who saw her first picture, "Passion," left the theatre feeling that they had experienced an electric storm, yet this was but Pola Negri's first attempt.

With her first American productions this extraordinary Polish girl swiftly picked up all the threads of American screen technique and in the same gesture inflamed ten thousand audiences with the determination to miss no Paramount Picture she ever made.

If you did not see her in the "Spanish Dancer," "Shadows of Paris," "Forbidden Paradise" and "The Charmer" you have hours of intense excitement in store.

Joseph Hergesheimer, famous author, is now at work on an original story for Pola Negri's next Paramount Picture.

TRADE MARK
Paramount Pictures
PRODUCED BY
FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR-PRESIDENT
NEW YORK CITY

Paramount Pictures

A Party Everyone Can Enjoy

If you had a great big group of friends of all ages and conditions, from grandparents to school children, and from rich families to poor, what kind of entertainment could you all enjoy together in a party?

A *photoplay*—the pictures and accompanying music of the screen. The reason is that the movies contain something for everyone, sentiment and merriment, adventure and romance.

It is the emotions of men and women that are universal, and it is of the emotions that the photoplay tells, starting gasps, sighs, tears and laughter.

Paramount Pictures make life brighter and gayer and more exciting, touching the greyest of days with a little color of rose.

You thoughtful people appreciate the influence of the screen today, and you see that no competent judge of entertainment values can deny that Paramount's long leadership has been earned season by season.

Ask "Is it a Paramount Picture?" and *go*. You can know no more, whatever you ask, if it's the best you want.

"If it's a Paramount Picture, it's the best show in town!"

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

The Bulletin-Board

On which is posted last-minute news about pictures and players

FOUR years is long enough to go without a vacation, according to Tom Mix, who has recently packed up his family and gone to Europe. Before sailing, Tony, the famous and beloved horse who shares honors with Tom in his pictures, gave a party for his master at the Hotel Astor. It was not, however, a farewell party, as Tony sailed with the rest of the family and is the guest in Paris of Epinard, the French race-horse.

Once more Theda Bara is scheduled to return to the screen. The latest report is that she will play *The Unchastened Woman* for the Chadwick Pictures Corporation.

Jack Pickford has been forced to take a complete rest by a bad attack of Kleig eyes. He came to New York and spent his time in a darkened room at the Ambassador and wandering about the streets decorated with a pair of dark glasses. The trouble has been quite cleared up now.

Constance Bennett ran away from the studios after completing *The Goose Woman* and came to New York on a combination pleasure and shopping trip.

No new production has been announced by D. W. Griffith, but persistent rumors say that his next picture will be the screen version of Marie Corelli's *The Sorrows of Satan*.

Harry T. Morey, who kills someone in every picture in which he appears, and George Hackathorne, who gets himself killed in nearly every part he plays, are scheduled to work together in the near future. They are great friends and Harry says he is looking forward eagerly to killing George at least once.

When Thomas Meighan was in Ocala, Florida, making *Old Home Week*, he gave a benefit to raise money for the new hospital the town was building. In recognition of his services, the trustees decided to name the children's ward after Mr. Meighan. But Tom had a better idea, and so the children's ward bears the name of Robert Harron, the young star who died three years ago.

Pauline Starke, who has recently signed a long-term contract with Metro-Goldwyn-Mayer, will do her first work for them in *Wrath*, the screen title of the stage success, *Sun-Up*. Conrad Nagel plays opposite her and Lucille La Verne will play the same part she had on the legitimate stage.

In the *Follies* scene of *Pretty Ladies*, they needed twenty beautiful girls for the chorus. Florenz Ziegfeld, who has heretofore left the movies strictly alone, was pressed into service. From the photographs of a hundred and fifty lovely extra girls, he selected the twenty who will glorify the Hollywood Extra under the direction of Monta Bell.

Just before Ben Alexander left New York for Hollywood he paid a call on George Arliss, behind the scenes in the theater where he is playing "Old English." Mr. Arliss seems to be scolding Ben. Maybe it's because he was caught trying to do an imitation of his older friend. There is quite a resemblance there—cant you see it?

Barbara La Marr's new picture, *The White Monkey*, is a screen adaptation of Galsworthy's novel of the same name. Henry Victor, an English actor, who has just come to this country, will be her leading man.

Conway Tearle is going back to the simple life in his new picture, *Just a Woman*. Instead of the sophisticated and unsmiling hero he will be seen as a clerk in a steel mill, eating in his shirt sleeves, playing with his baby son—and dominated by his wife. The head of the family is played by Claire Windsor.

Rose of the World, Kathleen Norris' novel, is the first picture Patsy Ruth Miller has made for Warner Brothers. In *Lorraine of the Lions*, a Universal feature, Patsy was hailed as the queen of animal trainers. Two of the most unruly lions imaginable became as meek as lambs under Patsy's gentle and persuasive influence.

The Dark Angel, Robert Milton's Broadway success, has been made into a motion picture for Vilma Banky. She is the German actress whom Samuel Goldwyn has recently brought to this country. George Fitzmaurice is producing her first picture. Ronald Colman, who will play with her, is scheduled to appear in *Romeo and Juliet* when he has finished work with Miss Banky.

Jay Hunt, Madge Bellamy and Ethel Clayton are appearing in *Lightnin'*, under the direction of John Ford.

Bebe Daniels says life was very hard while they were making *The Manicure Girl*. A lot of scenes had to be taken on Broadway and Fifth Avenue when there were no crowds and, consequently, the company was at work all night several times, the director's instructions being to sleep in the day-time—if they felt they could.

There has been a change in the plans of Warner Brothers. Marie Prevost, who was to have appeared in *Why Girls Go Back Home*, has started work, instead, on *Bobbed Hair*. Kenneth Harlan and Louise Fazenda will play with Miss Prevost.

There's been a lot of give and take in the movies lately. Fred Newmeyer, Harold Lloyd's director, has been loaned to Syd Chaplin for his new picture, *The Man on the Box*. Shirley Mason has been borrowed from the Fox Studio to play in *The*

(*Continued on page* 13)

Vol. XXIX, No. 5 **MOTION PICTURE MAGAZINE** **JUNE, 1925**

PUBLISHED MONTHLY BY THE BREWSTER PUBLICATIONS, INC., AT 18410 JAMAICA AVE., JAMAICA, N. Y. Executive and Editorial Offices, 175 Duffield Street, Brooklyn, N. Y.

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. Printed in the U. S. A.

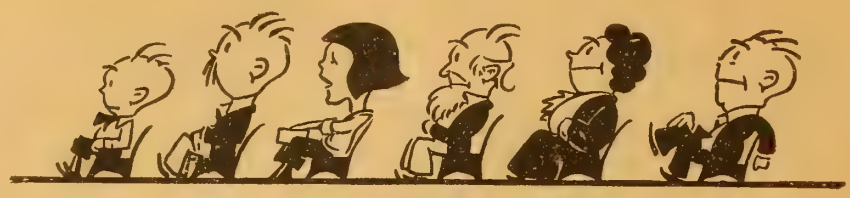
Eugene V. Brewster, *President and Editor-in-Chief;* Duncan A. Dobie, Jr., *Vice-President and Business Manager;* George J. Tresham, *Circulation Director;* E. M. Heinemann, *Secretary;* L. G. Conlon, *Treasurer.* Also publishers of MOTION PICTURE CLASSIC and MOVIE MONTHLY.

Subscription $2.50 a year in advance, including postage in the United States, Cuba, Mexico and Philippines; in Canada, $3.00. Foreign countries, $3.50. Single copies, 25 cents, postage prepaid. U. S. Government stamps accepted. Subscribers must notify us at once of any change of address, giving both old and new address.

First copyrighted and published February 21, 1911. Copyrighted, 1925, in United States and Great Britain by Brewster Publications, Inc.

A Guide to 150 Current Pictures

Which are now being shown thruout the United States



Alaskan, The—Not up to the caliber of story we expect from Tom Meighan. Too convenient and old-fashioned in plot and treatment. Carries wonderful backgrounds, however. (*Famous Players*)

As Man Desires—Traces the adventures of English army surgeons in East India and the South Seas. Charged with murder he becomes a pearl fisher and finds romance and tranquillity. Rather complicated but offering a satisfying hour. (*First National*)

As No Man Has Loved—An elaborate historical drama of the early days of America founded on E. E. Hale's famous story, *The Man Without a Country*. Strong patriotism propaganda, well handled and well done. (*Fox*)—*E. V. B.*

Babbitt—Too wordy in its treatment and never develops the story as it was contained in book. Characters somewhat indefinite. Interesting in spots. (*Warner Brothers*)

Barbara Frietchie—Presents flashes of conflict of North and South, founded on play of same name. Customary plot reveals Northern hero and Southern girl—with romance sweeping aside the song of hate. Has several dramatic scenes, fair action—and fine acting by Florence Vidor. (*Ince-Producers Distributing Corp.*)

Beloved Brute, The—An exciting melodrama, this—one built around regeneration of fighter who eventually meets his master. Characterization finely developed—and situations carry convincing note. Title-rôle colorfully played by Victor McLaglen. (*Vitagraph*)

Beloved Vagabond, The—Affords moments of heart appeal and a mild, but fragrant romance of sacrifice as youth gives up girl he loves in order that she marry wealth. Youth after adventurous career marries orphan girl he adopts. Good atmosphere, fair acting. (*F. B. O.*)

Bread—Adaptation of Charles Norris' novel shapes up as conventional film material which introduces too much incident in arriving at its climax. Firmly planted that woman's place is in the home. No high lights. Fair entertainment. (*Metro-Goldwyn*)

Broadway Butterfly, A—Sets forth the oft-told tale of the rustic maid who strikes Broadway—and after encountering the inevitable "men about town" teaches them a lesson in deportment and morals. Hackneyed of plot, but quite appetizing. Capable cast here—headed by Dorothy Devore. (*Warner Brothers*)

Capital Punishment—Melodrama of the better kind. George Hackathorne and Clara Bow add to their laurels. Gripping and thrilling. (*Schulberg-Preferred*)—*E. V. B.*

Captain Blood—Tells in vivid fashion a swashbuckling story of piracy on the high seas during the seventeenth century. Adapted from Sabatini's novel and is saturated with action and color. Highly entertaining. (*Vitagraph*)

Charley's Aunt—A rollicking farce—this. Taken from one of the stage favorites. Shows Syd Chaplin as adroit comedian, equally at home with subtle humor as with slapstick. His masquerade provides a reservoir of laughs. A sure gloom-chaser. (*Producers Distributing Corp.*)

Cheaper to Marry—Excellent society comedy with Lewis Stone, Conrad Nagel and Marguerite de la Motte. One couple marries and prospers; the other couple defies the conventions and suffers. Brilliant titles and clever direction make this play exceedingly interesting. (*Metro-Goldwyn*)

Christine of the Hungry Heart—The eternal triangle of an unhappy woman longing for love after matrimonial tragedies with two husbands and one lover. Treated in sympathetic fashion, tho it serves nothing new in plot. Florence Vidor brings feeling to the character of the title. Fair enough. (*Ince-First National*)

Chu Chin Chow—An alleged drama of foreign origin and setting. It should have stayed there. Betty Blythe is featured but she hasn't much to offer in this. Dont waste your evening on this tiresome picture. (*Wilcox*)

Clean Heart, The—A. S. M. Hutchinson's novel makes a most compelling photoplay as treated by J. Stuart Blackton and Percy Marmont. Is exceptionally human and perfectly intelligible. Tells of man conquering his worries. Appealing all the way. Worth your while. (*Vitagraph*)

Code of the Sea—Old-time ingredients in this melodrama, carrying theme of cowardly youth conquering himself thru girl's belief in him. Appealing in its action and the vividness of its photography. Fairly well acted Interesting. (*Paramount*)

Coming Through—Tom Meighan appears again in a conventional melodrama—a triumph of courage against heavy obstacles. The star needs the bright human pieces, for there are several luminaries who could put this story over. Obvious and slow—tho convincing in atmosphere. A few good moments. (*Paramount*)

Daddy's Gone a-Hunting—Doesn't convince because of the arbitrary manipulation of the characters. The father, tiring of domesticity, runs off to Paris—and returns without any *amours*. He comes to his senses after the death of his child. Fails to extract sympathy even with such clever acting as Percy Marmont and Alice Joyce give it. (*Metro-Goldwyn*)

Dangerous Innocence—"*Ann's an Idiot*" shapes up pretty well in celluloid form. Features a young girl's awakening to the call of romance. She emerges into a woman during a cruise from Liverpool to Bombay, but discovers the man has had a love affair with her mother. Well handled considering the slight material. Pleasant diversion. (*Universal*)

Dante's Inferno—Presents in vivid fashion a sermon on what befalls a worshiper of wealth. Modern story linked up with graphic scenes of the Inferno as Dante and Doré conceived them. A real novelty, pictorially satisfying. (*Fox*)

Denial, The—The parental conflict theme, employing a domineering mother who brings tragedy into her daughter's life by compelling her to marry a man she doesn't like. The daughter appears first as having a child of her own—and is confronted with the identical problem. By the flashback the modern mother appreciates the sin of too much interference. Interesting with its atmosphere, but lacking spontaneity and conviction. (*Metro-Goldwyn*)

Devil's Cargo, The—Treats of the California gold-rush days—and treats it in vivid melodramatic style. The central figures are a young editor and a girl who are driven out of Sacramento. They come back in style. Sustained action. (*Paramount*)

Dick Turpin—Tom Mix hangs up his chaps and bedecks himself in the raiment of a chivalrous knight of Merrie England. Plays celebrated highwayman in the Fairbanks manner. Stirring incident, enjoyable humor—and romance makes this a likely picture. Check it off and see it. (*Fox*)

Dressmaker from Paris, The—If you like fashion shows, very well. Leatrice Joy in a poor part in a poor show. Ernest Torrence in new garb. Mildred Harris and Allan Forrest supporting. (*Paramount*) —*E. V. B.*

Dynamite Smith—Charles Ray returns to type of story that made him popular. Plays again the rôle of a timid youth who overcomes cowardice when goaded by vengeful brute and under spell of romance. Well done—with plenty of physical and mental conflict. Rugged entertainment. (*Ince-Pathé*)

Enemy Sex, The—The best vehicle Betty Compson has had since "The Miracle Man." An Owen Johnson story of a chorus girl who refuses wealth, social position, etc., to bring back the almost ruined life of a youth addicted to drink. Betty Compson irresistible. Excellent supporting cast. At last, a well-done flapper film. (*Paramount*)

Enticement—A frank exposition adapted from an equally frank novel depicting the folly of fanning the love of an old affection after one has become married. Emphasizes the "new freedom." Not for the children. (*First National*)

Excuse Me—Rupert Hughes' story and stage success makes a capital light comedy—one which exploits the adventure of an eloping couple—who when they board a train encounter all kinds of trouble. Plenty of high jinks—and plenty of laughs. Bert Roach as a drunk in an upper berth steals the acting honors. (*Metro-Goldwyn*)

Feet of Clay—This is a Cecil B. De Mille production—the story of which is overwhelmed by the backgrounds and appointments. Has a romance and a series of counterplots—and exploits a flapper wife in search of jazz. (*Paramount*)

Female, The—Betty Compson in South African surroundings. Unhappily married to a native of the veld, she does not discourage the attentions of an Englishman arriving on the scene, and we have the too familiar triangle situation again, with the Englishman triumphing. Noah Beery, as the Boer, does best acting. Picture only fair. (*Paramount*)

Fifth Avenue Models—The Cinderella pattern again—done with first-rate sentiment and heart appeal. Working girl discovers a Prince Charming who saves her from disgrace. The human touches make it fairly convincing. Enjoyable. (*Universal*)

Fighting American, The—Comedy-romance capitalizing the fighting qualities of young American who overcomes every obstacle in winning the girl of his heart. A familiar movie theme treated in a light vein. Well titled, and played in spirited fashion by Pat O'Malley. (*Universal*)

Find Your Man—A deceptively titled melodrama woven around youth and his dog in a lumber camp; not a Northwest Mounted story, but the tale of a dog's loyalty to his master thru thick and thin. Rin-Tin-Tin makes an otherwise tedious melodrama interesting by uncanny intelligence. (*Warner Brothers*)

Folly of Vanity—Picturizes a fantastic dream of a woman who becomes conscience-stricken when pursued by a wealthy bounder. She descends to Neptune's domains and takes us on a colorful cruise. The moral poorly brought out. Lavish without much meaning. Has photographic appeal. (*Fox*)

Fools in the Dark—Here is a picture which pokes fun at old-fashioned, serious melodrama. The paid kidnappers, the mad scientist, the oily Hindu, the young adventure-seeker, his fiancée—they are all here, amid comedy settings. Matt Moore, Patsy Ruth Miller and Tom Wilson excellent. A good mixture of thrills and comedy. (*F. B. O.*)

Forbidden Paradise—A sophisticated modern romance dealing with a fictional queen whose greatest weakness is men. Pola Negri as the alluring queen is the best she has yet been in an American-made film. Well supported by Rod La Rocque, Adolphe Menjou, and Pauline Starke. Fine food for sophisticates. (*Ernst Lubitsch-Paramount*)

Forty Winks—The missing papers are found in this bright and breezy comedy—found by Raymond Griffith in the rôle of a comic British lord who saves the honor of the family along with the papers. Griffith is immense. Theodore Roberts is back with his cigar. Thoroly amusing. (*Paramount*)

Gerald Cranston's Lady—Domestic drama based upon marriage of convenience which results in a triangle when couple misunderstand each other; love and happiness result eventually. A story without much suspense or surprise, but situations are logically developed and the acting is good. A little above the average play of its kind. (*Fox*)

Girl Shy—A high speed and sparkling comedy from that Lloyd boy. Laughs balance the thrills—and there is real invention in the scenes. Its moments of heart appeal, drama and farce are perfectly blended. Timid youth develops courage. Lloyd is immense. We dare you to stay away! (*Pathé*)

Golden Bed, The—Cecil B. De Mille again with all his taste for opulent display. Story is much too long to trace the human wreckage left by a woman who plays with men for the fascination of the game. Mostly appealing to the eye. Irene Rich gives her usual dependable performance. (*Paramount*)

Good Bad Boy, The—Packed with enjoyable humor and heart interest, this juvenile study certainly affords a satisfying hour. Youngster has reputation as being a bad boy, but lives it down. (*Principal*)

The Great Divide—A Western drama quite above the average with Alice Terry at her best and Conway Tearle and Wallace Beery also. 'Nough said. Then there is a wonderful flood scene which is a real thriller. Dont miss it. (*Metro-Goldwyn*)—*E. V. B.*

Heart Buster, The—Tom Mix sees to it that the Westerns should be treated to a dose from the comedy faucets. Here he's a cowboy who resorts to extreme measures to prevent girl from marrying a scoundrel. Plenty of action and a number of laughs. Mix has had better ones. (*Fox*)

Her Love Story—Smacks of the George Barr McCutcheon school of mythical kingdom romances. Gloria Swanson adopts the rôle of a princess who loves a young captain of the guard. She is forced into an unpleasant marriage with an aging monarch. Below the Swanson standard. Appeal rests with atmosphere and characterization. (*Paramount*)

Her Night of Romance—One of the best of the Constance Talmadge comedy caprices. Scenes laid in England deal with impecunious nobleman hounded into a proposal of marriage to an American heiress. Farcical complications and the spirit of action and acting make it enjoyable. (*First National*)

His Hour—Romantic drama is unfolded here—of the pre-war days in Russia. Elinor Glyn is the author and she builds exotic love affair between young prince and an English widow. Affords a pleasant hour. Aileen Pringle and John Gilbert are convincing as the lovers. (*Metro-Goldwyn*)

Hit and Run—The best baseball yarn ever screened. Takes busher from tall alfalfa and after amusing and lively high jinks places him in World Series. The melodrama concerns the ever-lurking gamblers. Novel film and entertaining all the way. (*Universal*)

Hot Water—Something new for Harold Lloyd in that he is married right off the reel. Develops trouble with the in-laws—and then the fun begins. Volumes of laughs thruout and the incident sparkles along at a lively pace. Up to his high standard. Sure fire. (*Pathé*)

How to Educate a Wife—Develops around the average American home and tells in lifelike manner those episodes which mark the journey of many a matrimonial bark. Lives up to its title in scenes of intimate farce. Mingles jazz with amusing domestic complications. Breezy and bright. (*Warner Brothers*)

In Every Woman's Life—Uncovers the usual triangle theme, tho it goes it one better in that three men seek the same woman. As it is her place to make the ultimate choice, she selects the man she loves. Packs away all the necessary elements—and packs

satisfactory speed. Marc MacDermott shines. (*First National*)

In Hollywood with Potash & Perlmutter—Reveals clever and jolly satire of studio life with Montague Glass' celebrated partners trying to break into the "fillums." Delectable burlesque which exposes in realistic and comic fashion the life of the movies. Capitally titled—and capitally acted. (*First National*)

Inez from Hollywood—This was once known as "The Worst Woman in Hollywood." Revolves around famous film actress with publicity complex who is not so black as she is painted. Scornful of men, she tries to save innocent sister from them—and fails. Not especially convincing—and rather trite, but Lewis Stone and Anna Q. Nilsson make it interesting. (*First National*)

Introduce Me—Refined comedy that should please everybody and put Douglas MacLean in the front ranks of light comedians of the screen. (*Associated Exhibitors*)—*E. V. B.*

Iron Horse, The—The much-talked-of feature dealing with the late sixties in the West when the first transcontinental railroad was built and completed. Thrilling drama mixed with much comedy. Educational, historic, instructive. Running at the Lyric Theater, N. Y., since August 28th, and still running. (*Fox*)

It Is the Law—Mystery melodrama, this—on carrying out a youth's diabolical scheme of vengeance against his best friend for stealing the affections of the only girl. Taken from stage play and holds attention with its vivid action, thrills and the characterization by Arthur Hohl. See it and shiver with excitement. (*Fox*)

Janice Meredith—Elaborately mounted romance of the American Revolution, adapted from well-known story of same name. The love sparks dominate scenes, but there are sufficient troop movements (the crossing of the Delaware being conspicuous) to grip you. Marion Davies is appealing and she is surrounded by talented cast. (*Cosmopolitan*)

K—The Unknown—Inclined to be unduly sentimental and drama seems unconvincing. Adapted from best seller but story loses in transference to silversheet. Treats of a surgeon who sacrifices everything when he believes himself guilty of carelessness. Finds redemption in surgical manner. Pretty well acted. (*Universal*)

Lady of the Night—Presents two girls of different stations of life who fall in love with the same man. One is a reformatory graduate—the other an alumna of a boarding-school. The former sacrifices her happiness when she discovers her rival is getting the upper hand. Made interesting thru directorial touches and the exceptionally clever performance of Norma Shearer in the dual rôle. (*Metro-Goldwyn*)

The Lady—An unusually interesting story, full of pathos. This was all that was needed to make Norma Talmadge the "Bernhardt of the Screen." (*First National*)—*E. V. B.*

Last of the Duanes, The—Plenty of old-fashioned trigger-finger play here—with plenty of hard riding and hazardous thrills. Affords Tom Mix an opportunity to breathe life into an "up and at 'em" Western. A sure time killer. (*Fox*)

Last Laugh, The—A German film of unusual beauty and artistry. The story deals with old age and poverty, and is a grim piece of realism marred by an unconvincing happy ending. Emil Jannings' work is splendid. (*UFA*)

Last Man on Earth, The—Another novelty from the Fox lots, depicting the awful state of the world when men no longer follow at women's heels. Fantastic, but slight of plot. The women discover last man hiding in jungle—and there's a fight between two Amazons to win him. Amusing and abounding in pretty girls in négligée. (*Fox*)

Learning to Love—A tiresome society comedy as usual. Constance Talmadge is beautiful and attractive in anything, but she can do more than look pretty and laugh if they will only find her a good story. (*First National*)

Life's Greatest Game—Exploits our national pastime—baseball—as it was played in the days of the Orioles and in this day by the Giants. Complete with hokum and sentiment, but manages to entertain because of its incident and atmosphere. (*F. B. O.*)

Lightning Rider, The—Not startlingly original is this Western, but it affords an exciting hour when the Black Mask terrorizes the countryside with his night riding. Good old hold-up stuff—with romance to temper the trigger touches. (*Producers Distributing Corp.*)

Little Robinson Crusoe—Deals with adventure as sponsored by Jackie Coogan who lives over the days of the original Crusoe. Carries an abundance of comedy, drama and thrills. Certain of its appeal to the children. Interesting. (*Metro-Goldwyn*)

Lost World, The—Something entirely different—let us call it a scientific comedy. If you want to see all the strange prehistoric mammalia, some 100 feet long and high, which Wallace Beery, Bessie Love, Lloyd Hughes, Lewis Stone and Bull Montana found on the Amazon, here you are, with plenty of thrills as well as laughter. (*First National*)

Lover of Camille, The—Tells a tale of unrequited love—and doesn't tell it very well. Adapted from Belasco's *Deburau*, and loses its spark and vitality and atmosphere in the transference from stage to screen. Lacks movement and is mostly characterization. (*Warner Bros.*)

Man in Blue, The—Place a cop in a foreign quarter of a large city—and you have your romance made to order. Here Herbert Rawlinson, making a good representation of the Irish officer, wins an Italian belle away from swarthy politicians. Good incident, but always conventional. Fair entertainment. (*Universal*)

Manhandled—An accurate study of youth in love and at war with love. Presents girl who keeps to her ideals despite the temptations thrust her way. Outwits the men with her humor. Keen satire here—and admirably done. Gloria Swanson at her best. (*Paramount*)

Manhattan—Elevates Richard Dix to stardom in a rôle wherein he is called upon to display some acrobatic prowess. It is a romance of Gotham revolving around a wealthy idler going after thrills and adventure—and finding them and a bride to boot. Fast action and vivid incident keep it moving. (*Paramount*)

Man Must Live, A—Gives Richard Dix a chance to extract sympathy in an unpleasant rôle—the star playing a reporter on a scandal sheet who rebels when forced to compromise his best friends. Obvious, but Dix puts it over. (*Paramount*)

Man Who Came Back, The—This appears about the best picture based upon the redemption theme ever made. While action is convenient and obvious, somehow it carries a ring of truth. Is graphic and colorful. George O'Brien ideal in title-rôle. (*Fox*)

Man Who Fights Alone, The—Stresses self-sacrifice so much that realities and humanities are lost. Features a husband paralyzed who believes intruder—his best friend—is stealing his wife's love. All ends well. Fair entertainment—with William Farnum exercising too much emotion as central figure. (*Paramount*)

Mansion of Aching Hearts, The—Suggested by song of yesteryear, but going back to ideas which have been rejected in this modern day. Exploits a stern-hearted father who turns his wife and child from home. He makes a belated "about face" but the finish is too arbitrary to ring true. Ethel Clayton tries to bring conviction to rôle of the harassed wife. (*Schulberg*)

Marriage Cheat, The—Just an ordinary film with a South Seas setting. Offers a triangle which never leaves its obvious groove. Right and Might triumph. Abounds in atmospheric backgrounds—authentic and colorful—and acting is competent. Just fair. (*First National*)

Merton of the Movies—Executed with all the flavor as expressed in the story and in the stage version. The screen-struck youth's voice is silenced. But he accomplishes so much more thru the scope of the camera than he did on the stage. Bright and amusing—with Glenn Hunter in his original stage rôle. The star and the director put it over. (*Paramount*)

Midnight Express, The—Lives up to its title—with the action concentrated around the fast train and the car shops. Plot deals with disowned youth who makes good by starting at the bottom. Wins love of engineer's daughter and flags the train to prevent the wreck. Lots of physical action. Obvious, but entertaining. (*C. B. C.*)

Midnight Molly—The dual rôle is given to Evelyn Brent in this triangle story. It revolves around a feminine Raffles and a playful wife of the political candidate. The former doubles for the latter and saves the husband from losing votes. Far-fetched, but made fairly interesting thru the sincere performance. (*F. B. O.*)

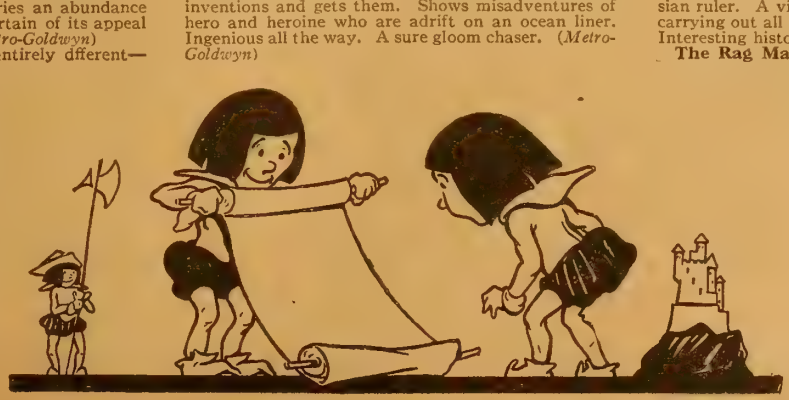
Miracle of the Wolves, The—A thrilling, spectacular romance of fifteenth century France. It is beautifully produced and acted, and Yvonne Sergyl as Jeanne, the heroine, is charming. It is full of impressive and convincing battle scenes, and is thoroly satisfactory. (*Société Française d'Editions de Romans Filmés*)

Miss Bluebeard—A slight romantic comedy of a French actress' adventures—played by Bebe Daniels in a new bob and a new collection of gowns. She finds herself with two husbands on her hands—but it is proved she's no bigamist. Fairly good. (*Paramount*)

Monsieur Beaucaire—Rudolph Valentino returns to screen in impressive picture adapted from Tarkington's story and play. Backgrounds unexcelled—and story moves with good pace and releases sheer romance. Fine direction noticeable in treatment of plot, characters—and the manner of its mounting. Well worth while. (*Paramount*)

Monster, The—A serio-comic drama meant to be very gruesome but in reality very silly. Even Lon Chaney does not save it. (*Metro-Goldwyn*)—*E. V. B.*

Navigator, The—Buster Keaton, the "frozen-faced" comedian, tops all his previous efforts with this wonderful comedy. Like Lloyd, he goes after new inventions and gets them. Shows misadventures of hero and heroine who are adrift on an ocean liner. Ingenious all the way. A sure gloom chaser. (*Metro-Goldwyn*)



New Lives for Old—A modern drama, which, tho not particularly unusual, gives Betty Compson a chance to be her usual attractive, vivacious self. There are one or two scenes that get over big and the picture as a whole is entertaining. (*Paramount*)—*E. V. B.*

New Toys—Richard Barthelmess—supported by his charming wife, Mary Hay, has a triangle story this time. There is a fresh, humorous twist when an old flame comes back into his life. The piece is radically different from anything the star has appeared in before. First-rate entertainment. (*First National*)

North of 36—The story of a great cattle drive across the plains in pioneer days. An heroic effort, scenically and photographically. Lois Wilson, Ernest Torrence, Jack Holt, and Noah Beery are the stars. (*Paramount*)

Not One to Spare—A soothing little story, tender with sentiment. Slightly frail for five reels, but which should pull at the heart-strings of those who still have hearts. Based upon poem which appeared in one of our schoolday primers The mother refuses to give up one of her brood and wins the father around to her way of thinking. Simplicity counts. (*Producers Distributing Corp.*)

Oh, You Tony—Tom Mix busts into politics here when he becomes a lobbyist in Washington for some of the boys back home. Learns "etiket" and gets "buncoed" by Washington flapper. Tony, the pony, figures at the end and saves the day for Mix. He wins the race. Interesting thru its humor. (*Fox*)

On Thin Ice—A familiar type of crook melodrama which for three reels carries out a first-rate line of action, incident and suspense. In treating the romance, the plot is inclined to sag. Effects a crook's redemption and is a good picture of its kind. Tom Moore is excellent as the redeemed criminal. (*Warner Brothers*)

One Law for the Woman—This is an old-timer, adapted from a Blaney melodrama of yesteryear. Deals with events following the crooked mine deal foisted on the hero. Youth saves girl and others when the villain floods the mine. Mostly physical action. (*Vitagraph*)

One Night in Rome—Laurette Taylor succeeds in making this interesting thru a colorful and convincing performance. A duchess after a series of dramatic adventures succeeds in clearing herself of the charge that she caused her husband to kill himself. Neatly mounted. (*Metro-Goldwyn*)

One Year to Live—Another sex drama with Paris setting. Antonio Moreno and Rosemary Theby at their best, with Aileen Pringle and Dorothy Mackaill not quite so good. An old theme entertainingly handled. Above the average. (*First National*)—*E. V. B.*

Only Woman, The—Norma Talmadge appears in one of the oldest formulas—that of the girl who ties herself to a mercenary marriage to save a financially embarrassed father. Obvious, but well done by the director, Sidney Olcott, and the star. Eugene O'Brien not so convincing as the scapegrace son who finds redemption. (*First National*)

Open All Night—Very sophisticated this, dressed up with novel treatment. Director becomes bold in developing plot around wife who tires of her meek and conventional husband only to return to him when she becomes disillusioned with ill-mannered bike rider. Smart titles, good characterizations—and proper atmosphere. (*Paramount*)

Painted Lady, The—This melodrama contains two themes—one revolving around a girl hounded by the law—the other featuring a youth seeking vengeance against man responsible for death of his sister. Far-fetched and often lurid, but thoroly absorbing. (*Fox*)

Pampered Youth—A movie title is tacked on Tarkington's "The Magnificent Ambersons." Still it is not enough to destroy the spirit and flavor of story. Carries humanities and realistic atmosphere. Charmingly played by Alice Calhoun, Charlotte Merriam and Cullen Landis. (*Vitagraph*)

Percy—The story of boy, trained to play the violin and do esthetic dancing. Circumstances land him at the Mexican border, and, from then on, things keep moving at a fast clip. Charles Ray is at his best and the picture is excellent. (*Pathé*)

Peter Pan—A beautiful picture, carrying out all the Barrie charm and whimsy. Certainly sustains the spirit of youth. Has rich romance and adventure suggested thru fine spirit of make-believe. Betty Bronson an ideal Peter who gives a captivating performance. See this and take the children. (*Paramount*)

Peter the Great—Emil Jannings, the Brooklyn German, stumps thru this picture as the great Russian ruler. A vivid film, majestic in its settings and carrying out all the anticipated pomp and ceremony. Interesting historical drama. (*Paramount*)

The Rag Man—Jackie Coogan at his best. Interesting and laughable thruout. It lacks artistic finish but nevertheless ranks very high and should please. (*Metro-Goldwyn*)

Ramshackle House — Presents a murder mystery which is a bit different from the usual run of such stories. The crime is framed on innocent man who is protected by the girl when a mob scours the countryside for him. Good of its kind. Betty Compson is the heroine. (*Producers Distributing Corp.*)

Re-Creation of Brian Kent, The—Harold Bell Wright can truthfully say that this is "as I wrote it." Tells a story of a youth's redemption brought about by a kindly, sympathetic

(*Cont. on page 127*)

Clippings from the Motion Picture Magazine of June, 1915

Which will freshen the memory of our old readers and enlighten our new ones on "Who Was Who" and "What Was What" ten years ago

NOTE: The picture gallery contained portraits of the following players, some of whom have long been forgotten: Violet MacMillan, Bessie Learn, Ann Little, Mignon Anderson, Lilie Leslie, Richard Stanton, Marguerite Clark, Crane Wilbur, Frances M. Nelson, Isabel Rea, Louise Vale, Augusta Anderson, Helen Bray, Florence LaBadie (since deceased), Lois Weber, Gertrude McCoy, Maurice Costello, King Baggott, Sidney Drew (since deceased), Jane Morrow (afterwards Mrs. Sidney Drew), Bobby Connelly (since deceased), S. Rankin Drew (since deceased), and Alice Joyce.

Quotes

"CHESTER C. CONKLIN, the Keystone Comedy acrobat and laugh-producer, is so funny that even the pianists giggle and make discords when he chuckles down from the screen. His greatest ambition in life is to drive away grouches. After making himself dear to every mother's son in Oskaloosa, Iowa, his native town, he branched out with the Majestic Comedy Company and thence to Keystone, portraying and characterizing the 'home folks,' including the Germans of his town. 'Conk' believes that big photoplays from big books and big novels have taken a grip upon us and that big comedy will come into its own, too."

"Lottie Pickford, sister to little Mary, has joined the American Company, with Irving Cummings in *The Diamond from the Sky*."

"Four or five years ago, Florence Lawrence, Marion Leonard, Florence Turner, Mary Pickford and Gene Gauntier were the most famous of screen stars. Miss Turner went to Europe to form her own company, Miss Lawrence has retired, Miss Leonard has a company of her own and Miss Pickford alone has stuck to it."

"Maurice Costello has given up directing and will again star with Norma Talmadge, under the direction of Van Dyke Brooke."

"The Chaplin mustache is spreading—not the mustache, but its popularity—and eyebrows on the upper lip may again come in fashion."

"Louise Glaum (N. Y. M. P. Co.) is sporting a real Scotch hat."

"Matt Moore, brother of Tom and Owen, is now playing opposite Mary Fuller."

"James Kirkwood has deserted Mary Pickford for Hazel Dawn and come back to New York, but is now directing Dorothy Bernard at Jacksonville."

"Kathlyn Williams has bought a $150 Panama hat for herself."

"Chester Conklin (Keystone) was once a circus clown, and he doesn't seem to change much."

"An illustrated Fashion Department for this magazine is among the new things."

"Priscilla Dean, formerly of the Biograph and still with the Shakespearean Ben Greet Players, is now a Peerless player."

"Again the quarrel is on—Who will win Dorothy Kelly? George Cooper, the villain, still pursues her, but James Morrison is right on the trail."

"I LOVE to go to Motion Picture shows. Mary Pickford and Blanche Sweet are my favorites on the screen. I enjoy seeing some of my own pictures, and I like to criticize myself. Whenever I see myself on the screen, I always think if I could do it over again I would make some little change. I always try to remember some slight expression or movement that I could improve upon, and when I have a similar part I try to make the best out of it that I can.

"This is one advantage of being in pictures. You can see yourself as others see you, and if you are a conscientious critic you always see room for improvement.

"I love to be in comedy, and whenever I am cast in a comedy or a comedy-drama I am happy. I like to dress up for old-fashioned parts. I take a special delight in making up for a grotesque character. It is quite a relief when I can stop playing the heavy dramatic parts and play a comedy rôle."

—From an interview with Dorothy Gish, June, 1915

The Standing of the Players in the "Great Cast Contest"

		Votes
1.	*Leading Man* Francis X. Bushman	609,905
2.	*Leading Woman* Mary Pickford	580,750
3.	*Old Gentleman* W. Christie Miller	724,830
4.	*Old Lady* Mary Maurice	1,010,755
5.	*Character Man* Harry Morey	350,000
6.	*Character Woman* Julia S. Gordon	490,605
7.	*Comedian (Male)* Charles Chaplin	767,955
8.	*Comedian (Female)* Mabel Normand	701,530
9.	*Handsome Young Man* J. Warren Kerrigan	422,765
10.	*Beautiful Young Woman* Anita Stewart	494,705
11.	*Villain* Jack Richardson	540,235
12.	*Child* Helen Costello	634,380

John Bunny

THERE was an old comic named Bunny,
Whose antics were painfully funny;
When asked, "Does it pay?"
He said, "Somewhat that way—
I've swapped my loose flesh for loose money."

Motion Picture Classics

Judith of Bethulia (Biograph).
The Birth of a Nation (Mutual).
Cabiria (Italia).
Hearts Adrift (Famous Players).
The Tigress (Alco).
From the Manger to the Cross (Kalem).
The Battle Hymn of the Republic (Vitagraph).

Extras

"On April 5th, Mr. Jess Willard knocked out Mr. Jack Johnson. But how you are going to see it on the screen is a mystery, because, alas! about three years ago Congress passed a law forbidding the importation of prize-fight films into this, the land of the spree and the home of the depraved."

"Pearl White wishes us to thank the many who have sent her presents of slippers, aprons, pillows, etc., but she insists that she cannot wear a No. 1-A shoe on a 4½-B foot."

"Francis X. Bushman has just returned from a visit to the Panama-Pacific Exposition."

"J. Warren Kerrigan plays a real character part, a Mexican greaser, in *The Guardian of the Flocks* (Victor)."

"INSERT: 'The kiss that comes here was cut out by the censors.' William V. Taylor suggests this: Since kissing is unsanitary and immoral, Long Live the Censors!"

"The time must come when there will be films 600 feet long, films 1,200 feet long, films 1,800 feet long, etc. Now there must be 1,000 feet, 2,000 feet, or multiples thereof. The present plan will soon be a back number, I think."

"Exit Ford Sterling, enter Charles Chaplin. Old Father Time carves out a milestone in Motion Pictures every now and then. Since Sterling is now back with Keystone and Chaplin is out, nobody knows who will be IT next year."

"The Yale Bowl seats 70,000 but will not hold the New Haven admirers of Mary Pickford, Charles Chaplin and Crane Wilbur."

"You say, that since seeing Mary Pickford in *Cinderella* and Marguerite Clark in *Wildflower* and *The Crucible*, you are inclined to take the former down from her throne and substitute the latter." (From *The Answer Man.*)

What They Were Doing a Few Years Ago

LIONEL BARRYMORE (Vitagraph) supported William Faversham in *The World and His Wife* in 1909.

Lillian Russell starred in *Wildfire* at the Liberty Theater, September, 1908.

Thomas Ince was in "big-time" vaudeville in 1909, in a one-act sketch, with Marie Falls as leading woman.

Nov., 1909, Gladys Hulette (Edison) supported Henry Miller in *The Faith Healer;* in 1912 she played in *Little Women.*

FREE!

Both 10-Piece White Enamel Kitchen Set and 9-Piece Enameled Canister Set

Wonderful 32-Piece Aluminum Set consists of 2 Bread Pans; Doughnut Cutter; 2 Loose Bottom Jelly Cake Pans; Combination Teakettle and Rice Boiler with lid; Saucepan Set with lid; Dipper; Colander; Measuring Cup; Percolator; 2 Pie Pans; Castor Set (4 pieces); Tea or Coffee Strainer; Fry Pan; also Cooker Set of 5 pieces, making 11 separate utensil combinations, as follows: Preserving Kettle; Convex Kettle; Combination Cooker; Casserole; Pudding Pan; Tubed Cake Pan; Colander; Roaster; Corn Popper; Steamer Set; Double Boiler.

No Money Down!

No C. O. D. Nothing to Pay for Aluminum on Arrival

Not a penny now. Just mail the coupon and **Hartman, the Largest Home Furnishing Concern in the World,** will send you this splendid complete 32-Piece Aluminum Cooking Set, and with it absolutely **FREE** the **10-Piece Combination Kitchen Set and 9-Piece Canister Set.** *Pay only the small transportation charge on arrival. No C. O. D.* Use all three sets *30 days on Free Trial,* and if not more than satisfied, send them back and we will pay transportation charge both ways. If you keep them, pay only for Aluminum Set, a little each month. *Keep both the Kitchen Set and Canister Set as gifts from Hartman. They are Free.*

FREE 10-Piece Kitchen Set and 9-Pc. Canister Set

Both sets free with Aluminum Set. Kitchen Set includes: **Potato Masher, Mixing Spoon, Measuring Spoon, Ice Pick, Egg and Cream Beater, Can Opener, Vegetable and Pan Brush, Fork, Egg and Cake Turner, Wall Rack.** All have white enameled handles and hang on wall rack. Canister Set includes: **Large containers for Tea, Coffee and Sugar, small containers for Pepper, Cinnamon, Allspice, Nutmeg, Cloves and Ginger,** all enameled in colors with black lettering designating contents. Offer limited.

Complete 32-Piece Heavy Gauge Aluminum Cooking Set

This is Hartman's famous, special, selected set of heavy gauge Aluminumware—a complete cooking outfit, light to handle, easy to clean, always bright as silver. Will never chip, crack or rust. So durable that **we guarantee it for life.** 32 utensils—everything you need for baking, boiling, roasting, frying. And, think of it—

Nearly a Year to Pay

This offer proves that Hartman gives the world's most liberal terms and the world's greatest values in dependable merchandise. You pay only transportation charges on arrival. Then, if after 30 days' trial you decide to keep the goods, pay a little each month for the Aluminum Set—not a penny to pay for the Kitchen Set and the Canister Set. Take nearly a year to pay. Offer is limited. Mail coupon NOW, while you can get these wonderful **Free Gifts.**

Order by No. 417GMA15.
Price for Aluminum Set, $18.95.
No money down. $2.00 monthly.
10-Piece Kitchen Set and 9-Piece Canister Set are Free.

Send Post Card Today For Your FREE Copy of Catalog No. F7478

FREE Bargain Catalog

Hundreds of pages, many in actual colors, of the world's greatest bargains in **furniture, rugs, carpets, draperies, sewing machines, silverware, watches, etc.**—all sold on easy monthly payment terms and *30 days' free trial.*

FREE GIFTS

Book explains how you get **Glassware, Silverware, Jewelry, Table Linens, etc., Free** with purchases.

"Let Hartman Feather YOUR Nest"

HARTMAN FURNITURE & CARPET CO.
Dept. 7478 Copyright, 1925, by Hartman's, Chicago **CHICAGO**
Largest Home Furnishing Concern in the World

Use Coupon Only When Ordering Aluminum Set. Mail It Today!

HARTMAN FURNITURE & CARPET CO.
Dept. 7478 Chicago, Ill.

Send the
32-Piece Complete Aluminum Cooking Set No. 417GMA15, Price $18.95,
and with it 10-Piece Kitchen Set and 9-Piece Canister Set, absolutely FREE. Will pay transportation charges on arrival. I am to have 30 days' free trial. If not satisfied, I will ship all three sets back and you will pay transportation charges both ways. If I keep them, I will pay you $2 monthly until the price of the Aluminum Set, $18.95, is paid. Kitchen Set and Canister Set are FREE. Title remains with you until final payment is made.

Name_____

R. F. D., Box No. or Street and No. _____

Town_____ State_____

First National

See the Photoplays that "Must be Fine"

SOME authors' names have magic in them—you *know* that any story by them *must* be fine. In the same way you can always count on enjoying a "First National Picture." First National stands for all the resources and the knack that can contribute to the making of splendid photoplays—drawing on the greatest books and plays for stories, employing gifted actors and directors, all with the idea of creating superb entertainment.

"His Supreme Moment"

THIS picturization of May Edginton's novel, "World Without End," is another fine production from Samuel Goldwyn and George Fitzmaurice. You will find that popular young hero, Ronald Colman, in the rôle of a mining engineer who adopts unusual methods to win the heart of the girl he loves. Blanche Sweet is featured with Mr. Colman, and others in the cast are Kathlyn Myers, Belle Bennett and Cyril Chadwick.

"His Supreme Moment" is a love drama you will not soon forget.

"Chickie"

"CHICKIE" is the love story of a little stenographer who dreamed and hoped some day to say good-by to a typewriter and revel in the luxury of a beautiful home provided by a millionaire husband. And while eligible millionaires are few and far between, Chickie *was* attractive. But then, of course, the only man she ever could love came along to stand between her and her dream.

Dorothy Mackaill plays the title-rôle and John Bowers is featured with her. They are seen on the left.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Pictures

Pictures You Should See

"Sally"—Colleen Moore in the title-rôle of Flo Ziegfeld's most famous musical comedy. Lloyd Hughes and Leon Errol head the supporting cast.

"New Toys"—Starring Richard Barthelmess, with Mary Hay (Mrs. Barthelmess) in the leading feminine rôle. It is a new type of Barthelmess picture—a comedy of newlywed life. A John S. Robertson production.

"Déclassé"—Beautiful Corinne Griffith in the screen version of Ethel Barrymore's famous stage success. A gorgeous society drama.

"My Son"—An Edwin Carewe production starring Nazimova, with Jack Pickford in a featured rôle. A drama of a New England fishing village.

"Heart of a Siren"—A drama of the play-places of Europe featuring Barbara La Marr and Conway Tearle.

"One-Way Street"—An American boy goes adventuring in London society. Featuring Ben Lyon, Anna Q. Nilsson and Marjorie Daw.

"The Necessary Evil"

IN every picture in which that young actor, Ben Lyon, appears he is winning new admirers. This time you will find him in a particularly appealing rôle—as a lad who inherits a disposition to care-free wildness, gets into a scrape at college and, for his own good, is sentenced to live in a torrid land. And Viola Dana plays the part of the charming girl with whom the high-spirited young man and his own foster-father both fall in love.

"Fine Clothes"

JOHN M. STAHL, with an array of such successes as "Why Men Leave Home" and "Husbands and Lovers" behind him, has produced another delightful comedy drama in "Fine Clothes." On the stage it enjoyed a long run under the title of "Fashions for Men." Its central figure is the simple-minded Peter, who, because he can see nothing but good in anyone, finally takes the evil out of the hearts about him.

Percy Marmont plays Peter. On the right are Alma Rubens and Lewis Stone, the other principals. Louis B. Mayer presents the picture.

A scene from "The Covered Wagon," which was given second place by the critics in their list of the five best pictures of all time

The Greatest Pictures Ever Produced

What America's leading critics have to say about it

A SHORT time ago we wrote to about one hundred of the leading reviewers in this country, asking them to help us find out what were the five greatest pictures ever produced. The returns are not yet all in, but we have received enough answers already to indicate the trend of opinion. In a later issue we shall give the complete results and also the opinions of these critics on the fifteen greatest pictures of the past six months. Some of these critics have been kind enough to write profound reasons for their selections, and some have qualified their opinions by stating that one picture was better than another because of certain features and points of quality; and we intend to give our readers the benefit of some of these scholarly dissertations.

IN one sense, it is almost absurd to attempt to name the five greatest pictures of all time, not only because of the differences of opinion and the difference of viewpoint, but because, as Mr. W. C. Howe of the *Exhibitors' Trade-Review* says: "How can you consistently contrast a comedy like *Hot Water* with *The Lost World,* for instance? Both are excellent in their own line." And yet, nearly every one of the critics put down *The Birth of a Nation* as one of the five. It is almost unanimous.

This leads to the conclusion that there is at least one picture which stands out above all others. This being true, it is quite possible that there are four others that stand out equally strong. It is immaterial whether it is a comedy, like *Hot Water,* or a historical spectacle like *The Birth of a Nation,* or a simple little drama like *Tol'able David,* or a stupendous fantasy like *The Thief of Bagdad.*

Some of the critics have had the kindness to put the question to their readers, as, for example, Miss Tena M. Jordan of the Portland, Maine, *Press-Herald.* Miss Jordan and her readers have agreed to send in the following list, as the five greatest pictures:

Abraham Lincoln
The Ten Commandments (prolog)
Peter Pan
The Iron Horse
Secrets

Miss Alice Carroll of the New York *Review* declines to name "the five greatest," but prefers to name "five of the greatest," and she chooses *The Thief of Bagdad, The Birth of a Nation, Broken Blossoms, Peter Pan* and *The Four Horsemen,* in the order named, and she adds that the first two must of necessity be included in any list.

Mr. Carlton Miles of the Minneapolis *Journal* places *The Cabinet of Dr. Caligari* first on his list, and *The Golem* fourth. Perhaps Mr. Miles is an artist, and if so, he is probably an impressionist or futurist. These two pictures created a sensation in their time, but they were so different from other pictures that the general public failed to appreciate them.

The same may be true of *The Last Laugh,* which was spoken of so highly recently by all the critics. After seeing such a splendid spectacle as *The Sea Hawk,* or *The Thief of Bagdad,* the average person would look very lightly upon *The Last Laugh* because it has none of the magnificence of the former and none of the marvelous scenes of splendor and beauty. Perhaps we are all influenced too much by the latter.

THE selection of Mr. J. G. Ortega, of the *Cinemundial,* is quite interesting. He states that in making the selection: "We did not take in consideration the plays that have made more money, nor those whose names have become a household word, nor yet again those which thru publicity or other means are considered models of technique, continuity or entertainment. The choice was made from the purely artistic point of view, based on wholesome merit, pathos, brilliant presentation and commendable acting. We plead guilty, however, to have rendered judgment in the matter according to the standards of the present day, which are, after all; the best when considering a form of art that strives to perfect itself from month to month."

Mr. Ortega's list includes *A Woman of Paris, The Miracle Man, Broken Blossoms, Tol'able David* and *The Kid.* While everybody must consider that these five pictures were all great, many will promptly think of many other great pictures just as great as some of these perhaps. Hence, it is a great puzzle that we have given the critics.

Miss Mabel Steele of the Pittsburgh *Sun* has not forgotten *Neptune's Daughter,* with Annette Kellerman, which the Fox Company produced in Bermuda many years ago, and she gives it fifth place in her list. Neither has she forgotten *Civilization,* which most of us had forgotten. Of course, both of these pictures must be classed as great, but the majority dont think that they are quite in the same class with Miss Steele's other three: *The Hunchback of Notre Dame, Orphans of the Storm,* and *The Covered Wagon.*

MR. HASKELL of the Albany *Press and News* selects *He Who Gets Slapped, The Birth of a Nation, Broken Blossoms, Robin Hood,* and *The Hunchback of Notre Dame.* It will be noted that Mr. Haskell, like many others, chooses *Robin Hood* in preference to Mr. Fairbanks' later picture, *The Thief of Bagdad.* He places *He Who Gets Slapped* first, and this requires some courage, because the majority do not agree with him; but those who have seen this Lon Chaney picture, and who criticized it regardless of its popularity and money-making proclivities, will hesitate a long while before they omit it from any list of the five best pictures.

Miss Margaret Bean of the Spokane, Washington, *Spokesman-Review* says: "As to the selection of the five best pictures of all time, I find you have set us picture reviewers no easy task. Selection without the aid of some kind of classification is difficult. Consequently, I have taken as my basis of selection, not the pictures that have pleased me most, but the ones that seem to exert the greatest influence on the making of pictures."

Her selection is *Passion, Abraham Lincoln, The Miracle Man, The Covered Wagon* and *A Woman of Paris.*

WE will now give a summary of the votes thus far received on "The Five Best Pictures of All Time":

The Birth of a Nation	63
The Covered Wagon	60
The Thief of Bagdad	54
Broken Blossoms	50
The Ten Commandments	46
The Hunchback of Notre Dame	46
The Miracle Man	45
Peter Pan	43
A Woman of Paris	40
The Four Horsemen	39
Robin Hood	38
Abraham Lincoln	37
Scaramouche	35
Intolerance	33
Tol'able David	33
Passion	31
Orphans of the Storm	31

The Sea Hawk	31
The White Sister	30
Humoresque	30
He Who Gets Slapped	30
America	30
The Lost World	30
Secrets	30
When Knighthood Was in Flower	28
Janice Meredith	27
Way Down East	26

It must be remembered that some of these critics have not seen some of the great pictures lately produced, and it is quite possible that they have not even seen some of the great old pictures.

The comments on the greatest pictures of the last six months tell quite a different story. Up to the present moment of going to press, the vote stands as follows:

The Sea Hawk	64
Peter Pan	58
He Who Gets Slapped	54
The Thief of Bagdad	53
Monsieur Beaucaire	51
Secrets	50
Forbidden Paradise	49
Abraham Lincoln	49
Beau Brummell	47
America	45

There were about one hundred different pictures voted for under the head of *The Greatest Pictures of the Last Six Months,* but in this issue we are giving only the leaders. In our next article, not only will we give the final vote of the critics, but the consensus of opinion of the editors and reviewers of the *Brewster Publications.*

The Bulletin-Board

(*Continued from page* 5)

Talker. Edmund Burns was to have been loaned to D. W. Griffith to play the lead in *Poppy* but at the last moment Mr. DeMille found he could not be spared and wired his regrets to Mr. Griffith.

Earl Hudson, who produced *The Lost World,* says that the hardest living thing to direct is a one-inch beetle. It took a day and a half in actual time to induce the beetle to crawl from Lewis Stone's arm onto his plate of beans.

Wally Reid's scenario writer, Byron Morgan, is now writing for Richard Dix. *California or Bust* is Mr. Dix's new picture, and Esther Ralston is making her début as a leading woman with him, under the direction of Frank Tuttle.

Rod La Rocque, who plays the lead in Bebe Daniel's picture, *The Wild, Wild Girl,* says it is full of the most hair-raising episodes in the world. He is now being starred under the direction of Paul Sloan.

On his way back to New York, after a visit to Cuba, Richard Barthelmess was the guest of the United States Navy. It was the first time in the history of the modern navy that an actor has been its guest.

Satan in Sables is the title of Lowell Sherman's first picture for Warner Brothers.

Lillian Rich and Bert Lytell are playing the leads in *The Ship of Souls,* Emerson Hough's last novel.

John Barrymore, who has made a record-breaking success in London on the legitimate stage, has signed a contract with Warner Brothers to appear in a series of productions. Work on his first picture for them has just started.

When Constance and Norma were in the East they bought about a car-load of toys for the Keaton children. Buster wasn't very enthusiastic about it because the toys were of such a complicated and mechanical nature that he was the only one in the family who could "make them go." "They are all broken now," he says quietly.

Gloria Swanson was the guest of honor at an enormous dinner dance given by Famous Players at the Park Lane in New York.

Herbert Brenon is now busy with the business of directing "The Street of Forgotten Men," featuring Percy Marmont and Mary Brian

Milton Sills is scheduled to begin work soon on *Men of Steel,* with Doris Kenyon as his leading lady.

Elsie Ferguson is starring in *The Unknown Lover* under the direction of Victor Hugo Halperin.

Elmer Clifton had quite an argument with Mother Nature in New Zealand. He wanted a photograph of a volcano in action, and in spite of warnings from the natives, he got so close to Mt. Tongarro that, when he stuck the tripod of the camera in the ground, the earth registered protest in a burst of steam and a snake-like hissing.

F. W. Murnau, the young director of the German picture, *The Last Laugh,* has signed a contract with William Fox which will bring him to this country early next year to start producing American pictures.

Sophistication and the primitive emotions are to be combined in the near future. Michael Arlen, author of *The Green Hat,* is writing scenarios for Pola Negri.

The Viennese Medley has undergone a change in cast. Doris Kenyon was scheduled to play the lead, but the part has now been assigned to May Allison. Doris is back at work after her illness, on *The Half-Way Girl.*

Speaking of promising newcomers, what about Dorothy Brock? She has played in ten pictures during the last year. Her latest work is with Conway Tearle, in *Just a Woman.* P. S. —*She has just passed her fourth birthday.*

Alice Terry, who has gone abroad for a vacation with her husband, Rex Ingram, broke all the records at a quiet departure. She sailed at one o'clock in the morning and, for probably the first time in history, a movie star left the country without being either photographed or interviewed at the dock.

The new picture starring Corinne Griffith has at last been definitely named. It started production under the title of *The National Anthem,* which was changed, while they were finishing the picture, to *Modern Madness.* Neither name "took," however, and it was finally released as *The Marriage Waltz.*

Do You Want to Write Stories and Photoplays?

IN EVERY section of the country, in crowded cities and on isolated farms, there are men and women who long to write for the magazines and the motion pictures, and yet do not know just how to begin.

They have the precious gift of imagination and the latent ability to write that are conferred as a priceless heritage upon a fortunate few. They see things that other people do not see. They dream dreams that other people do not dream.

Are you the "One in a Hundred"?

If you are one of these fortunate men or women who has the urge to write—if you have been longing for years for some way to learn how to make your stories sell—we have a message for you today that will be the means of changing your entire life.

It is simply that there is a way for you to master the technique of story telling and photoplay writing, right at home in spare time through the Palmer Institute of Authorship.

Let us tell you if you can succeed as a writer

The Palmer Institute of Authorship was founded seven years ago to co-operate with motion picture producers and magazine editors in the development of new writers.

The Palmer Institute holds a unique place among educational institutions because it enrolls only those who can pass its Creative Test and who show that they can profit by its instruction.

We believe that a certain amount of natural talent is necessary to succeed as a writer and we do not wish to encourage anyone to take up writing as a profession unless they have that ability.

What we seek, above all else, is the one man or one woman in a hundred who has a way with words, the precious gift of a creative imagination or the knack of inventing incidents and who needs only training in the technique of writing to win large success. To such men and women we offer unusual opportunities in the motion picture and magazine field.

Send for the Palmer Creative Test

If you believe that you have the natural ability to succeed as a writer, you are cordially invited to send for the Palmer Creative Test, fill it out and return it to us for analysis. Our Board of Examiners will study your reply and send you a frank report on your indicated abilities. There is no charge for this service and you incur no obligation. It is simply an expression of the sincerity of our search for new writers.

Mail this Coupon

PALMER INSTITUTE OF AUTHORSHIP
Affiliated with Palmer Photoplay Corporation
Dept. 9-T, Palmer Bldg. Hollywood, Calif.

Please send me, without cost or obligation, a copy of your Creative Test and information about the subject which I have checked below—

☐ Short Story Writing ☐ Photoplay Writing
☐ English Expression

Name.....

Address.....

All correspondence strictly confidential

WILLIAM FOX PRESENTS IN SEPTEMBER 1925

Three treats for Picture Patrons!

GEORGE O'BRIEN
YOUNG HERO OF "THE IRON HORSE"

A TENSE MOMENT in "THE IRON HORSE"
THE PARTING SCENE BETWEEN MADGE BELLAMY & GEORGE O'BRIEN

The IRON HORSE

One year in New York with a Superb Cast of Leading Players
and
a Regimient of United States Troops and Cavalry; 3,000 Railway Workmen; 1,000 Chinese Laborers; 800 Pawnee, Sioux and Cheyenne Indians; 2,800 Horses; 1,300 Buffaloes; 10,000 Texas Steers.

A JOHN FORD *Production*

AS NO MAN HAS LOVED

A soul-stirring spectacle based on EDWARD EVERETT HALE'S "THE MAN WITHOUT A COUNTRY"

A record-breaker at the *Central* Theatre, New York

A ROWLAND V. LEE *Production*

PAULINE STARKE
WHO PLAYS ANNE BISSELL in "AS NO MAN HAS LOVED"

EDWARD HEARN & PAULINE STARKE in a scene from "AS NO MAN HAS LOVED"

EDMUND LOWE BRENDA BOND & RAY BLOOMER in a scene from "THE FOOL"

EDMUND LOWE in "THE FOOL"

The Picture that succeeded in spite of the Devil!

Based on Channing Pollock's *great play*

THE FOOL

Another New York hit that has swept the Nation, setting new high marks for its entertainment powers.

A HARRY MILLARDE *Production*

FOX FILM CORPORATION

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

JUNE, 1925

This Number Contains:

Cover Design——*Gloria Swanson* as *Madame Sans-Gêne*, a painting by M. Paddock from the photograph by Manuel Frères ..... *Cover*

The Bulletin Board——Last-minute news about Pictures and Players and Studios 5

A Guide to 150 Current Pictures——Alphabetted by title and briefly criticized for you 6–7

Clippings from the Motion Picture Magazine of June, 1915——To refresh your memory 8

The Greatest Pictures Ever Produced——The opinions of a number of America's leading critics 12–13

Should the Stars Keep Young?——A provocative editorial ..... by *Eugene V. Brewster* 17

Our Portrait Gallery——New and exclusive studies of *Lew Cody*, *May McAvoy*, *Neil Hamilton*, *Georgia Hale*, *Gertrude Olmstead*, *Charles Delaney*, *Jack Pickford*, and *June Marlowe* 19–27

Should You Marry Your Opposite?——Statements from a number of screen stars, both men and women. 28–31

S-s-s-sh! People Say——An enlightening article about the effect of rumors .. by *Dorothy Donnell Calhoun* 32–33

The Changing Glory of Gloria——Harry Carr reviews five chapters in the life of *Gloria Swanson* 34–35

Do Animals Have Genius?——Astounding revelation about animal screen stars ..... by *Harry Carr* 36–37

Young Love——Picture Pages for Old Maids, Bachelors, and Middle-aged Married Folks only 38–39

My Life Story——The autobiography of one of the earliest stars in the Film Firmament .. by *Anita Stewart* 40–42

Glenn Hunter——A study of this young actor made for you in his own library 43

Confidences Off-Screen——With *Dorothy Gish*, *Rod La Rocque*, *Carmel Myers* ..... by *W. Adolphe Roberts* 44–45

The Silken Gowns of a Siren——Sketches of the gowns worn by *Barbara La Marr* in her new picture and photographs of the beautiful *Barbara* wearing them 46–47

The Charmer——A fictionization of *Pola Negri's* intriguing new screen drama ..... by *Neil Moran* 48–50

A Flapper from China——A new character study of the ever-fascinating *Irene Rich* 51

Friendship—Love—Marriage——A discussion, including impressions of the many women stars with whom he has appeared on the screen ..... by *Eugene O'Brien* 52–53

Greta Nissen——A dancer from Norway, who is now an American film favorite, posed for you 54

Clive Brook——An Englishman, who is rapidly gaining fame on the American screen 55

The Right Weigh——Ten stars tell you how they make the scales behave 56–57

Louise Fazenda——She poses specially for you in the rôle of siren 58

That's Out——Keen comment by a recognized master of satire and humor ..... by *Tamar Lane* 59

Reeling With Laughter——A few amusing scenes from comedies recently released 60–61

Pictures That I Would Like to See Again——Applying the acid test ..... by *Eugene V. Brewster* 62–63

"I'll Be a Kid Brother to You"——A special photograph of *Marion Nixon* 64

New Pictures in Brief Review——Criticisms of twenty-four new features ..... by *Laurence Reid* 65–68

The Perfect Rôle for Doris——*Miss Kenyon* and *Frankie Lee* in a scene from her new picture 69

Facts That I Can Read in the Faces of the Film Stars——Character analyses of *Ramon Novarro*, *Aileen Pringle*, *Viola Dana*, and *James Kirkwood* ..... by *F. Vance de Revere* 70–71

Seeing Stars!——Pencil portraits and caricatures of the players, made by children 72

On the Camera Coast——Harry Carr's department of Western studio gossip and news 73–75

A Romantic Young Star Takes the Gypsy Trail to Fame——A study of *Conrad Nagel* as he appears with *Renée Adorée* in *The Exquisite Sinner* 76

Whose Hand?——The concluding instalment of W. Adolphe Roberts' serial, in which the mystery is cleared, and the tangled threads of the plot are unraveled 77–79

We're Asking You——A question-box conducted for our readers ..... by the *Editorial Staff* 80

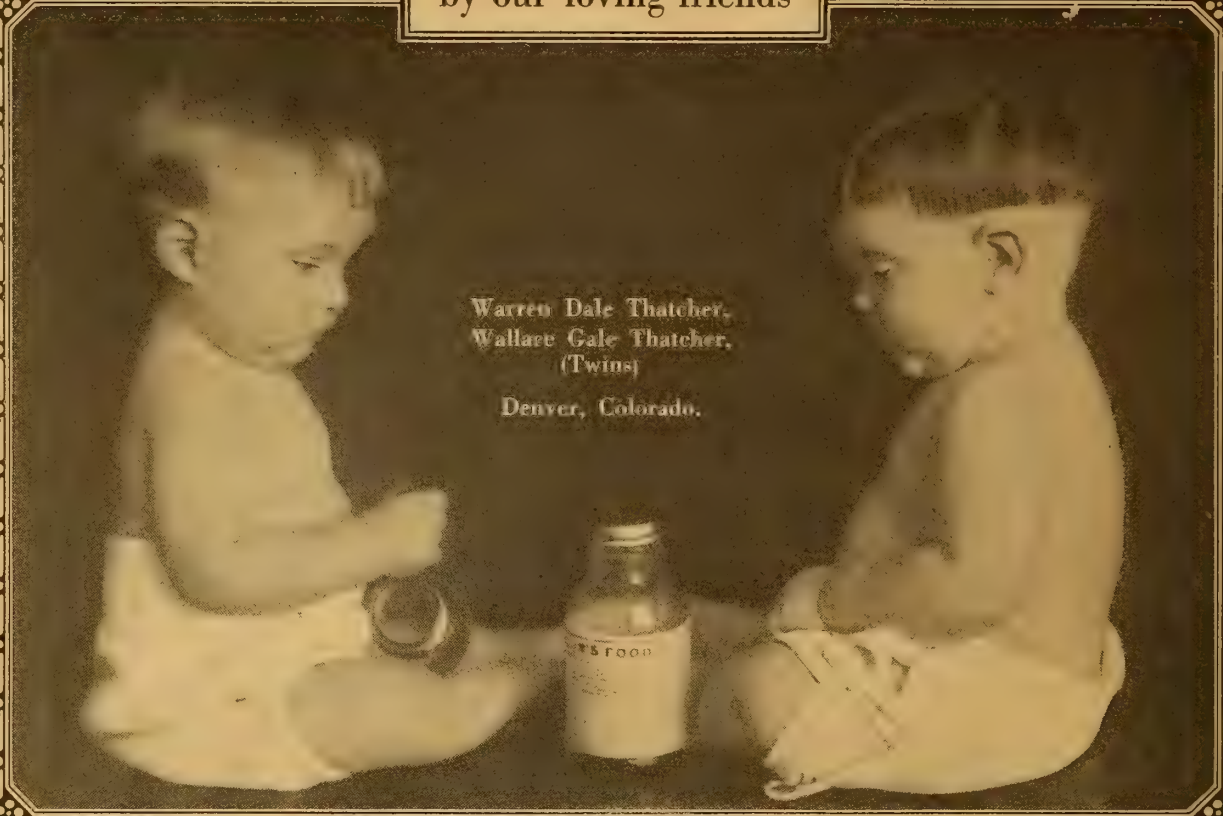
"The Top av the Mornin' to Yez"——A greeting from *Sally O'Neill*, Marshall Neilan's screen discovery .. 81

Cheers and Hisses——Excerpts from letters that have been sent to us by our readers 82

The Answer Man——Replies to fans who have asked for information about pictures and stars 84

What the Stars Are Doing——The present activities of the players ..... by *Gertrude Driscoll* 92

"We are advertised by our loving friends"



Mellin's Food

Use the Mellin's Food Method of Milk Modification for your baby. It has raised thousands of the brightest and healthiest babies in the world.

Write to us for a copy of our book, "The Care and Feeding of Infants", also a Free Trial Bottle of Mellin's Food.

Mellin's Food Co., 177 State St., Boston, Mass.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

APR 30 '25
© C1B656904

Motion Picture Magazine

Founded by J. Stuart Blackton in 1910—Trademark Registered

Vol. XXIX JUNE, 1925 Number 5

Harry Carr, *Western Editorial Representative* F. M. Osborne, *Editor* A. M. Hopfmuller, *Art Director*

From the painting by Benjamin Eggleston

Eugene V. Brewster, Editor-in-Chief of the Brewster Publications

Must the Players Keep Young?

An Editorial by

ONE of the large producers recently said to me that the picture life of a star was, on the average, about five years. He said that a girl is usually at her best at eighteen, and at twenty-five she was either fat and flabby, or wrinkled or married; and as for a man, he ceased to be interesting to the public after he had passed twenty-five. I take exception to this attitude. The gentleman is in error.

In the first place, we must consider types. There is the beautiful young girl type, still in her teens. She need not be tall or thin, or fat, or even beautiful, so long as she is interesting and can play the part. She must, however, have that indefinable something called charm or personality. It is a mistake to ask Gloria Swanson to play such a part, or Norma Talmadge, or Pola Negri, etc. Yet the present star system demands that practically all players shall often play Sweet Sixteen. Many plays are written calling for a girl in her teens who grows up into a woman in her twenties or thirties, but it is a mistake to cast our present stars in such parts. Ben Lyon and Charles Ray can play a schoolboy, but Rudolph Valentino and Thomas Meighan cannot. While Mary Pickford is perennially young, she is an exception. Colleen Moore, in *So Big,* very successfully played a young girl who grew into a middle-aged woman, but only a few of our stars can do this.

The stars are usually under contract at heavy salaries, and the producers must keep them busy. Plays that just suit them are hard to find, and so the stars are often asked to play parts that do not fit them at all. The producers seem to think that because a star was once eighteen and beautiful that she must always be so—that when she ceases to look youthful her usefulness is over. What a mistake! Norma Talmadge is an artist. When she can no longer look twenty-five, is there any reason why she cannot play parts that call for a woman in her thirties? And when she can no longer look thirty, why should she not play still older parts? Sarah Bernhardt at seventy was just as much beloved as Sarah Bernhardt at thirty. So was Henry Irving. In other words, screen acting is an art, and beauty of face and form is not a necessary part.

Let us not consider the children and the school girls and boys who fall in love with youth and beauty—they are only a small part of the aggregate picture public. Let them have their favorites of their own age, but teach them that even Mary Pickford cannot always play girl parts, and that she is still to be idolized even when she is forced to play an old lady. It is the acting, the charm, the personality that count—not youth and beauty only.

And as for marriage, is America's Sweetheart any the less popular since she became Mrs. Fairbanks, or Norma Talmadge since she became Mrs. Schenck? Girls and boys do not admire youth and beauty merely because they want it for themselves—they rarely think of marrying any of the artists they see upon the screen. And as for those who say: "Oh, I dont like so-and-so any more—she getting too matronly"—away with all such! Because a star is married is nothing against him or her—quite the contrary. Marriage is the natural and proper thing, and it should be encouraged rather than discouraged.

And so, when a producer tells me that the life of a picture star is only five years—'tis to laugh. He can see no farther than the end of his nose. He is influenced too much by what are called "mash notes," and he believes that when a star ceases to get romantic letters from love-sick boys and girls it is time to get a new star. Popularity is not enduring if it is based only on sex attraction or even on beauty, altho a man or woman can be just as beautiful at forty or fifty as at twenty, and just as attractive.

Of course, all persons, both young and old, admire youth and beauty, and we cant see too much of it; but let us all remember that there are other things in this world far more important, uplifting and inspiring. Let us train our eyes to look for them and to recognize them when we see them.

A DEBUTANTE *ball in Washington, D. C. Among Washington and Baltimore debutantes Woodbury's is six times as popular as any other soap*

To FREE YOUR SKIN FROM BLEMISHES—*use the famous Woodbury treatment given below*

Sixty Two percent of Washington and Baltimore Debutantes

find this soap the best for their skin

LAST month we published a report on 224 New York and Boston debutantes, showing the very large extent to which Woodbury's Facial Soap is preferred above all other toilet soaps by these two groups of young society girls.

In order to make our survey more complete, we followed our New York and Boston investigations with a similar inquiry among Washington and Baltimore debutantes.

The results are fully as interesting as those of our previous investigation.

Woodbury's six times as popular as any other soap

Among the entire number of Washington and Baltimore debutantes presented this season, 62 per cent were regular users of Woodbury's Facial Soap.

The Woodbury users numbered six times as many as the users of any other soap.

Among Baltimore debutantes alone, Woodbury's was nearly eight times as popular as any other soap.

There are more than 500 different brands of toilet soap on the market today.

Why is it that, with this bewildering assortment to choose from, the majority of society debutantes in New York, Boston, Washington, and Baltimore are overwhelmingly in favor of Woodbury's Facial Soap?

Why these society girls use Woodbury's Facial Soap

The answer is two-fold:—because with a society girl the care of her skin is a matter of primary importance; and because of the wonderful efficacy of Woodbury's Facial Soap and the famous Woodbury treatments in helping women to overcome common skin defects, and to keep their complexion smooth, clear and flawless.

Around each cake of Woodbury's Facial Soap is wrapped a booklet containing special treatments for each type of skin. Get a cake of Woodbury's today, at any drug store or toilet goods counter and begin the treatment your skin needs!

A 25-cent cake of Woodbury's lasts a month or six weeks for regular toilet use, including any of the special treatments. For convenience—get Woodbury's in 3- or 12-cake boxes.

FREE OFFER!—Send today for the **free** *guest-size set of three famous Woodbury skin preparations with* **new large-size** *trial cake of Woodbury's Facial Soap.*

The Famous Woodbury Treatment for Blemishes

JUST before retiring, wash in your usual way with warm water and Woodbury's Facial Soap and then dry your face. Now dip the tips of your fingers in warm water and rub them on the cake of Woodbury's until they are covered with a heavy cream-like lather. Cover each blemish with a thick coat of this soap cream and leave it on for ten minutes. Then rinse very carefully with clear hot water, then with cold.

The Andrew Jergens Co.,
1306 Spring Grove Ave., Cincinnati, Ohio
Please send me **free** your guest-size set containing:
The new, large-size trial cake of Woodbury's Facial Soap, samples of Woodbury's Facial Cream and Facial Powder, and *the treatment booklet,* "*A Skin You Love to Touch.*"
If you live in Canada, address The Andrew Jergens Co., Limited, 1306 Sherbrooke St., Perth, Ont.
Name.....
Address.....

Cut out this coupon and mail it today

Copyright, 1925, by The Andrew Jergens Co.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Our Portrait Gallery

Lew Cody

Lew is one of the screen's best bad men. In fact, a good many of us have caught ourselves wishing him luck even in his villainy. Now we'll have a chance to come right out and lose our hearts openly, for, in Elinor Glyn's "Man and Maid," he plays the hero we've always known he really is

Edwin Bower Hesse

May McAvoy

So far as May is concerned, we vote 50-50 on this blonde-and-brunette question. She's just as enchantingly lovely as the pale-gold Esther, adored by Ramon Novarro in "Ben Hur," as she is in the portrait above where she's crowned with her own fluffy dark hair

William Potter

Neil Hamilton

He is another Griffith discovery, and consequently is well worth watching. His work in "Isn't Life Wonderful?" was superb. Now he's portraying Giles Bradley in "The Little French Girl." At the left we reproduce a scene from "Men and Women," in which he played opposite Claire Adams

Henry Waxman

Georgia Hale

She won her right to stardom by her work in "The Salvation Hunters." As soon as that picture was finished, Charles Chaplin signed her as his leading lady in "The Gold Rush," which, according to the latest reports, will be released early this summer

Henry Waxman

Gertrude Olmstead

She's playing opposite Rudolph Valentino in "Cobra." It's a vamping rôle, and she wears a blonde wig—but why, oh, why? Isn't she far more alluring as her brunette self in the portrait above, than as the blonde at the right?

Clarence S. Bull

Charles Delaney

Henry Waxman

It's hard to believe that the smiling boy in the picture above could be one of the inmates in "The Mansion of Aching Hearts," but at the right, with Barbara Bedford and Priscilla Bonner, he proves that he is well qualified to play a heart-aching rôle. Do you remember him as Arthur, the young brother of Barbara Frietchie?

Edwin Bower Hesser

June Marlowe

Rin Tin Tin is a sure enough lucky dog to be starred with such an attractive girl as June. Their latest picture is "Below the Line," and is as full of thrills and beauty and romance as its forerunner, "Tracked in the Snow Country"

Should You Marry

Fourteen formulas fo from heroes and leadin happiest homes in th

Mr. and Mrs. James Cruze (Betty Compson)

Betty Compson Answers:

YES—and no!

I think married people should be alike in their chief interests, but there must be some dissimilarity, or their lives will be lopsided.

It would be rather sad for an outdoor-loving girl to be married to a man who cared only for a book before the fire, but they might both love outdoors and one be a golf enthusiast and the other dote on tennis, and yet each get a lot of joy out of the other's game.

They shouldn't be radically different. I dont think it's possible to understand someone who doesn't touch you on any point. And how can a man appreciate your ideas and point of view if you are always arguing from opposite poles?

The other person ought to be able to open doors for you that you didn't even know were there, if you are going to keep on being interested;

Harold Lloyd and his happy family

and you should have a few new trails to guide him ove yourself!

Says Harold Lloyd:

I MARRIED my opposite!

If people can ever learn from someone else's e perience, they might learn from me to go and do likewis

I think it is the best insurance against marital boredon because the mind of the opposite type isn't a wel known trail, and exploring it is in the nature of a nev adventure.

Mrs. Lloyd is fair and I am dark and we're well suite

Gene Kornman

to one another, we think. But whether the color of our hair and the relative textures of our skins have anything to do with our being pleased with our bargain, I'm not prepared to say.

At any rate, I wouldn't go so far as to forbid a red-headed man to marry a red-haired girl because they weren't opposites!

Opposite temperaments make good matrimonial risks, according to my ideas, because the danger of dulness is lessened. When lovers begin to yawn in each other's company, it's a bad sign Cupid, the underwriter, had better look out!

Your Opposite?

successful married life ladies of some of the motion picture world

Keeping the other half of the partnership interested is always a good idea. But nobody wants to make a continual circus of himself to do that.

Being an opposite does it for you!

And Mildred Davis Lloyd:

YES, I believe you will have a greater chance of happiness if you marry your opposite.

I haven't tried doing anything else, of course!

Harold is rather quiet and I am told I am "lively." I dont know what we'd do if he were "lively," too!

There should be one who chatters and one who listens,

International Newsreel

St. Elmo Boyce

The McGregor family

one who is gay and one who is amused, a butterfly and a bee.

Imagine two people who thought the same things, did the same things, wanted the same things, in the same way—oh, horrors!

I think it's necessary to have a practical member in the firm. It's such a comfort, too, to know that there's somebody whose good sense you can rely on to keep you from disaster in following the will-o'-the-wisps — which is one of the things volatile people are always doing.

If you marry your opposite, you will be sure of getting another view-point on almost every subject under the sun.

Which is an inducement!

Mr. and Mrs. Rudolph Valentino

Rudolph Valentino Declares:

I DO not profess to be an authority on the subject, but since you have asked me, I will answer that I think a man should marry his ideal, whether she be an opposite or not. Truly, he should not wed a woman who does not inspire his imagination and his idealism.

Mr. and Mrs. Adolphe Menjou

The answer would seem to be obviously the only one possible, but there is another side to the question.

That brilliant American writer, James Branch Cabell, tells us that love should have something of the unattainable in it. In *Figures of Earth*, he quotes a wizard as saying:

Love, as I think, is an instant's fusing of shadow and substance. They that aspire to possess love utterly fall into folly. This is forbidden; you cannot.

The lover, beholding

At the left you'll find Ruth Clifford Cornelius and her husband. Ruth says she doesn't know whether she married her opposite or not, but she does know that they are ideally happy

At the right, meet Wallace MacDonald and his wife, Doris May. Mr. says that opposites always win, but Mrs. votes 50-50

Freulich

that fusing move as a golden-hued goddess, accessible, kindly and priceless, woos and ill-fatedly wins all the substance. The golden-hued shadow dims in the dawn of his married life, dulled with content, and the shadow vanishes. So there remains, for the puzzled husband's embracing, flesh which is fair and dear, no doubt, yet is flesh such as his; and talking and talking and talking; and kisses in all ways desirable.

Love, of a sort, too, remains, but hardly the love that was yesterday's. . . .

This is the cry of all husbands that now are or may be hereafter: "What has become of the girl that I married? And how should I rightly deal with this woman whom somehow time has involved in my doings? Love, of a sort, now, I have for her, but not the love that was yesterday's."

Mr. Cabell has uncanny powers of penetration into the human heart and he has a disturbing way of telling us the truth about his findings.

Yet there are many of us who have not found the possession of love to be such an antidote for love. Even in this age of easy and frequent divorce, there are thousands of men and women who have found joy in their marriages and whose love has grown with the years. There is a quality in real love that is not so easily tarnished by contact.

But, if the beautiful shadow has a tendency to grow dim with the possession of the substance, it is all the more reason why a man should marry his ideal, whatever she may be.

The goddess will remain golden-hued the longer. In truth, there is always the chance that she will not lose her radiance at all.

Says Malcolm McGregor:

I DONT know about handing out advice to anybody who is hovering on the brink of matrimony and hasn't made up his mind whether to jump into a lake or a bathtub—but I can set down my own experience.

I married my opposite—most decidedly so! And I'm still glad that I did. Our daughter has reached the advanced age of seven years, and the venture is still far from the rocks.

Mrs. McGregor likes to go out, loves to dance, enjoys theaters and concerts and all that. I am content to stay home. Perhaps that sounds far from harmonious, but the fact is that it's amusing. If we both wanted to stay home, no doubt we'd soon get duller than ditch-water in a dry spell. If we were both keen about dashing out every night, we'd probably be nervous wrecks. As it is, we get just enough of each kind of thing.

Having someone of opposite temperament in the house with you is interesting. Any subject you bring up will be sure to be looked upon in a light you'd never have thought of yourself.

However, I suppose I'd better add that you must be sure to select someone with a sense of humor and a lot of tolerance, if you're going to marry your opposite! Otherwise, things mightn't work out so well.

Anna Q. Nilsson and her husband John Gunnerson have many interests and ideals in common and are among Hollywood's happiest couples

And Adolphe Menjou:

ALTHO marrying a person who is one's opposite in habit, temperament and complexion, does not necessarily insure matrimonial tranquillity, it will go a long way toward furthering that very desirable relationship.

The placid type of person will check the impulsive behavior of the temperamental

(*Continued on page* 104)

Henry Waxman

Mr. and Mrs. Jack Dempsey

Naturally, the last word on the subject of marrying opposites should be given to Estelle Taylor and Jack Dempsey—who are the last newly-weds on the Mr.-and-Mrs. roster in Hollywood

ESTELLE says: "No. Try to find someone with the same likes and dislikes as your own, if you're looking for happiness. Naturally, a woman may like to sew and a man may enjoy fighting, but if they have the same tastes in regard to living, they'll get along well. You cant expect to agree on every least little point, but you shouldn't have wide differences in taste to bridge over. Of course, if two people love each other very, very much, it may be that they can learn to like the same things. You're really surprised to see how much of the color of someone else's personality you can take on and how much of your own is reflected in him!"

JACK says: "I dont think it makes a great deal of difference whether you marry your opposite or not. You can be happy, regardless! It would seem to me, tho, that the chances for happiness would be greatly increased if you married someone who was in sympathy with you. You could understand each other so much better than if your mental processes were a mystery. I am not talking about physical opposites. I cant see how size and coloring and beauty can have anything to do with the subject—but about temperament. I say, marry someone who is temperamentally in accord with you. Still, as I've said before, it doesn't really matter!"

"S-s-s-sh! People Say——"

How are the picture people to combat the malicious and untruthful rumors that are constantly circulated about them?

After you read this article you'll think twice before you believe a scandalous report about a player

Every time Eric von Stroheim begins to direct a picture, the rumor spreads that he is going to be dismissed!

Alexander

The most engaged and about-to-be-married girl in all Filmdom, according to Dame Rumor, is Constance Talmadge

Says DOROTHY DONNELL CALHOUN

ONE of the commonest birds in Hollywood trees is that noisy little birdie that tells people things, but when you attempt to catch it by putting a grain of salt on its "tale," so to speak, it flits away out of reach. In all the world—with the possible exception of Washington, D. C.—there is no spot so fertile for rumors as this little town nestled against the foothills, eight miles out of Los Angeles.

The usual formula of greeting between two friends on the Boulevard is: "Well, what's the dirt?" Conversation over the luncheon table begins: "Did you hear the latest?" or "I've got the low-down," or "S-s-s-sh! People say——"

In shops, kitchens, beauty parlors, studios, clubs, there are circulated facts and fiction, conjecture, lies. The wildest stories are always prefaced by an authoritative "I know for a fact that——"

Even the truth, by the time it is passed thru a dozen tellings, is distorted, like the old game of "Gossip," in which a sentence whispered by each player in his neighbor's ear reaches the end of the line entirely changed.

THERE is a certain class of person (to which most of us belong!) who likes to pose as being intimately acquainted with celebrities. At a luncheon party not long ago the wife of a famous leading man, who had been introduced simply as "Mrs. So-and-so," was amazed to listen to fantastic gossip about her husband which she knew could not possibly be true. But she held her peace until one of the women coyly hinted at a flirtation with the fascinating screen idol, and named as the place where she had met him a dinner given when

International Newsreel

Every year, without fail, comes the report that Douglas and Mary have quarreled over his leading woman, and have separated

the wife knew that her husband was on location in the South Seas!

The more picturesque and colorful a film player is, the more rumors will be circulated about him or her. Therefore, Doug and Mary, Charlie Chaplin, Pola Negri, and von Stroheim are storm centers for wild reports. The press-agent for the Fairbanks organization admits that there are three rumors which he expects every year: that Mary Pickford is dead, that she is going to have a baby, and that she and Doug have quarreled over his leading woman and separated.

Yet, hardened as he is to hearing these rumors, he was met down-town the other day with such a circumstantial, vivid, and seemingly truthful account of Mary's death a few hours before in an automobile accident, on her way out to Beverly Hills, that he dashed, pale-faced, to the nearest telephone and insisted on talking with Mary herself before he could be reassured!

One evening last year the leading papers in the United States came out simultaneously with enormous head-lines announcing the death of Gloria Swanson in a New York hospital. A personal friend of Gloria's on a Los Angeles newspaper called her up on the long-distance telephone and reported her conversation in the next edition of the paper. The Lasky Company issued frantic denials, yet the rumor would not die but gathered momentum. It was hinted that the Los Angeles friend, who thought she had talked with the star over the 'phone, was duped, and had really conversed with a secretary. It was whispered wisely that the Lasky Company had found an unknown girl who looked enough like Gloria Swanson to deceive the public, and was substituting her to finish the picture Gloria had begun.

Mae Busch is a world wonder when it comes to minding her own business. No one knows anything about Mae's affairs of the heart. Consequently, when she was seen at a fashionable club recently, accompanied by her aristocratic father, just arrived from Australia, all Hollywood began buzzing about her multi-millionaire fiancé from South Africa!

Wide World Photo

When Rex Ingram went to Europe to film "Mare Nostrum," Rumor declared that a divorce was pending. Yet Alice Terry was getting two letters a day and three cablegrams a week from her absent husband

So persistent was the rumor that an attempt was made to trace it to its source. The best explanation that could be found was that the mistake originated when a real-estate agent was told that Gloria's house was for sale "to settle an estate"—that of her mother who had some money invested in the property. "To settle an estate, eh?" the real-estate agent evidently reasoned. "But it's Gloria's house—then it must be to settle her estate. If so, Gloria is dead——"

"It's impossible to describe the sickening sensation you have when you answer the 'phone and a friend says, 'Why, I just heard you had died!' unless it has happened to you!" Lois Wilson once told me. "Two enterprising newsboys tried to pep up business once by shouting my death

(*Continued on page* 90)

Manuel Frères, Paris

Let's Sing a Song to Gloria

Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss but in the cup,
And I'll not ask for wine. . . .

—Ben Jonson.

The *Changing Glory* of *Gloria*

First they thought she was a dumb-bell; Then they called her smart but spiteful; Then they tried whispering evil things; —*And all the time our Gloria was just fooling them!*

By HARRY CARR

I AM not sure what you should call the spouse of a French marquis.

But no doubt Gloria is an empress or a countess or something.

Anyhow, she will be a changed woman.

I have known Gloria from the very first: known her in four distinct phases of her career. In each one she has been absolutely different from the Gloria of each of the other phases.

So this is the story of Gloria's transition in chapters:

Chapter One:

THE first time I ever saw her, she was a bathing girl in the Mack Sennett comedies.

She was then the wife of Wallace Beery, who was also in Sennett comedies. Both she and Wally were somewhat unsophisticated. So unsophisticated that when they got their first car they had two sweet little cooey names printed on the side of the car: *Wally and Glory.*

The other Sennett girls didn't like Gloria. Not that they disliked her particularly: it was just that she didn't belong. When the other girls crowded into some star's dressing-room to tell fortunes with a Ouija board, Gloria never seemed to be there. Often you see this same thing in a zoo. One tiger flocks by himself — or herself. Gloria flocked by herself.

Kadel & Herbert

Now we might as well be quite candid about this: at that time, Gloria always seemed to me to be rather a disagreeable little girl. You couldn't have called her snippy, but she was belligerent and defiant. If you didn't like her, you knew what you could do.

But even then, there was something about her that made her different. Not brains. Gloria must have been possessed of superior intelligence even at that time; but heaven knows she didn't show it. To be frank, Gloria was regarded almost as a bone-head. About the only interest she seemed to show in her work was to inquire at intervals of the director: "Say, can I go home now?"

I think Mack Sennett was the only one who thoroly realized Gloria.

I remember one day watching her in a wedding scene. Something had gone wrong with the lights and Gloria, the bride, had to wait and wait. She was sulky and cross. I stood there watching her with Mack Sennett. I remember that he turned to me and said: "That girl is going to be one of the greatest artistes the screen has ever known."

Chapter Two:

THEN there was another Gloria—the Gloria who had made good in comedies without being much impressed by the fact.

You can put this in your pipe and smoke it: no girl can be sweet without being tedious unless she can also be ugly. Otherwise she is just sugar candy. Gloria could be sweet—when she wished.

But . . .

Well, on this particular day, Gloria wanted to go to town to do some shopping. The director said it would be all right with him if the studio manager was willing: the studio manager said it would be O. K.—or okeh—if Mr. Sennett was willing. This made little Gloria furious. She asked these various officials: then she went around asking everybody she saw if it was also all right with him. She asked the doorkeeper; the mechanics on the set; she asked Teddy the dog, and Pepper, the cat. She stopped a policeman who was passing the studio and asked him.

It was spiteful; no other word for it. But also it was very funny. It showed the flavor of an unusual personality.

About that time, Gloria's break with Wallace Beery came. I remember that Gloria was having breakfast in

(*Continued on page* 110)

Do Animals Have Genius?

"Yes!" says Harry Carr, and proves it in these stories about Pepper, the Sarah Bernhardt of alley cats . . . Teddy, with his superhuman canine memory . . . Jo, the monkey who figures out his own acts . . . Silver King, the temperamental horse . . . Numa, the lion who can concentrate

MACK Sennett used to have a common alley cat named "Pepper." She was valued at $5,000. A year or so ago she died. Ever since then he has been looking—and all his directors have been looking—for another Pepper. They have never found one.

The question that naturally arises is: "If one alley cat is worth $5,000 in the movies, why isn't any alley cat worth $5,000 in the movies?"

Pepper sacrificed food for art and co-starred with a trained mouse. But like many another actress, Pepper's smiling face concealed a hungry heart

The fact is, a very liberal percentage of the population of Hollywood have lugged alley cats around to the Sennett studio with that very question—asked with indignation.

Well, the reason is that Pepper was a Sarah Bernhardt.

Eddie Cline, the director, found Pepper one day by accident. They were making a comedy scene when two little half-starved kittens came crawling up thru a loose board in the studio floor. One was Pepper.

Pepper's companion kicked up his heels and took flight—rather a wabbly, half-starved flight. But Pepper stood still and peered around the group with naïve astonishment. That look put her at one bound into movie stardom and gave her a life of ease and luxury.

Ordinarily, a startled cat puts up her tail until it looks like an elephant's trunk upon which hair lotion has been used. Sticks her ears back and opens her mouth in an ugly snarl. When Pepper was startled, she always looked back over her shoulder with eyes that were big and round and astonished; and her head always was on one side.

It was that expression that made her a big movie star.

The first scene in which Pepper ever worked was with a mouse. They both lapped up milk out of the same dish. When the mouse got his tail in the collation, Pepper merely looked at him with a big-eyed expression of pain and wonderment. Just grieved at his bad manners.

Eddie Cline, who has directed so many animal pictures, says that he has never seen a movie cat chase a movie mouse. Whether it is because they are so well fed, or because they feel strange and uncomfortable before the camera, they never show the slightest desire to devour the other part of the cast of characters.

Teddy has a longer memory than most human stars

"TEDDY" is, on the whole, the most famous dog that ever worked in pictures. He has played with half the stars in Hollywood, and is the only animal actor—the only dog, anyhow—who has a double to do his hard stunts.

Teddy's genius for acting lay in his extraordinary memory. In one picture he did the following routine from end to end without a break: came in at a door; went to the kitchen stove; lighted the fire with a match held in his teeth; walked to the sink; filled the tea-kettle; went back to the stove; put the kettle on; then took a broom and swept the floor.

To appreciate how remarkable that was, I have only to tell you that a certain well-known man star in Hollywood is able to remember a "routine" only half that long. For an animal to go thru this long series of actions without a break is almost miraculous.

THERE is a monkey named "Josephine" used in many Hollywood pictures that also has a genius of her own. Like Pepper, her fame is due to her expression. Most monkeys have a horrible expression when excited. They have an ugly snarl. Also they leap around so that it is

almost impossible to photograph them. Josephine earned a young fortune for her master because she always pursed up her lips when excited in a funny little perk as tho she were saying: "Oh, Oh, Oh."

Josephine was unearthly smart, too. One day she was working a comedy where she was supposed to be carrying a stick of dynamite across a roof. When she got to the chimney, she was to drop it down the chimney and destroy the wicked villain. They yelled so many things at her that poor Jo got thoroly rattled and ran confusedly back and forth on the roof saying "Oh, Oh, Oh," in a distressed little whimper. The more they yelled at her the worse she got. Finally, the fat Italian who owned her pushed the director and the others out of the way. "Letta me talk to my Jo," he said.

Then he looked up at the roof and called in an imploring voice: "Jo, donta leesen to these dam' fools. Jo, seet down and feeger it out, Jo."

So Jo sat down on the edge of the roof and "figured" it out: walked over to the chimney: dropped the bomb down the chimney —and the world went very well then.

Golf, as played by one of the missing links

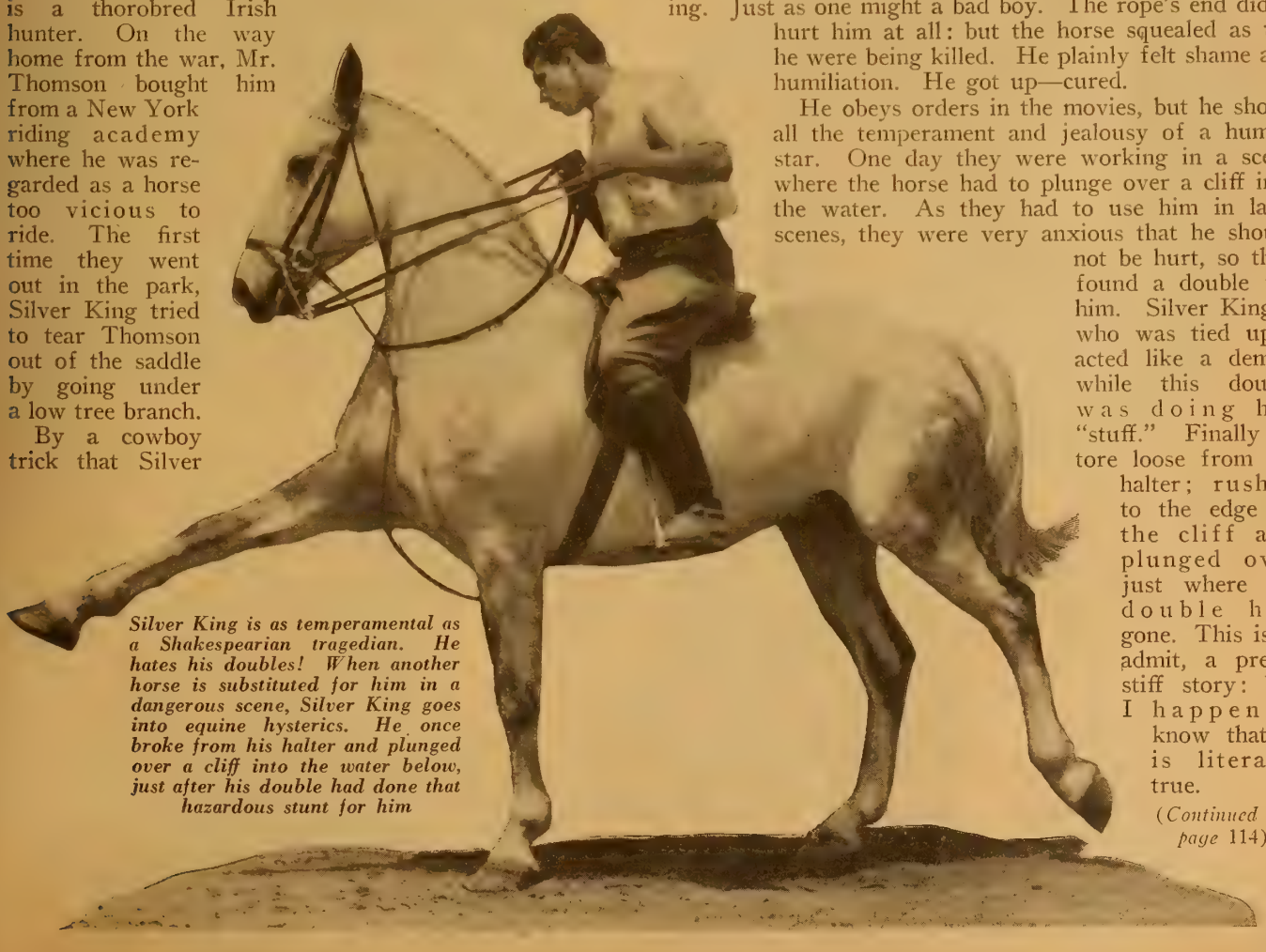
THERE are several remarkable horses in the movies. Nearly every Western star has one. The horse I happen to know the most about is Fred Thomson's "Silver King."

The reason for his great value is not alone his fine appearance: it is his undoubted genius and understanding of movie acting. Most of the movie horses are Western mustangs. Silver King is a thorobred Irish hunter. On the way home from the war, Mr. Thomson bought him from a New York riding academy where he was regarded as a horse too vicious to ride. The first time they went out in the park, Silver King tried to tear Thomson out of the saddle by going under a low tree branch.

By a cowboy trick that Silver King never heard of, Thomson threw him; tied his legs and, with the end of a rope, gave him a good hard spanking. Just as one might a bad boy. The rope's end didn't hurt him at all: but the horse squealed as tho he were being killed. He plainly felt shame and humiliation. He got up—cured.

He obeys orders in the movies, but he shows all the temperament and jealousy of a human star. One day they were working in a scene where the horse had to plunge over a cliff into the water. As they had to use him in later scenes, they were very anxious that he should not be hurt, so they found a double for him. Silver King—who was tied up—acted like a demon while this double was doing his "stuff." Finally he tore loose from his halter; rushed to the edge of the cliff and plunged over just where the double had gone. This is, I admit, a pretty stiff story: but I happen to know that it is literally true.

(*Continued on page* 114)



Silver King is as temperamental as a Shakespearian tragedian. He hates his doubles! When another horse is substituted for him in a dangerous scene, Silver King goes into equine hysterics. He once broke from his halter and plunged over a cliff into the water below, just after his double had done that hazardous stunt for him

Young Love

Pages for Old Maids, Bachelors, and Middle-aged Married Folks Only

Did you ever have the kind of shock Douglas MacLean and Ann Cornwall are getting—when you thought you were all alone and someone sneaked up right behind you—and laughed?

Wasn't even the cheapest restaurant wonderful then? When you split fifty-fifty on a fifty-cent dinner, and planned a great future just as Shirley Mason and Pierre Gendron are doing? Even the baked beans were rose hued in those magic days!

Did you ever look at anyone the way Esther Ralston and William Otis are looking at each other? There's one sure thing—you never looked or felt just that way except just that once

There's so much to be learned in school besides lessons. Weren't you just as busy in those days doing nothing, as June Marlowe and Bobby Agnew are here? And do you think you could pass a test in school flirtation now?

HAVE you forgotten your first love affair? If you have, these pages will refresh your memory. They were designed specially to make you feel wistful. Honestly, now, has anything else ever been quite so wonderful as your first romance?

The best part of any party is talking it over afterward. Dont you know what a good time Lillian Rich and Kenneth McKenna are having, giggling over all the silly things that were said and done? Of course, none of the things they said or did were silly—they were just wonderful!

And when you'd waited and waited for the night of the party, and planned and talked of nothing else for weeks—remember how, when the time came, you didn't want to go, after all, because it was so much more fun to stay home and be together, like Dick Barthelmess and Catherine Wilson?

Do you hear any secrets now that are as jolly as the one Ben Lyon is telling Marjorie Daw? Somehow, confidences seem to be a part of young love. Perhaps it isn't the secret that's wonderful so much as the fun of whispering together

Those awful overshoes your mother made you wear! Didn't you hate them? And, yet, wasn't it sort of nice when your best beau put them on for you? And aren't Constance Bennett and Edward Peil having just the sort of fun you used to have getting ready for a skating party?

My Life Story

By Anita Stewart

In one of her first pictures there was a great blizzard scene

Her family called it *that film foolishness* . . . Her teacher wanted her to give up movies and *amount to something* . . . But Anita knew what she wanted—*and she got it!*

I AM a country girl—from Brooklyn. That sounds rather like the jokes they make in vaudeville, but being born in Brooklyn was no joke for me. If I hadn't been I should probably have become a stenographer or a music teacher instead of a movie actress. My career was a matter of geography as much as anything else.

The house where I was born and brought up was only a few blocks from the elevated, but we kept cows and chickens and raised our own onions and carrots. There were real-estate signs growing in the fields around us as well as wild flowers. We had a barn, not a garage. From one window we could see the far-away smudge on the sky that meant New York, but from another we looked out on woods and hills and cornfields.

Even now there are parts of Flatbush where Brooklynites farm. I say "even now" but, as a matter of fact, my childhood doesn't date back so very far—even if I have been in the pictures for twelve years.

The last time I was in a New York restaurant, I overheard a woman at the next table say to her companion, "Oh, look! Isn't that Anita Stewart?"

Her friend examined me thru her lorgnette critically. "Oh, no, my dear," she sniffed, "I remember seeing her *years* ago. She must be middle-aged by now. That is probably her *daughter*."

Some of us old-timers are the age of this year's crop of Wampas Baby Stars, but nobody will believe it. I was a long, lanky fourteen when I made my first appearance as a screen heroine. I suppose nobody will believe that either, no woman anyway. Still, the photographer who took my picture the other day gave me the highest compliment in a photographer's power when he told me afterward that the retouching only cost eight cents for each plate—which at least proves that I am not *dreadfully* wrinkled!

Anita Stewart is my own name. Movie people in those unsophisticated days didn't take fancy professional titles that would look well in electric lights. My nose may be Jewish in architecture, but the rest of me is Irish-English. My mother's people came from some little town in the auld country down where the river Shannon flows and they hang men—and women, too—for wearing of the green. My grandfather on my father's side was killed in the Civil War.

The very latest portrait of Anita

Harold Dean Carsey

At the right, Anita, masquerading as a Red Cross nurse, tries to cure her brother George's headache

Tho I have a brother and sister, I spent the childhood of an only child. Lucille Lee, my sister, was six years older than I; my brother George five years younger. By the time he was old enough to play with, I had become a wage-earner—and the first thing I did with my money was to send him to military school.

I dont remember that I was ever lonely or lacked friends to get into mischief with on all occasions. Life has been so full for me since I grew up that the events of my childhood are hazy to me now, but from my mother's reminiscences I judge that I was what is termed a Case. For six days of the week I would harass my teachers and bring my mother's gray hairs in sorrow to the grave. On the seventh, arrayed in starched muslin and wide hair ribbons, I would stand on high in the Baptist choir and sing a soulful soprano, not without a keen realization of how angelic I looked.

After the severe strain of being good all Sunday morning, my little friends and I would probably put in a refreshing afternoon going about the neighborhood ringing people's door-bells and then hiding to listen to their heated remarks. That was our notion of a good joke, that, and shooting beans thru a blowpipe artfully concealed in a handkerchief at a bald head in front of us at a lecture.

One thing I do remember distinctly is a little plaid gown my mother made me. The first time I wore it I tore a long rent in the skirt on someone's cellar door. Hurrying home by the back way, I gobbled up the tear with huge jagged stitches. Then for a week afterward I got up at daybreak and started out to school before my mother was up, to avoid her usual morning scrutiny. Since I was generally wakened,

Elmen Fryer

Anita's new picture, "Baree of Kazan," also contains a great blizzard scene

These two portraits were made when Anita was starring for Vitagraph

dressed and got off to school at last only thru the united efforts of the whole family, my sin soon found me out and I was punished. I remember thinking that I was being punished because of the length of my stitches—which is as near as children usually get to the mysterious point of view of grown-ups.

At school the teacher would make me sit with the boys when I did anything out of the way. She never guessed how often I deliberately incurred her displeasure for that very reason. Even at that youthful age I had discovered that the male sex could be made very useful—and I got all my arithmetic examples done for me in exchange for a smile.

When I was still in pigtails, my sister married Ralph Ince, then a Vitagraph director, and I first saw the inside of a movie studio. The children of the neighborhood used to go over to the Vitagraph lot after school and watch gentlemen with yellow faces and shirt fronts make love to beauteous ladies in lace shirt waists and picture hats. Sometimes, when a crowd was needed, the director would allow us to join the hired extras. One day they wanted a little girl to run up to Maurice Costello and kiss him. My chum, a pretty child with long dark ringlets, was picked out and with a heart full of envy I watched her go thru the scene, but she was so frightened she made a mess of it. The next thing I knew the director was pointing at me.

"You're not so much for looks," said he dubiously, "but I wouldn't be surprised if you've got brains. Let's see you try."

I ran across to Costello, flung my arms round his neck and gave him a hearty smack—and thus I became a movie actress.

After that I was often at the studio—much oftener than my family suspected. I was presently a freshman at Erasmus Hall High School, but I did not allow studying to interfere with my real interests—the movies. The truant officer often came to the Vitagraph studio and went from room to room searching for me, while another runaway from an education and I crouched under the shelf where the make-up materials were kept and peeked thru the green-baize curtains at

him, smothered our giggles with the curtain. I can recall the dusty taste of baize now!

My family had no patience with my dramatic ambitions, or, as they referred to it, "that film foolishness," so I would tease to be allowed to go to my sister's for a visit, where I would be out of the reach of disconcerting parental questionings. Lucille championed my cause with Ralph Ince until my brother-in-law finally agreed to let me try the heroine's part in a picture he was about to make.

"It's a rotten story, anyhow," said he with family frankness, "so I dont see how she *could* hurt it!"

Then, just as I saw a dazzling career opening out before me, appeared mother, grimly brandishing a letter from one of my High School teachers.

Anita is absent half the time; I understand she is acting in the moving pictures. Do you want your daughter, my dear Mrs. Stewart, to become an actress, or do you want her to amount to something?

By intensive weeping I managed to get mother's permission to give up school, and went back to Erasmus for my books. My teachers — they seemed incredibly old to the eyes of fourteen — tried remonstrance, argument, pleading, chilly disapproval. You would have thought my life was ruined, that I was going straight to perdition to hear them! I cried so loudly they heard me a block away—and thru my tears declared my unshakable intention of becoming a movie star like Norma Talmadge, who had left Erasmus several years before and was rapidly winning fame. I admit that it wasn't so much the urge of genius as the salaries movie actresses were reputed to get that inspired me.

This picture of Anita and her brother George was taken when she was a fifteen-year-old high-school girl

At the left, Anita in a scene from "The Combat," with John Robertson, who is now directing Dick Barthelmess. At the right, with Earle Williams, who was her leading man for many years

There were some women at Vitagraph who were said to earn a hundred dollars a week!

Mother went to City Hall with me to take out working papers—for I came under the Child Labor regulations. And then I started off on a location trip to the Adirondacks to make my first real picture, on what was likewise my first trip in a Pullman car, and my first experience with hotels. And, in spite of my brother-in-law's gloomy predictions, the picture made a hit and I was put under contract at a salary of twenty-five dollars a week.

It was this magnificent sum which came between me and my first beau, a young architect of nineteen. I had met him in Erasmus and fallen violently in love with him from the moment when he maneuvered me out of my algebra class for an automobile ride by sending up word that Miss Anita Stewart's sister had fallen down-stairs and broken her leg in two places (for good measure) and would she please come right home.

Naturally, such masterly command of a situation thrilled me—when I had caught my breath from the headlong dash down three flights and was finally reassured as to the intactness of my sister's legs.

We went together (to use a country phrase since I am a country girl from Brooklyn) for several years, in which time my salary mounted. Then one day he told me with white, set face that he didn't ever intend to see me again.

"You are going to make more money than I ever will," he said grimly, "I wont stand in your way!"

Poor tragic children! I thought my heart was broken. He was very sure his was! I saw him at a distance the last time I was in New York, stoutish, smiling, pushing

(*Continued on page* 120)

Glenn Hunter

In his leisure hours, Glenn is as much the student and dreamer as was the Merton of the Movies whom he portrayed so well on both stage and screen. At present Glenn is making "The Little Giant," which tells the story of the rise of an ambitious young boy who was reared and educated by a peddler

Confidences Off-Screen

By W. Adolphe Roberts

Dorothy at Home, and Others at Large

MY ideal for these interviews is to make the fans feel they've seen the person I saw. I'm out to be a realist, in drawing brief pen-portraits, in trying for a sense of the atmosphere inseparable from each star.

The fact that my subjects are extremely romantic does not debar realism in describing them. Oh, far from it! There are difficulties, nevertheless.

When I start to write about Dorothy Gish and my visit to her, I feel impatient with the words I have to use, because words dont seem to be gay and vivid enough to picture her charming personality. I'd like to find colored words.

She lives in a studio apartment, a block away from Gramercy Park, New York. It is furnished in Italian Renaissance, with lovely antique cabinets, high-backed chairs and a long refectory table—all in dark, carved woods. One is reminded instantly of *Romola*.

Kenneth Alexander

Dorothy Gish is both witty and wise. Her manner is all vivacity, and heaps of things interest her

But Dorothy, standing by the fireplace and smiling her greeting, is not at all the black-haired peasant girl, Tessa, of the picture she made with Lillian in Italy last year.

Off-screen, Dorothy Gish is a blonde of the blondes. She has wonderful, big gray eyes, golden hair shading to red, a cream-colored skin. Her delicate hands were never made to choke ferocious villains in melodramas, nor do they attempt the rôle.

Her manner is all vivacity. Heaps of things interest her, and she comments on them in sally after witty sally. But her voice warms to a rich ardor when it is a question of something that both touches her emotionally and earns her respect.

She cares infinitely for her own art of motion pictures. Every critic of importance agrees that D. W. Griffith's *Isn't Life Wonderful* is a notable creation. I look upon it myself as one of the greatest ever filmed. But there was a special thrill in hearing Dorothy say earnestly:

"I cried with joy at its fineness. Only Mr. Griffith could have made it. Beauty is first with him."

After motion pictures, I gathered that books and etchings were twin passions with her. She admires the novels of Joseph Hergesheimer, and calls him the best stylist in America. The work of half a dozen artists was mentioned with enthusiasm.

Tea was brought in. The conversation strayed to many new topics. But I'm going to resist the temptation of quoting her. She has a way of saying brilliant, unconventional things about the venerable totems of society which, in her opinion, would not look well in print. I promised her to keep my note-book to myself, and a promise is a promise.

However, I *can* reveal that the most miserable hour in Dorothy Gish's life was when she smoked a cigar in *The Bright Shawl*. The part demanded it, and she made good at the price of a prolonged spell of tobacco-nausea. The confidence came out when I noticed that she handed me a cigaret without taking one herself. She has no prejudice against the habit but simply has never been able to learn to like cigarets. An enforced cigar, which few smoking women could stand, was consequently for her a doubly terrible experience.

Rod La Rocque Led by the Blind

ARRANGING these chats may strike readers as a soft snap. Doubtless, it is. The stars are very nice about appointments. I see them on the set, at their apartments, at some hotel for tea. But not often does one of them come right to my own desk as Rod La Rocque did last month.

This magazine is published in the Last-Century brick house in Brooklyn where it was founded. My office is a room on the top floor, with walls still papered in a Victorian pattern, a skylight and a window opening on quaint backyards.

When tall, athletic Rod La Rocque took our stairs three at a time, he created quite a flurry among our girls. His visit was to Mr. Brewster and to the managing editor. But on being waylaid by this department, he added us gracefully to his list.

He was just back from Europe, where he had gone to make *The Coast of Folly* with Gloria Swanson. Work

on the picture, however, had been transferred at the last moment to the Astoria studio, and Rod's trip had become a vacation jaunt. He had done London, where he met the Prince of Wales three times, and he had explored Paris, two capitals he had never before visited.

"London is the greatest place on earth," he vowed, his eyes snapping. "The old-world stuff hit me hard—the picturesqueness of the buildings, the romantic leisure of a life where business people stop at four in the afternoon for tea and a week-end means from Friday evening until Monday noon.

"I was crazy even about the London fogs. Ran into three of them, of which two were real black 'peas-soup' fogs. You know, you cant see your own hand, if you hold it out at full length from your face. There's no telling on what block you are. Taxis and busses stand where they were halted. You're lost, until the thing lifts. Lost—unless you happen to meet a blind man to take you in tow. The blind are able to find their way by the sense of touch, and they pick up a lot of change during a fog. I'd been told that, but didn't believe it until I hired a blind man myself to take me from Piccadilly to my hotel.

"The charm of a fog is the immaterial feeling it gives one. You seem to be floating in space, to be bodiless from the waist down. There's no other sensation like it."

The next minute, Mr. La Rocque was telling me with equal enthusiasm about the joys of Paris. Both

Donald Biddle Keyes

Rod La Rocque came right to my own desk and told me about his adventures in London and Paris

d'Ora of Vienna

The vivid brunette beauty of Carmel Myers is a mortal temptation to cast her for man-eating rôles

cities cant be "the greatest ever," that's clear. But the fact remains he enjoyed them both superlatively.

An Iris-in for Carmel

WHEN I wrote in May about seeing the luminaries of the repatriated *Ben Hur* company, I may have seemed to slight Carmel Myers. My silence, however, was solely in order that I might save her for a longer story than was possible at the time.

She is going to be seen as Iras in the big Metro-Goldwyn spectacle, and here and now she "irises-in" to this confidential department.

We had tea together at the Commodore. She interested me enormously. Europe, she said, had been an education—but it could never hold her for long, because its jazz-bands were poor imitations of the American article.

Her plaint is far from being frivolous. For those who love the modern dancing, European orchestras simply dont make good. Miss Myers and I agreed, on the other hand, that pure music and Vienna were one and the same term. One is satisfied to listen, and occasionally to waltz dreamily, in a Vienna café.

The main part of our talk was given to a discussion of the screen vamp, a topic that is always live. We felt that the sort of character that gave rise a few years ago to the name "vamp" is out of date, and that the word is a detestable one anyway.

Now Carmel Myers is a vivid brunette, whose type is a mortal temptation to directors to cast her for man-eating rôles. She doesn't deny it. She expects often to be asked to destroy the peace of susceptible heroes. It is wholly legitimate art.

"But," she wailed to me, "cant something be done about inventing a new name for it? Surely I belong to a more subtle school than that of Theda Bara! We dont *vamp* any longer. We allure. For a while I thought that 'siren' might be a substitute, but that, too has a cheap sound. Do you suppose the fan public could be induced to

(*Continued on page* 88)

The Silken Gowns

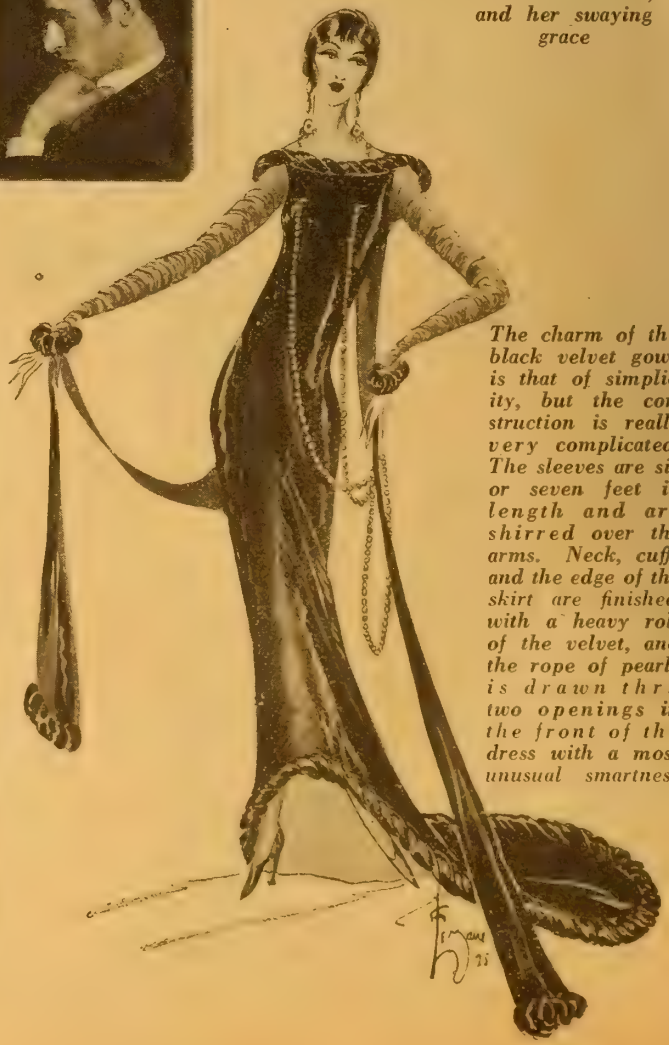
In "The Heart of a Siren," Barbara La Marr wears gowns that are several paces ahead of the latest styles. These exclusive pictures answer the great question—"What will be worn next season?"

Rose-pink gardenias blossom on the drooping brim of this orchid chiffon hat. From underneath the brim in the back, two long streamers of black satin fall full-length to the floor

Below is Charles LeMaire, costume-artist of stage and screen, who has done his best work on these gowns. They express not only their own great beauty, but also the personality of the great beauty for whom they were designed

Barbara is not unlike an orchid herself, with her rare beauty, her exotic charm, and her swaying grace

Orchid and rose is the color combination of this afternoon frock. The chiffon sleeves are close-fitting down to the elbow; then they flare out into full circles. The skirt is of circular chiffon panels of every conceivable length, with, however, a decided tendency to be longer in the back. Rose-pink gardenias on the shoulder and at the side reflect the deeper tones of the changeable silk under-slip



The charm of this black velvet gown is that of simplicity, but the construction is really very complicated. The sleeves are six or seven feet in length and are shirred over the arms. Neck, cuffs and the edge of the skirt are finished with a heavy roll of the velvet, and the rope of pearls is drawn thru two openings in the front of the dress with a most unusual smartness

Black velvet and pearls have been a wicked combination since time—and tempting—began, but never have they been worn with lovelier effect than here

Melbourne Spurr

A Flapper from China

That's what Irene Rich looks like. We wish this mother of two grown daughters would give us her secret for looking younger every year. You'll see her next in a picture with the intriguing title, "Eve's Lover"

Friendship Love Marriage

Discussed by

Eugene O'Brien

White Studio

LOVE based upon friendship rather than upon passion is the love that lasts, I believe, altho passionate love is not to be despised. For passionate love is probably the greatest thrill we ever experience. Its life, however, is tragically brief.

Marriage, or an affair, built on passion alone, will burn itself out, swiftly or slowly, as the case may be, and nothing will be left but regrets.

Enduring love must be built upon tolerance, sympathy, loyalty and willingness to sacrifice. Any sort of sacrifice is great if it is made for someone we love, and it's a joy, not a hardship, if you really care.

To me, helpful understanding and constructive companionship are infinitely greater than the pulsating love we have to play so often on screen and stage. Not that I despise emotion—I dont—I love it—but I think it is a thing too fragile to sustain alone the grim realities of every day.

Loyalty in love and loyalty in friendship is a favorite virtue with me.

I have a feeling of being faithless to an ideal when I play a big dramatic scene with anyone but Norma Talmadge

Clara Kimball Young is one of the kindest and most dignified women I have ever met

THERE'S a curious thing about love on the screen that isn't true about love on the stage, and that is: There must be a sort of electric current—a magnetic understanding might be a better way of putting it—between the players on the screen or the emotional scenes will not ring true.

Perhaps it is because romance, in a young art, is naturally more or less naïve—or shall I say young and fresh—that such emotion is merely tiresome to the sophisticated.

Sophistication and worldliness belong to the stage and not to the screen, which latter is a field

"You need not be in love with your leading lady in order to be convincing as a screen lover," says Eugene, "but you must be artistically in tune with her, and both must have emotional understanding"

that should be cultivated by those who will always be adolescent in their hearts. I never think of myself as grown up. I dont feel grown up—perhaps I never shall!

On the stage, you may play with someone you hate, someone you have no use for, or someone you merely tolerate, and the lines of the play will supply the cloak for your actual emotion and help you get across to your audience the required effect.

But there are no words to cover lack of sympathy on the silver sheet. Sincerity is an absolute necessity. I dont mean, of course, that you must be in love with your leading lady in order to make a convincing screen lover. Hardly! Yet you must have this electric sympathy—this magnetic understanding — whatever you care to call it.

It is purely an artistic thing, as I see it, and has nothing whatever to do with your relations in private life. For instance, I know that I cannot play with some of my very firmest friends because this magic something is wofully lacking—why, I dont know.

Maybe you and your leading lady do no more than nod at one another off the screen—your outside interests and your particular social worlds may be as far apart as the poles—yet artistically you are in tune. Musicians find this strange harmony between soloist and accompanist, I'm told.

It is at its strongest and truest for me when I play with Norma Talmadge. Perhaps seven years of playing together strengthened the current by increasing our understanding of each other's artistic ideas and ideals, but I know that I have a peculiar feeling of being faithless to an ideal when I play a big dramatic scene with anyone else!

Miss Talmadge has such marvelous emotional understanding—the temperament of an artist, governed by moods, but with a high sense of humor that keeps those moods within bounds.

The magnetism always thrives on generosity, and she is the soul of that—she gives with an unselfishness that is as rare as it is beautiful. The smallest part in any of her pictures never fails to receive full screen value. There is no question about this star's turning her back on the camera if by so doing someone to whom the scene properly belongs may dominate the action.

Miss Talmadge has a wonderful understanding of life

(*Continued on page* 111)

I think it is a great pity that Mary Pickford's public will not let her grow up, for she is a fascinating woman

Laura La Plante is like a delightful little white kitten whom you wish to cuddle and protect

Mary Astor is a most virginal creature; Elaine Hammerstein is wonderful in an emotional drama; Norma Shearer is the ideal playmate

Kenneth Alexander

Greta Nissen

When this little actress from Norway danced her way into American hearts in "Beggar on Horseback," it was inevitable that she should dance her way onto the screen. Famous Players-Lasky are the ones who won her favor, and she's to be seen first with Ricardo Cortez in "In the Name of Love"

Clive Brook

Mr. Brook doubled his fan mail by the simple method of leaving England and coming to America—where he won instant popularity. Of course, you saw him with Corinne Griffith in "Déclassé." Next on his program is "The Woman Hater," in which he plays opposite Helene Chadwick

The Right Weigh

Pivoting from the hips, sideways and around, is wonderful for the waist-line

Claire Windsor Gives You the Benefit of Her Advice:

DAILY dozens—that's my recipe. Sometimes I make it a daily baker's dozen for good measure. I'm not in the least athletic. I hate to diet. And nobody loves a plump heroine. I am the fragile type and, to please the public, I must remain fragile.

Pivoting from the hips, sideways and around, is wonderful for the waist-line. Touching the tips of the fingers, and later the whole flat of the hand to the floor, a regular number of times a day, keeps the abdominal muscles strong. Raising oneself onto the shoulders from a lying-down position, legs in the air, comes nearer being a circus feat, but it can be mastered, and it's wonderful for the hips. And there are dozens of other exercises. It is better to get a handbook or a system prepared scientifically by someone who knows. And then keep it up. That's the main thing. In the morning when you are sleepy, at night when you are tired—make twenty minutes of exercise as much a habit as your tooth-brush.

The best way to reduce is not to get fat, in the first place.

Do this several times every day and watch your figure become willowy, says Ruth Clifford

And Ruth Clifford:

THE danger places which most of us have to watch for signs of fat are under the chin and about the waist and hips. If you can do what I am doing in the picture here, you aren't beyond hope, anyway! Stand upright, bend forward at the waist, take hold of the backs of your ankles and pull your body in as close against your knees as possible.

Tried it? It makes you ache all over at first, but if you do it often, whenever you think about it during the day (I dont mean at a formal dinner-party, or while going down the Boulevard!) you wont have to worry when the dressmaker takes out the tape measure. I supplement exercise with massage, which is just artificial exercise, after all, and may be taken during waits at the studio. Dieting—in my case, anyway—shows first in my face, giving me a hollow-eyed, hungry look that isn't becoming.

And Betty Blythe:

THERE is one subject guaranteed to keep a whole luncheon party of women talking animatedly. It's usually introduced by the question, "What do *you* do?" or "Heard about the new method?" and then they're off!

Every woman has her own pet method of keeping thin. One belongs to the lamb-chop-and-pineapple school, another to the hard-boiled-egg-and-tomato sect, one wears rubber corsets, another takes some special kind of baths, and still another upholds massage.

Play tennis NOT to get thin but to keep thin, says Betty Blythe

I play tennis and swim, primarily because I like to do these things. Tennis is almost certain to keep you healthy—and healthy people seldom get very fat.

I know it's much harder to *get* thin than it is to *keep* thin, so I watch my menu very carefully. When I was in

These slender stars are easy to look at, but their slimness was not easy to acquire. Diet! Exercise! Honest-to-goodness hard work!—these are the weapons they used to make the scales behave

Europe I might easily have been calorically led astray by the Italian spaghetti, the French pastries and rich sauces and the heavy German foods; but I heroically ordered salads and egg dishes and avoided bringing any more pounds back into America than I took out of it.

The reason why most women find it hard to stick to a diet is that they go in for such a rigid program that anybody would be discouraged after a few days. So I set myself a diet "stent," as they say in New England, which wont make meal times an ordeal, and I get along without backsliding—*very* often.

Skating is the best reducing exercise in the world, and every little fall helps, too, boasts Evelyn Brent

And Evelyn Brent:

WHEN I go out to lunch with any of my friends I risk losing their friendship by ordering meat and potatoes and pastry, and eating it under their hungry eyes as they graze on lettuce and other kinds of vegetation. One woman's meat is another woman's poison. What I eat doesn't seem to make any difference in what I weigh, because I burn up all the surplus fat in violent exercise.

Reducing creams, massage, rubber garments, are all good. Most movie actresses use one or all of them. I ride horseback, but principally I skate. Thank goodness, they have at last opened an ice-rink in Los Angeles! A beautiful skating rig straight from Paris helps one get the full benefit of the exercise, but it is good even in an old woolen skirt and man's jersey.

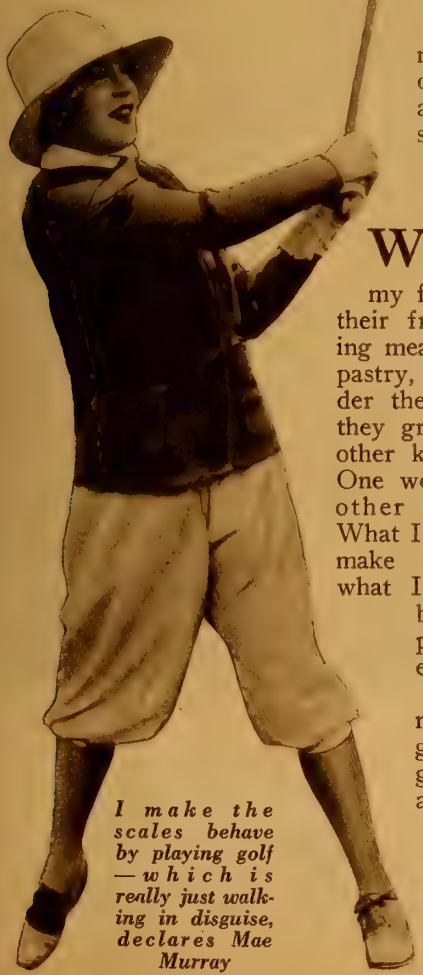
And Mae Murray:

A SCREEN actress—and especially one who wears the extreme style of gowns which my pictures usually call for—has to look after the pounds, and the pence will look after themselves.

There are all sorts of expensive ways of keeping slender, but the most efficacious way of all—walking—doesn't cost anything. Golf, which is just walking in disguise, is my method of fighting the scales. But that doesn't mean buying a becoming golfing costume and sitting on the clubhouse veranda in it. It takes a real enjoyment of any game, whether it is golf or tennis, to force anyone out into the hot sun and strenuous muscular labor. Perfunctory play wont have any effect, and it will soon be dropped for some other reducing scheme.

Of course, I do other things, too. I am careful about my diet, I do not drink any liquids with my meals, and *I stand up a great deal*—especially after eating. But golf is my mainstay, and I've improved my game so much that I can go around in—but what's the use? Nobody believes a golfer anyhow!

(*Continued on page* 106)



I make the scales behave by playing golf—which is really just walking in disguise, declares Mae Murray

Swim, and be in the swim every day, says Aileen Pringle, and you'll soon be able to wear the slinkiest gown in the world

Seely

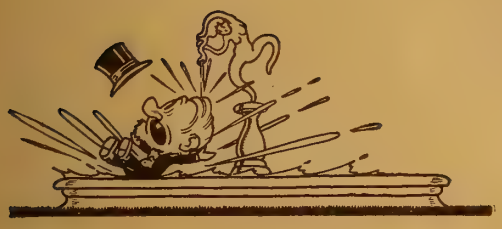
Louise Fazenda

Sirens had a hard time of it when Ulysses was a boy. Unless they sang at the top of their lungs, nobody fell for them at all. But all lovely Louise has to do is cast—not even a net—but just one glance, and the effect is fatal

That's Out

Keen Comment by Tamar Lane

Illustrated by Harry Taskey



A Chance for Someone

Why doesn't some enterprising producer form a company and go into the business of making nothing but scenes of men falling into fountains of water. Apparently, no picture is complete without one. Even the "big" directors use it as a comedy touch.

It would be so much more convenient and efficient if one company were to specialize on these scenes. A good variety could be gotten up, and catalogued. Think of what a time-saver it would be for the busy director. All he would have to do would be to look at the samples, decide whether he wanted a drunken man falling into a fountain or merely a respectable old gent in a high top hat, and give his order. Fifteen minutes later he would have it.

Famous Days in History

May 17th, 1912. On that date was employed for the first time the gag where a comedian accidentally sits upon a hot stove and then is forced to place his nether quarters upon a cake of ice to cool off.

McLean vs. *Lloyd*

A Cleveland reader has written to this department asking what the writer thinks of Douglas McLean, and how he would compare McLean with Harold Lloyd as a comedian.

McLean is the better comedian of the two, but Harold is often the funnier. What I mean by this somewhat paradoxical statement is that, so far as natural comedy and acting ability are concerned, Douglas is a bit more talented than Lloyd, but the latter's pictures are often better worked out and Harold is, in many of his films, placed in more humorous situations than McLean and, therefore, seems to be funnier Harold has surrounded himself by some very clever "gag" men and spends a great deal of money preparing a film. He is also a very good judge of humor himself. This combination results in great comics.

McLean, however, is improving very rapidly and should be a strong contender for Lloyd's comedy honors in the coming year.

McLean is the better comedian, but Lloyd has the most winning screen personality. The latter quality is probably the more powerful of the two.

When Is an Englishman Not an Englishman?

You have probably heard the story of the Philadelphia society man who came to Hollywood to get into the movies and was given the rôle of a tramp to portray; and the story of the little shopgirl who was cast in the part of a princess.

Here's a new one. An English actor, who has played with marked success before the footlights of London, arrived in Hollywood recently and, hearing that a well-known English play was to be produced at a certain studio, hurried over to the casting office and applied for a part.

After a long wait he was ushered into the casting director's office where he asked for a rôle in the film. The casting director carefully surveyed him, then shook his head.

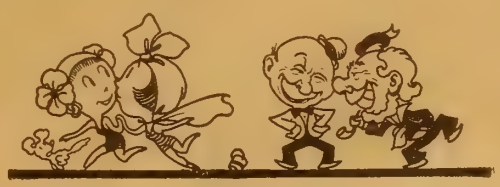
"Sorry, but you wont do," he stated.

"Is it a matter of salary?" asked the actor.

"No," answered the casting director. "You dont look English enough."

Lloyd Hughes Is Climbing

Those who have held to the opinion that Lloyd Hughes is a good actor despite the long series of colorless rôles he has been portraying on the screen, will be pleased to note that in *The Dixie Handicap* he has one of the best parts of his career and acquits himself admirably. A few more rôles like that and Hughes will be up among the big favorites.



Try and Find It

Tourists in Hollywood all have different preferences as to the studios they would like to visit. An old salt from Cape Cod arrived in the film capital recently and was asked by his host what studio he would like to visit first.

"I want to see the place where the actors go in the water and come out dry," he replied.

(*Continued on page* 115)

Billy Bevan, in "Skinners in Silk," is not quite a spirit himself, but he's certainly under the influence of a few of them

Reeling With Laughter

"I've been framed," says Lloyd Hamilton in "Hello Hollywood," casting reflections on Lige Conley

"I'll Show You the Town," Reginald Denny promised Helen Green, but judging from the expression on their faces the town must have turned out to be a pretty poor show

What sort of ball game is this that Natalie Kingston is playing in "Remember When"? Poor Harry Langdon seems to think he's the one that needs to be remembered

What with the cop holding up traffic and a thief picking his pocket, "The Amateur Detective" has plenty of crime on his hands. But Earle Foxe doesn't care; his motto is "Practice Makes Perfect"

Charley Murray seems to think "Patsy" would make a nice little pet, but there is an expression of rapidly growing doubt on the face of Ford Sterling. Crossing the bar will probably be his next act

Here's Ralph Graves picking on a poor, innocent little bottle of—well, it's labeled "near beer" but there's a suspiciously hopeful light in Ralph's eye. But perhaps that's just because he knows there's nothing like a friendly drink for "Breaking the Ice"

Glen Tryon has an awful "case" on himself in "Whose Baby Are You?"

"The Marriage Circus" is a burlesque on the famous picture, "The Marriage Circle," which was produced under the direction of Ernst Lubitsch. In the picture below, Ben Turpin is suffering serious reverses

Pictures I Would Like

The Final Test of Worth Is Applied to Masterpieces of the Screen

OF course, I dont see all the pictures—that would be impossible for one who has other things to do. Perhaps I have missed some of the best. And some I have forgotten. If there were a catalog of all pictures ever produced, doubtless I would find hundreds there that I would like to see again. But until I can thus refresh my memory I will mention only those that stand out in my recollections. I started this magazine in 1910, and ever since then I have tried to see everything worth while.

The first great picture that comes to my mind is *The Battle Hymn of the Republic* made by Vitagraph about 1912. I can even now see the great characters of history—Cæsar, Cromwell, Joan of Arc, Napoleon, Lincoln, and all of them "marching on," and at that time it seemed wonderful, stupendous! Then came *A Tale of Two Cities*, *Elaine*, and *The Christian*, and they all linger in my memory. Next came Nazimova in *Revelation*, which was a masterpiece in comparison with Viola Dana's of last year. *The Birth of a Nation* will never be forgotten—it was epoch-making. I would like to see it again and compare it with present-day masterpieces such as *The Sea Hawk*.

I would like to see *Robin Hood* again, but not *The Thief of Bagdad*. The former had a story interest and it seemed to be real; the latter was only a fairy story, and it smacked of theatricals and trick photography, beautiful tho it was. I would not like to see *Greed* again; it is not the great picture that it was advertised to be, and not nearly so entertaining nor so fine as Mr. von Stroheim's *Foolish Wives* of a few years ago, which still impresses me as a great picture worth seeing again.

All of Griffith's pictures are worth seeing again. Here is a scene from one of them—"Way Down East"—in which Lillian Gish portrayed the unfortunate heroine

Of the American history pictures, such as *Janice Meredith*, *The Covered Wagon*, *The Iron Horse*, *North of 36*, and *The Man Without a Country*, (now titled *As No Man Has Loved*), *The Covered Wagon* was the most artistic and effective, but there is only one of the five that I would like to see again—*North of 36*. It appealed to me for its rugged strength, its beauty, its story interest, and for Ernest Torrence, who is never tiresome. Ever since *Tol'able David*, that man has had a strange fascination for me—his is a great personality. But compare that picture with Richard Barthelmess' *Classmates*. Well, you cant compare them!

Another picture that thrilled me almost as much as *North of 36* was *The Dixie Handicap*. While not to be classed among the great productions, it was gripping, thrilling, interesting thruout. I would enjoy seeing all of these three once more. *Argentine Love*, *Manhandled*, and *Forbidden Paradise* are also pictures that I could see again with interest and enjoyment. Of the least interesting pictures I have ever seen I put *The Monster* and *Chu Chin Chow* at the top. It would be bitter punishment if I were compelled to sit thru them again. *Romola* is, in some respects, a wonderful picture, and as an artist I should mention it here as one that should be seen at least twice, but once is enough for me, even with the charming Lillian Gish.

Emil Jannings as the old doorman in "The Last Laugh," a picture that I would like to see again and again

I must not omit *Little Lord Fauntleroy* as one of the pictures that I crave to see once more.

To See Again

By Eugene V. Brewster

Nothing that Mary Pickford ever did appealed to me more—and that is saying a great deal for it. My memory of *When Knighthood Was in Flower* is pleasant, but of the great costume pictures of that type I wish to see again only *Monsieur Beaucaire,* which is a fine example of modern pictures at their best. While not so stupendous and gorgeously beautiful as *The Sea Hawk,* it takes high place in my list of great pictures. And that recalls *The Four Horsemen of the Apocalypse,* which first gave Valentino the great reputation which he has well sustained. I would enjoy seeing it again. And I must not forget *The Ten Commandments* which, taken all in all, is perhaps the greatest of all screen productions, altho the second part did not seem to "belong," as the Hairy Ape would say. The transition from the old world to the new (and the new was quite ordinary) was too abrupt. But I would like to see the first half several times more.

Once is enough for *Captain Blood,* when one has seen *The Sea Hawk*—a similar picture, but the latter fairly dazzles you. Yes, I would like to see *So Big* again, but I would not reread the book. Once is enough for *Peter Pan,* clever and wonderful tho it is. And I must not forget *The Light That Failed* —I certainly would like to see that again, and Percy Marmont in anything he does—particularly one or two others whose titles I cannot recall. *If Winter Comes* was one, I think.

Yes, I would enjoy *The Lost World* again, altho it is pure fiction; and possibly *The Devil's Cargo,* because anything with Wallace Beery is worth seeing twice. Perhaps it is he who makes me think so kindly of *Robin Hood,* and creates a yearning to see it again, altho I certainly did enjoy Douglas Fairbanks in this more than in anything else, even if he did not create the Robin Hood that I had pictured in my imagination.

I just spoke unkindly of *The Monster,* and I recall that Lon Chaney was in that, and Lon Chaney is a great artist. His work in *The Hunchback of Notre Dame* has perhaps never been equaled, and I would certainly like to see that picture again, and also his other masterpiece, *He Who Gets Slapped.* As a straight drama, without any great spectacular effects and dazzling scenery or great mobs or armies or conflagrations and so on, I cannot recall a greater picture. It speaks to the imagination. It touches the very heart-strings. It is a great picture.

I must not forget *Broken Blossoms,* in which Lillian Gish and Richard Barthelmess did such splendid work; nor *Scaramouche,* nor *The White Rose,* in which Mae Marsh proved that she is still an artist; nor *Anna*

(*Continued on page* 102)

Richard Barthelmess' characterization of the young Chinaman in "Broken Blossoms" is well worth a second watching

Mary Pickford was charming as Dearest in "Little Lord Fauntleroy"

Henry Waxman

"But I'll be a Kid Brother To You"— Says Marion to her Heart-Broken Suitors

All the younger members of the stronger sex, in and around Hollywood, have lost, or are rapidly losing, their hearts to little Marion Nixon. Consequently, all the younger members of the weaker sex have combined against her, and have turned her name "hind side to" for their slogan: NIX ON MARION!

New Pictures in Brief Review

Selected and Reviewed by LAURENCE REID

The Thundering Herd—Melodrama

THIS is a magnificent production of Zane Grey's thriller dealing with the Wyoming country in the 70's. A stampede of buffaloes is one of several spectacular scenes which give the picture distinction. The story deals with the money-mad adventurers, whose slaughter of the buffaloes enflamed the hatred of the Indians. Finely acted by Lois Wilson, Jack Holt and Noah Beery.—*Famous Players-Lasky.*

One Year to Live—Romantic Drama

THIS gay and glamorous play of life of the theater concerns a maid who steps forth in one of madame's gowns and makes a hit on the stage of a *Follies* show in Paris. The maid is in love with a Captain in the U. S. A., whom she wins and, we dare say, with whom she lives happily ever after. Antonio Moreno gives a capital performance as the hero and Aileen Pringle scores as Elise. —*First National.*

The Rag Man—Drama

JACKIE COOGAN is The Kid again in this rather touching narrative about a waif who joins an old dealer in rags and junk. Together they make a great success of their enterprise and a final sequence shows the two partners enjoying the luxuries of the most affluent and ease-loving of men. *The Rag Man* is an old friend in the story line, but it wears mighty well and is amusing and appealing. —*Metro-Goldwyn.*

Lady of the Night—Romantic Drama

A SLIGHT little tale of the romance of two girls of marked resemblance, who fall in love with the same man—with the one from the society circles winning out in the love stakes when the rival, suppressing her feeling in the romance, gives Norma Shearer her opportunity to flash some really inspired acting. It is an intelligent performance, one marked by real understanding and authority. Monta Bell has dressed it up with subtle shafts of humor and human touches. The story shows what good direction can do in giving breadth and color.—*Metro-Goldwyn.*

Too Many Kisses—Comedy Drama

THE wealthy scion who gets his father in trouble is always a happy theme for a director who doesn't lose sight of his comedy values. This idea gives Richard Dix an opportunity to go to the Basque country of Spain—an undiscovered land in the movies. The father knows that Basque women dont marry outside their race. But Dix, in a Wally Reid type of rôle, simply cant make his heart behave. It is pleasant fun, made interesting with its humor and incident. It is capitally staged —and played with adroit humor and light-hearted zest.—*Famous Players-Lasky.*

As No Man Has Loved—Drama

HERE is surging drama which carries a mighty theme—that of love of home and country. It has been approached with reverence—with a purpose to reproduce faithfully the Edward Everett Hale classic, *The Man Without a Country.* The appeal of the central character, who renounced his country, but who lived to glorify it tho he couldn't return—longed to see his loved ones, but who was denied sanctuary on his native soil, touches the heart. It is well acted, tho more emotion—more inspiration —would have made it truly great. —*Fox.*

The Swan—Drama

THE characterization of Molnar's smart play has been altered — and so much foreign matter written into it that the picture could carry any other title as well as the above. There was much pathos and subtle humor in the play. The picture depends upon the obvious ending; and the tutor marries the princess instead of the prince—tho the latter has the big moments in the play and adaptation. Adolphe Menjou makes his scenes interesting. And the director has carried out the court atmosphere in clever style. It has tone and quality, but its story is often dull. — *Famous Players-Lasky.*

Midnight Molly—Melodrama

HERE is a dual-identity picture with Evelyn Brent doubling as a feminine Raffles and the wife of a candidate for political office. The premise upon which the plot is based is unconvincing because of the marked resemblance of the central characters. It develops that when the candidate's wife elopes with a young bounder, the crook doubles for her to save the husband from disgrace. It's a fairly compact story, punctuated with some physical action. It strains credulity, but is passably interesting. Miss Brent is sincere and charming in her portrayal of the contrasting feminine rôles.—*F. B. O.*

The Monster—Comedy Melodrama

HERE is mystery executed to the tune of comedy—the only way to treat this subject so as not to make it appear ridiculous. Trick doors, trick panels, trick dumb-waiters, trick pulleys, trick arms, trick shadows—all these are used to intrigue the imagination, as a youthful detective and his friends find themselves in an insane asylum—at the mercy of a crazy surgeon and a few other "nuts" who have released themselves. The fast tempo, the merry spirit of comedy thruout, and the acting—not forgetting the mystery devices—save the picture, for the plot soon wears itself out.—*Metro-Goldwyn.*

The Man in Blue—Romantic Drama

ANY story laid in the foreign quarter of a large city is certain of its appeal. Just so long as it provides good incident, fast action, colorful atmosphere — and the shadings of romance, humor and heart interest—it is certain to interest the average picturegoer. This picture features the cop on the beat and an Italian girl. And the man in blue has his troubles in eliminating native sons of Italy—as well as a horde of politicians. There is good background rich and appealing in human interest and containing real flashes of humor — and first-rate acting by Herbert Rawlinson and Madge Bellamy.—*Universal.*

Dangerous Innocence—Romance

THE film version of the popular seller, *Ann's an Idiot,* shapes up as pleasant entertainment. The girl, released from a cloistered environment, meets the *man* aboard ship and promptly falls in love. Before the boat reaches Bombay she has undergone a complete metamorphosis in regard to dress and deportment. The man is repressed because he had an erstwhile romance with the girl's mother. Considering the lack of plot, the director has performed wonders in sustaining interest. He has had the help of capable players in Laura La Plante, Eugene O'Brien and Jean Hersholt.—*Universal.*

Percy—Character Study

WILLIAM H. HAMBY'S The *Desert Fiddler* has been made into an excellent vehicle for Charles Ray, who is now seriously engaged in getting back to the characters in which he scored his greatest successes. The play centers about a youth who is turned from a rather effeminate, pampered boy into a confident, self-reliant man — the metamorphosis taking place when Percy goes into the desert country. The Ray characterization is sympathetic and impressive and is filled with the charm of pathos, humor and human interest. Mr. Ray is aided by a highly capable supporting company.—*Pathé.*

The Saddle Hawk—Western Melodrama

HOOT GIBSON, after a rather eventful and promising excursion in the rolling fields of comedy, comes back to the rugged country, where his hard ridin' and straight shootin' make him the hero of quite a lively melodrama of the West. It is a story about bad men with designs upon a pretty girl, the daughter of a wealthy cattle man. Rugged landscapes serve as background for the action, which is marked by conventionality but lifted out of the rut by the introduction of some effective incident and the pleasant personality of the star. There is plenty of action and thrills—and a good deal of suspense.—*Universal.*

The Denial—Drama

THIS picture contains the parental conflict formula in that it projects the domineering mother who would interfere with her children's ideas of romance and deportment. She reflects on the past and the tragedy of her own romance is visualized. The action goes back to the Spanish War days and reveals considerable pathos. When the modern mother reflects long enough, she realizes the error of parental interference. So her own child has her own way. Hobart Henley's direction is notable. The best acting is contributed by Emily Fitzroy and Edward Connelly as the parents of the past.—*Metro-Goldwyn.*

Introduce Me—Comedy

PROFITING by the clever pictures in which Douglas MacLean has appeared, this light comedian is determined to set a fast pace. His latest is a rollicking comedy. It carries the theme of the youth traveling under a false identity. In following the girl from France to the Alps he is forced to pose as a famous American Alpine climber. The thrills contain laughs as well as excitement—and the biggest laughs arrive when the mountaineer lassoes a bear and is later precipitated thru space in an avalanche. A smart picture, cleverly titled, directed and acted and decidedly well worth seeing.—*Associated Exhibitors.*

Salome of the Tenements—Drama

SIDNEY OLCOTT'S latest directorial effort is the picturization of a novel relating the rise to social prominence of a girl of New York's Ghetto. The picture is not without some notably good dramatic situations, but there is not sufficient material to fill out the space allotted the play. Jetta Goudal has the star rôle of Sonya Mendel, who sets her cap for a wealthy banker and wins him. The director has introduced much that is pictorially interesting, having collected some rare type to enliven the atmosphere he has created for the action.—*Famous Players-Lasky.*

The Mansion of Aching Hearts—Domestic Drama

CAPITALIZING the title of a sentimental song of yesteryear, this picture goes back to the early days of film features in its old-fashioned treatment. The sponsors have attempted to write a human-interest plot around the title, but it lacks conviction. It deals with a stern-hearted husband and father who, believing his son illegitimate, drives the boy and his mother from home, refusing to become reconciled to them or to radiate any happiness until he learns humility and tolerance. It is staged appropriately and acted intelligently by Ethel Clayton and a large cast.—*Schulberg.*

Daddy's Gone a-Hunting—Drama

SENTIMENT and emotionalism have their innings in this adaptation of a Zoe Akins play which, when presented on the stage, fared better at the hands of those who buy their tickets than it did at the hands of the dramatic critics. In pictures, it becomes a vehicle for some fine acting by Alice Joyce and Percy Marmont. Unfortunately, their efforts are to some degree wasted on material which is unconvincing and mechanical. The play is about an artist who deserts his wife and child but who is brought back to his senses by the death of the daughter.—*Metro-Goldwyn.*

***On Thin Ice*—Melodrama**

HERE is a familiar type of crook melodrama worked out on the theme of redemption — with the crook taking the "straight and narrow" under the spell of romance. He has pretended to her that he is her long-lost brother in order to learn the secret of some supposedly hidden loot (the girl having done a stretch of thirty days on circumstantial evidence). It goes without saying that all the guilty are punished. Tom Moore, an excellent actor for crook rôles, plays with fine naturalness and is always sincere. A first-rate picture of its kind.—*Warner Brothers.*

***The Scarlet Honeymoon*—Romance**

LIGHT, but thoroly entertaining, is this Shirley Mason number. Her pictures are often obvious and conventional. However, Alan Hale, making his début as a director after many seasons as a player, gets away from the orthodox treatment and by embellishing the story with realistic incident and atmosphere which releases a fine warmth and spontaneity, he captures the attention. It is the oft-told tale of the young romancers, who must experience parental conflict before they find happiness. The central figures are an Argentinean and a New York stenographer.—*Fox.*

***Riders of the Purple Sage*—Western Melodrama**

WILLIAM FARNUM starred in this picture seven years ago —a picture which also bore the Fox trade-mark. Being a worthy type of Western story, written by Zane Grey, it was considered substantial enough to make again. And so Tom Mix carries on here in the rôle of a Texas ranger who eventually exacts vengeance against the kidnappers of his sister and the rustlers of his sweetheart's cattle. After a slow start it flashes a healthy line of action. Exteriors are typical Western—Mix and his company (not forgetting Tony, the horse) perform well against them.—*Fox.*

***The Re-creation of Brian Kent*—Romantic Drama**

HAROLD BELL WRIGHT can truthfully say that this picture is "as I wrote it." The story, which follows the book faithfully, is one of redemption and is dedicated to the school-teachers who mold character at very small pay. It is a school-teacher who redeems the youth and finds a romance for him. It has its suspense in the constant menace of the law—and it has its love interest and sentiment which are in their proper places. It is acted with sincerity and finely staged. And the Wright lovers should rejoice over it.—*First National.*

***New Toys*—Comedy Drama**

THE appearance of Richard Barthelmess and Mary Hay, who is Mrs. Barthelmess, together in a picture should center a lot of interest in this offering. Spectators will not be disappointed, for *New Toys,* while it is not up to the artistic standard of *Classmates,* is an entertaining play. It is a triangle story introducing a humorous turn when an old flame comes back into the life of the husband. It is thoroly entertaining thruout. The star has a fine supporting cast and a thoroly adequate production to assist him. —*First National.*

***New Lives for Old*—Drama**

ECHOES of the war, and other echoes too, ring around and about this Adelaide Heilbron vehicle for Betty Compson, the bright particular star of the entertainment. Miss Compson appears as a French girl who becomes a dancer in order to serve her country. Her efforts as a spy save a situation or two, but there is no glory for a spy and she is accused of being in the employ of the enemy, and so on. The star and her supporting company give life to the proceedings and develop some interest. — *Famous Players-Lasky.*

The Ideal Rôle for Doris

We have seen Doris Kenyon on both stage and screen, as a flapper, a modern young woman, a society belle, a country girl, even as a would-be vampire, but never has she been so lovely as in the rôle of young mother in "If I Marry Again." The study reproduced here is from her new picture, "I Want My Man," in which she plays the adoring aunt of little Frankie Evans

Facts That I Can Read in

A Complete Analysis

Viola Dana

THIS analysis was made while Viola Dana was working at the studio. In reading Miss Dana's character, I noticed first her eyes, which are very large and express her transient thoughts rather than her permanent thoughts or her real character.

The shape of her nose tells me that she is a very observing person who particularly notices clothes. Her constructive ability is good, her imagination vivid, and her intuition well developed. She is not a student but gains knowledge readily from things that she sees and hears.

The cheeks show good powers of recuperation and a great fearlessness and daring. She likes variety, change and travel.

Henry Freulich

Viola is a gay, affectionate girl, but she has, too, plenty of courage and determination and is as independent as she is pretty

The mouth indicates great enthusiasm and ardor, a patriotic nature, and a great love of her own people.

The jaw line denotes determination. Miss Dana is a person not easily swayed when once she has made a decision. She is very independent in both thought and action.

By the shape of her chin I see that she has a persistent nature, and a great love of beautiful things. She is unusually strong in her likes and dislikes.

Above the eyes is shown splendid ability to visualize, and an inclination to day dream. She is very susceptible to both color and music, and in her forehead the sign for tune and rhythm is well developed, indicating a love of music and dancing. Back of the hair-line is shown a development which denotes a ready use of words and a liking for conversation. The appetite sign is well developed, showing that she enjoys good things to eat and drink and is a good judge of foodstuff.

James Kirkwood

IN meeting Mr. Kirkwood, I was impressed by his gentlemanly manner, his kindness and his understanding of human nature.

Reading his character, I noticed first his chin and jaw. He has a very long line from the metus of the ear to the point of the chin, which is firm and well developed. This denotes a strong will, much determination and, with other faculties which he has developed, gives executive ability and the ability to plan, organize and direct. The chin shows much endurance, hardihood, fortitude, dependability, a great love of the out-of-doors and of all that is beautiful.

The forehead denotes a good mentality, with the reflective faculties well developed. He is a serious, conscientious person who is a logical thinker. Directly above the eyes I see well-developed perceptives, giving a splendid sense of color and fine powers of visualization. These qualities give him the ability to plan and organize. Back of the hair-line is shown a ready use of words.

The shape of his nose indicates that he has keen intuition, a vivid imagination, good constructive sense and splendid ability to concentrate. In fact, Mr. Kirkwood is the type of man who concentrates upon anything that interests him to the exclusion of all else.

In the shape of his cheeks I find intensity and great courage. Mr. Kirkwood would think more of carrying out an ideal and perfecting his art than he would think of money and financial gain. He is not a material person and money would interest him more because of what it would mean for others than because of what it would mean for himself.

The shape of his upper lip denotes poise, pride,

Clarence S. Bull

The analysis of James Kirkwood sounds like "The Portrait of a Gentleman." He has a kindly, sympathetic, courageous spirit and is a very sincere artist

(*Continued on page* 122)

the Faces of the Film Stars

By F. VANCE DE REVERE

Aileen Pringle

I WOULD like to tell the circumstances under which this analysis was made but that would be a story and this is to be an analysis only. However, I will say that I have never received more consideration. Miss Pringle is broad minded and understanding enough to see not only her own view-point but the view-point of others.

In reading her character, I noticed first that she had a very long line from the metus of the ear to the point of the chin, which denotes a strong will and much determination. In the chin is shown a persistent nature, a great deal of the nervous energy and force which makes up for a lack of physical endurance. She has a great liking for beautiful things and for comfort. She understands men and is well liked by the opposite sex.

The nose indicates a very observing nature. Miss Pringle misses very little that goes on around her. She has good constructive ability, a vivid imagination and keen intuition. She is the sort of person that has "hunches" about things.

The cheeks denote courage, daring and a love of variety, change and travel.

Her mouth, upper lip, shows that she has an enthusiastic nature, that she likes praise and appreciation when it is deserved, and is equally ready to show appreciation to others. Here, too, is shown a love of pretty clothes and a great interest in human nature. The lower lip is that of a very ardent person with a love of children and animals.

The forehead gives evidence of strong preferences in the selection of color, and an inclination to worry and fret when things do not go just right. Her feeling for tune and rhythm is well developed, denoting a love of music and dancing.

Clarence S. Bull

Aileen's character is as lovely as her face—which is all, and more, than anyone could ask

Ramon Novarro

I WAS probably impressed by Ramon Novarro more than the average interviewer would have been, for I had the advantage of being able to read his character and therefore know the man. Then, too, I had lived in his country, Mexico. One has to know the Latin race to understand him.

I noticed first his forehead and head. Here are the signs of good mentality and an ability to think really well. The feeling for tune and rhythm is well developed, denoting musical ability and a love of poetry. This also indicates a liking for dancing. The language sign which is back of the hair-line is very well developed, showing linguistic ability. The top of the head proves him to be a very benevolent person. The reflective faculties are good and there are evidences of a better memory than the average individual possesses. Above the eyes the perceptives are well developed and I see good artistic ability and a love of the arts. Also the ability to sketch and draw and a splendid color sense. He is strongly affected by both music and color. He has splendid powers of visualization and sees vividly the mental picture of everything upon which he concentrates.

Henry Waxman

Loyalty and devotion to his own people, a love of children and animals, are a few of the unexpected qualities that are revealed in the character of this handsome, romantic young star

The shape of the nose denotes constructive ability and a vivid imagination. He has the ability to absorb knowledge from all that he sees and hears. He is extremely intuitive and knows and feels things instinctively. The shape of the nose also indicates that he does not like to do things in opposition to his tastes. I found in the septum of the nose a development of analytical powers which seemed to be recent.

The mouth is that of a sympathetic, kindly, ardent nature with great belief in his fellow beings, a love of children and animals, and loyalty and devotion to his

(*Continued on page* 122)

Seeing Stars!

Our very young artist readers give their impressions of favorite actors and actresses in clever sketches

Charlie Chaplin
By Helen Strand, Seattle, Wash.
Age 12

Jackie Coogan
By Helen Strand, Seattle, Wash.
Age 12
Awarded a prize of $5.00

Adolphe Menjou
By Janet Whitehead, Newark, N. J.
Age 13

Jackie Coogan
By Doris Lynn, Age 15, of Warren, Ohio
Awarded a prize of $5.00

Jackie Coogan is the subject of the prize-winning drawings. Mothers will appreciate the wistfulness of the portrait above and the children will be attracted by the roguish caricature in the corner

House Peters
By Henry Sabin, Chicago, Ill.
Age 12

Lois Wilson
By Frances Diecks, Cohoes, N. Y.
Age 12

Rudolph Valentino
as
Monsieur Beaucaire

Gloria Swanson
By Elsa Lichtenstein, Chicago, Ill.
Age 14

By Ruth Waters,
St. Paul, Minn.
Age 10

On the Camera Coast

Harry Carr's Department of News and Gossip from Hollywood

POLA NEGRI came into Hollywood two or three years ago a very haughty and disdainful countess. Pola left Hollywood the other day a good sport. In the interval, she had learned about America.

The day she left for Europe a crowd of her friends went to the train to see her off. At the last minute a fresh newspaper friend called out: "Hey, Pola, dont come back with a marquis. We'll have all we can handle with Gloria's marquis."

Two years ago she would have given him a glare that would have frozen his spine.

This time she only laughed and called back: "No more marriages for love and titles. When I come back, I'll bring a millionaire soap manufacturer. You have taught me to be a practical woman."

Pola's last year in Hollywood was a triumph of tact. She has become one of the most popular women in the movie colony.

She said, on leaving, that she would be away only six weeks. She will spend most of this going and coming. She carried twelve trunks filled with clothes for her actress friends in Poland and Germany.

There is a little secret, of course, about Pola's trip. She has made up her mind that, if Paramount is going to pay Gloria a young fortune: well then, they've got to pay her a young fortune. There is battle in Pola's celebrated—nobody knows what color—eyes.

Pola seems to be in danger of losing her director. If Raoul Walsh loses his balance, he'll need an assistant director to do some quick casting for him

Monte Blue certainly carries out his belief that a man should roll his own—he even has a portable make-up table

This is the costume you'll see Mae Murray wearing when you hear the famous "Merry Widow Waltz." John Gilbert, who is wearing the broadest of smiles—among his many other decorations—seems well pleased with everything, but Eric von Stroheim, the director, looks more than a bit gloomy

Jim Tully, author of "Beggars of Life," and Edwin Carewe at a tin-can mulligan feed given by Frisco Slim and A 1, two of Tully's old pals of the road

Pola will be full of grief when she reads one item of movie news. Dimitri Buchowetzki is going to direct a big Napoleon picture for Universal. Pola has had her heart absolutely set upon playing Empress Josephine in a Napoleonic picture. And now, of course, she will not be able to.

BUCHOWETZKI, meanwhile, is about to begin his Graustark story with Norma Talmadge.

Norma turned out with most of the rest of the movie colony at the opening night of Pavlowa's engagement. It was the most splendiferous audience of movie stars I have seen gathered in one place. Almost every well-known star now in Hollywood put on her best clothes and paraded.

One regal beauty easily eclipsed all the others. The best-dressed woman in the house was Estelle Taylor who swept down the aisle with her husband — Jack Dempsey, champion of the world. And also, to tell the truth, Jack was about the best-dressed man in the house.

Jack and Estelle gave a little breakfast party the other day at their home to a few newspaper men. Estelle did the cooking —breakfast cakes—and the Champ dutifully washed the wishes. All of which must have been by way of domestic discipline, as their house is well supplied with servants.

There's nothing like a home-grown beard according to Raymond Hatton, who raised the real article while working in "Adventure." Of course, it's a terrible undertaking and no end of trouble—but you know the old slogan: none genuine without the labor

To return to the movie show, Constance, with a flapper's indifference to public opinion, did her making up with Buster Collier for a mirror. She didn't seem to be supplied with a regular glass, so Buster, anxiously and with deep concentration, spent the time between acts, suggesting a little lick with the lip-stick here and a swab with the powder rag there. When the job was done, Connie had a grand make-up.

Buster has just won the best part for which he has ever been cast. He is to be the Prodigal Son in the big Lasky production of *The Wanderer*.

J. Stuart Blackton wields the knife over Vitagraph's twenty-eighth Anniversary cake. Of course, there are just twenty-eight candles and the knife looks like it might weigh just about twenty-eight pounds. Nazimova is directing operations, but Mae Marsh seems absorbed by the happy thought that at last she's found a cake so big that she can eat it and have it too

Raoul Walsh, who is to direct the picture, states that it is going to be a straight Bible-times picture. No cut-backs to a scene in the New York tenements.

MR. WALSH has just finished a picture with Ricardo Cortez and the lovely Jetta Goudal—a sadder and a wiser man. Jetta is regarded as one of the great beauties of Hollywood and *Salomy of the Tenements* showed her to be an actress of impressive ability. But Jetta surely is temperamental. When she is told to do something she doesn't want to do, she gives the director a sidelong glance and a queer little twisted smile and says sweetly: "Ah no, Goudal wouldn't do that." And a herd of cyclones cant make Goudal do it.

THE chief item of gossip of Hollywood just now is the fight that Marshall Neilan had in the Plantation Café. All that anybody seems to know definitely about it is this: that Mickie and a gentleman not identified suddenly got into a fight on the ballroom floor and all hands came out of it with black eyes and other ornaments. Blanche Sweet, Mrs. Neilan, fainted and was carried out. On the steps she came to. She and friend husband had an earnest conference, exchanged kisses and went home. One newspaper said that the unidentified gent broke in on a family row. Another account was that Neilan resented the way the gent was dancing with Blanche. With characteristic *sang-froid,* Mickie says that he was watching some folks play mah jong and the edge of the table hit him.

ANOTHER series of Hollywood tea parties had to be assembled to discuss the affairs of Rudolph Valentino. While Rudy was out on the desert with Mrs. Valentino enjoying a vacation at Palm Spring, his producer, J. D. Williams, suddenly threw up the sponge, announced that he has canceled his arrangements with Rudolph. It was said that he was not satisfied with the director that Mrs. Valentino and Rudolph had picked out for Rudy's next picture — an elaborate

(*Continued on page* 98)

Here's Marguerite de la Motte sassing her director, Robert Leonard, while Conrad Nagel is playing the most dangerous of all rôles, the innocent bystander

Edward Thayer Monroe

Gilda Grey, the shaker of Broadway's wickedest shimmy, is showing all the preliminary symptoms of becoming a movie star. Vaudeville took her to Hollywood and now she's signed a contract with Famous Players to dance at their various theaters from Atlanta to Los Angeles

It certainly looks as tho King Vidor were in danger of his life at this moment. The insurgent element consists of Pat O'Malley, Eleanor Boardman and Harrison Ford. Going on the theory that everyone needs exercise, they are indulging in the indoor sport known as Beating up the Boss. Please page a double for the poor director!

This Romantic Young Star Takes the Gypsy Trail to Greater Fame

Renée Adorée plays the part of Silda, whose love draws Dominique out of the net of business and social life into the freedom of the roads and the romantic life of the gypsy trail

As Dominique, the young artist in "The Exquisite Sinner," Conrad Nagel plays a rôle that will endear him to his fans in an entirely new character

Whose Hand?

Part VI—*In which Margot answers the question: "Can such things be?"*

By W. Adolphe Roberts

(*A synopsis of Parts I-V will be found on page* 119)

Stella was let off with the sentence of one year in a reformatory

MARGOT'S audience, consisting of Eugene and Stella Ball, of the detectives, Cornelius Hart and his assistant, the patrolmen, Quinlan and Boyle, and the landlady, Cora Bellew, stood anxiously waiting for her to explain the mystery.

She glanced from face to face, and an odd smile curved her lips. For the first time since the affair had started, she seemed touched with embarrassment concerning the way her words would be received.

"I have made one or two straight deductions which will speak for themselves, and can be proved or disproved in short order," she announced. "But I'll begin by telling you something which is not so simple. It's the answer to the lights on the carpet."

The eyes of the others gleamed. Their curiosity was intense.

"The flame I saw was that of my own match, of course. But Boyle saw one of a much more singular character, and if there had been witnesses here at favorable moments both before and after, I feel sure they would have seen it, too."

"Wh—what was it, Margot?" Gene stammered.

"Do you people know anything about the *ignis fatuus*?" she countered.

It was evident from their bewildered expressions that no one except Gene had a bowing acquaintance with Latin terms. The silent respect that such erudition bred in them, however, struck a grievously needed note of humor, and Margot smiled.

"I'm being too scientific, I guess," she went on. "The thing I mean is the Will-o'-the-wisp."

"For the love of God! It's what you'll be seein' in graveyards of a dark night," exclaimed Boyle.

Hart frowned, with an unconvincing show of skepticism. "I've heard it called a corpse-candle," he muttered. "Never run into one myself, but country people in some parts believe in it."

"Just so," declared Margot. "Millions of people, in all quarters of the world, believe in it. And do you know what the encyclopedias say? Well, they fully admit that dead animal and vegetable matter exhales a phosphorescent glow under certain conditions. They are not sure that it ever seeps up from a coffin thru several feet of tightly packed earth, yet they do not deny the possibility."

She paused. When she resumed speaking, her voice had become clear and bell-like. "All great mysteries raise the question, 'Can such things be?' My answer is, that within the bounds of physical law rare and amazing phenomena can occur. And I maintain that the light that flickered on this carpet on many occasions was a Will-o'-the-wisp from the severed arm of Stella Ball."

A gasp of frank relief was echoed by the entire company. Margot's solution seemed to brush aside a murky shadow of the supernatural that had been hovering about them. But the next instant, the voice of Quinlan was raised in fresh alarm:

"That's all right, Miss Anstrooter, but about the hand that doused the flame?"

"Oh, that's a much simpler proposition," she answered. "It was the hand of a person very much alive and dangerous, I assure you."

"Whose hand?" urged Hart.

"Sure, if she can tell ye that, Mayor Hylan ought to make her Police Commissioner, so he should," said Boyle.

Margot threw an amused glance at the patrolman. "The hand was the hand of the old man, Murchison, who stole the radium in the first place, and who is the only major criminal in this affair," she announced steadily.

"It's like the crook to come snooping around, I'll say! He couldn't bear to lose it," exclaimed Stella.

"Do you mean he was in this room while you were in bed, and while Boyle was watching later?" asked Hart incredulously. "He found a hiding-place?"

"Murchison was not in the room. If he had been, he'd have been captured," said Margot.

Margot dismissed Mrs. Bellew curtly

The detective jerked his head from side to side, in a gesture of despair.

"But his hand was here," she went on. "Come, let me show you."

She turned bruskly, and pointed at the tiny radiator with its iron grill-work, a few inches above the level of the floor, in the wall against which the head of her bed had stood. "Test that," she ordered. "It's loose. Murchison loosened it. The hole is big enough to let thru a hand and an arm. The distance to the spot where the lights appeared is feasible for a man with a long arm."

Hart dropped to his knees and fumbled with the grill-work. It gave way under his fingers, slid to one side. A dark hole gaped in the wall.

"I'll be darned, if you're not right," he cried. "But still I dont get the whole scheme."

"Murchison has been tunneling thru from the next house. He'd almost finished the job the night this trouble started. But it's been slow work, of course. From the time he got the grill loosened, he's reached in and suppressed the lights on the carpet—over and over again. My match may just have seemed another one of the same kind to him. But, dont you see, he couldn't afford to let *any* flame call attention to the secret chamber underneath!"

Hart nodded. "Looks that way, on the face of it. I wish you'd tell me, tho, why the old nut didn't pick some quiet afternoon and sneak into the room by way of the fire-escape and the window that Stella here found it easy to open?"

"I thought of that point," said Margot, "and I took care to check up on it." She turned to the landlady. "Isn't it true that between Stella's tenancy and mine, Mrs. Bellew, the room was occupied by two women?" she asked.

"Yes, dearie. A couple of cranky old maids——"

"Exactly," interrupted Margot. "Weren't they hipped on the subject of thieves breaking in and stealing their valuables? Isn't it true that both of them were never out at the same time?"

"That's right, dearie."

"You have your answer, Lieutenant Hart," the girl stated.

"I'm convinced," he cried in admiration. "There aren't many detectives on the Force as good as you."

"It's my opinion there aren't any so good," cut in Eugene spunkily.

"Maybe not!" acknowledged Hart. "But say, Miss Anstruther, it's too bad we didn't have this information three days ago. Murchison has had plenty of time to make his getaway. He's going to be hard to find."

"I dont know about that," she answered. "Without ever having met Mr. Murchison, I judge him to be a person who simply couldn't tear himself away from the neighborhood of valuable loot."

"You think he's still next door?" demanded Hart eagerly.

"I think it's entirely possible. He'd not start his tunneling until late at night. Why not go and see if he's waiting there?" She pointed at the wall. "The room corresponding to this one would be his, without a doubt."

Hart saluted her as respectfully as if she had been his superior officer. "It's a fine lead. I'll follow it up," he said. "And I'll let you know the result."

Corinne Delmar staged a scene before those lucky enough to be present that they will never forget

THE representatives of the law filed out, taking Stella with them. As Mrs. Bellew showed signs of lingering for a garrulous debate on the thrills of a situation that had given her, too, a taste of momentary fame, Margot dismissed her curtly. Quinlan was on the landing, waiting to lock the door of the room of mystery before he hurried after his comrades.

Accompanied by Gene, the girl went upstairs to her new apartment. She had fallen oddly silent. Her features

were tense. But when her lover offered her a cigaret, she took it, inhaled two or three whiffs of the soothing smoke and smiled suddenly at him.

"Thank you for not bombarding me with exclamations of wonder," she said. "I've had enough of that. And the case isn't over yet, dear."

"No?" he murmured.

"Not while Murchison is free, and the customer who had dealings with him the night Stella was injured is still unnamed."

"Have you any idea who that person could have been?"

Margot leaned her head back, and deliberately blew a smoke ring before she spoke. "Why—yes," she almost drawled. "He was one Frederick Stoner, the more or less noted Superfilm director."

If she had exploded a bomb at his feet, the effect could not have been more startling to the naïve cameraman. "Stoner!—Fred Stoner!" he gasped. "How in thunder could he have been mixed up in this affair?"

"We saw his picture, *The Masque of Life,* together. Didn't it give you a clue—outside of your first wrong guess about the powers of radium, I mean?"

"Margot, I cant imagine how that picture——"

"Then, let me tell you. The picture only confirmed a suspicion that was forced on me by Stoner's conduct. His anger when he heard of my adventure with the hand was not normal. His talk about the harm that publicity would do me was—well, just bunk. I could see the man was afraid. He wanted me to drop the case for his sake, not mine. He had something to conceal. The moment Stella spoke of Murchison's mysterious customer, I knew it had been Stoner. Yet, why should a movie director have wanted to rent radium from a crook?"

"I dont believe it yet."

"You will in a minute. Stoner is a director of the old school, full of ideas for impressing the public with the wildest sort of hokum. But apart from business, he's an ignoramus, isn't he?"

"Yes."

"It struck me all of a heap that there was a radium machine in *The Masque of Life,* and that he'd been working on the picture at the time of Stella's disappearance. You remember how the machine glows in the dark and shoots out rays like forked lightning. He'd certainly thought that radium had such properties. So what more likely than that he'd have wanted to rent some, for the sake of greater realism?" She paused and chuckled. "Events forced him to get his effects by other means, and pretty poor hokum it was!"

"Good Lord! You are wonderful, Margot. But now, what? Are you going to denounce him to the police?"

Margot Anstruther, now Mrs. Eugene Valery, is one of the great favorites with the motion picture public today

"No," she answered quietly. "He is more of a fool than a rogue, and he hasn't committed any serious crime, after all. If Murchison is captured and tells on him, he can be punished for trafficking in stolen goods. But I shan't tell the *police,* Gene dear."

"Whom will you tell?"

"Corinne Delamar. I think she ought to know what sort of director she has, dont you?"

"That will be a perfect revenge," he laughed. "Cant you imagine the dressing down Corinne will give him, the rumpus she'll start in the whole Superfilm organization? He'll be fired, sure."

"He deserves to be. Such a blustering bungler——"

The telephone bell rang piercingly, and they both started, as at a signal that had been awaited, but temporarily forgotten. Margot lifted the receiver, and for five minutes he listened with surging impatience to the dry reiteration of "Yes . . . Yes . . . Yes" with which she acknowledged the points of the message that was being given to her.

She hung up at last and turned to him, her eyes snapping, a smile of triumph on her lips.

"There wasn't a weak link in my case, not one!" she cried. "They've arrested Murchison."

"In the house next door?"

"But, of course! He wouldn't open his door, so Hart

(*Continued on page* 118)

We're Asking You:

Going To Get Married?

WHAT do *you* think about marrying your opposite? Do you think Jack Sprat and his wife had the right idea, or do you think both sides of the family should like just the same things? If you read the article beginning on page 28, you'll find out what some of the happiest married people of the movies have to say about it. In case you overlooked it, you'd better turn right back now and read up on the most important question of this—or any other—age.

Are You There?

DID you try for the limerick contest in the April number? If so, look on page 127 and see if your name is among the winners. Whether it is or not, there's another chance for you this month. Right in the middle of this page is your opportunity to walk away with a perfectly good ten-dollar prize. Dont miss it!

Any Good At Mysteries?

IF someone tells you a mystery story right up to the most dramatic moment and then stops short, can you unravel the tangled thread of the plot and find a solution? If you can, you're in luck, for there's a $50.00 prize waiting to be won and you're the one to win it! Every month we are going to give you a real thrilling mystery story without an end. The one who writes the best solution, who finds the most reasonable explanation, will be the winner. Aside from the first prize, we will pay $5.00 for every answer we think is good enough to print. Sharpen up your wits and your pencils and be ready to win next month!

Miss It?

WE mean the clippings from the June, 1915, number of this magazine. Turn to page 8 and read news that thrilled you ten years ago.

What's Your Vote?

WHO do you think is the best-dressed woman on the screen? Whomever you have in mind now, dont decide definitely till you've seen the pictures of Barbara La Marr on pages 46 and 47. In her new picture, she has eighteen new gowns, and they were designed to break the hearts of both men and women with admiration and envy.

Got a Heartache?

HAVE you ever been in love? Do you still remember it? Didn't the Young Love pictures on pages 38 and 39 make you wish you could fall in love for the first time all over again, and go back to school, and skate and study and flirt and be just as silly and happy as the boys and girls whose pictures made your heart bother you for a moment?

Have *You* Heard?

THE latest scandal? The latest rumor?
And if you've heard it, do you believe it's true?
After you've read the article on pages 32 and 33 about the many rumors that circulate in Hollywood and the many people who believe them—no matter how impossible they are—you'll probably turn a deaf ear to gossip the rest of your life.

Didn't it amaze you to find out what a large part wagging tongues play in the lives of movie folks, how amusing and absurd and disastrous the stories that are told about them really are?

Are You Under Fifteen?

THERE'S a surprise for all of our young readers, from five to fifteen, in the next number. It's a great novelty—nothing like it has ever been seen in a fan magazine before. Dont forget to watch out for it—children and grown-ups, too!

Have You Embarked on the Limerick Liner?

Mae Busch is as bright as a flame,
We fans make unanimous claim
Her acting so vital,
Should win her the title,

Betty Blythe, I'm so struck by your charm,
That my parents exclaim in alarm,
What's wrong with our child?
Something's driving him wild,

THREE persons are going to win a ten-dollar prize each month. If you want to be one, send in lines to complete these unfinished limericks. Remember that the last line must rhyme with the first two. Copy the four lines of the limericks you are finishing, then add your own fifth line.

Conway Tearle has a peach of a smile,
Which you only see once in a while,
But that once is enough,
For it's such potent stuff,

NO lines will be returned, so do not enclose stamps. Mail contributions, with name and address, to the Limerick Contest, 175 Duffield Street, Brooklyn, N. Y., before June 1st. There is no limit to the number of last lines you may submit. Send as many as you wish for all three limericks.

"The Top av the Mornin' to Yez," says little Miss Sally O'Neill, who is fresh from the Emerald Isle

Sally is sweet sixteen, and she's as Irish as the shamrock or the blarney stone. Her hair is black, and crisp and curly; her eyes are big, and blue, and twinkling; her skin is white and clear, and her cheeks and lips are as red as apples. No rouge for Sally!

Marshall Neilan discovered Sally, who was really christened Chatsie Noonan. He's given her the title-rôle in "Patsy," a story woven about the life of railroad section-hands. It's full of humor, and pathos, and that important thing which the cub newspaper reporters call "human interest"

The two full-length studies of Sally are in the character of Patsy. And you're also introduced to the pet mongrel that has his own little part to play in his mistress' picture

Cheers and Hisses

Letters from fans all over the world, telling what they love and loathe in pictures, and what they adore and abhor in the players

YOUR opinions on subjects relating to the movies and their players may be worth actual money to you, if you can express them clearly in a snappy letter of one to three hundred words. A five-dollar prize is awarded for the best letter published and illustrated on this page; one dollar is paid for the excerpts printed from others. Write us an interesting letter, giving reasons for your likes and dislikes. Sign your full name and give your address. We will use initials only if requested. Send to CHEERS AND HISSES, *175 Duffield St., Brooklyn, N. Y.*

Page the Ad Man

DEAR EDITOR: I was peacefully reading the newspaper last night when, all of sudden, an ad hit me in the eye. It read this way: "Stupendous drama of the age with an all-star cast of four thousand. Yesterday's audience squirmed with delight," etc., etc.

Whereupon I dashed down the street and fell into a line two blocks long, as the rain was pouring down. I was thinking of the thrill various pictures had given me. Of *Robin Hood, Peter the Great, The Cabinet of Dr. Caligari* and *The Last Laugh.* And now, tonight, the "most stupendous drama of the age"!

Half an hour later I was gazing upon five tons of elephants, four million dollars' worth of furniture, and a heroine saved. I waited thru two performances to see "the most stupendous drama of the age"!

And now I'm out for the guy who wrote the ad!

Of course, he never saw the picture. If they would only have let him write the story, putting into it all the pep, suspense and thrill that he put into his ad, "the most stupendous drama of the age" might have come true, and I would have seen a real picture. I can see elephants any old day by going to the zoo!

Yours for better pictures,
H. B. B.,
Chicago, Ill.

Others Agree With You

WARREN KERRIGAN is not appreciated half enough. Who didn't admire him as Banion in *The Covered Wagon.* Have we a star who could have played that part as well? Then there was his portrayal in *Captain Blood.* And so far as looks are concerned, he is one of the handsomest men on the screen.

A. O'B.,
Fargo, N. D.

Mangled Stories

I AM writing both to criticize and to praise *The Wife of the Centaur.* Why do the directors choose to dramatize books which they know will be mangled before they can pass the censors, blue Sunday laws, etc.? The book was a splendid piece of work, the best of its kind, and after I had read it I looked forward to seeing it on the screen. How I was disappointed! I do not advocate putting broad stories on the screen. Why ruin a good book to make it conform to the censor's opinion? I dont see why the directors attempt it. Far better that it be left alone.

D. G. W.,
New Orleans, La.

Whereupon I dashed down the street and fell into a line two blocks long, as the rain was pouring down

All Ages Are Entertained

I DONT know when I have enjoyed a photoplay more than I did Rafael Sabatini's *Th[illegible] b.* It is an absorbing, fast-moving story of romance and adventure that is finely adapted to the screen. The settings are all exceptional for their scenic beauty; but, of course, the outstanding figure is the superb acting of Milton Sills.

Oh, I wasn't the only person in that darkened theater to lose my middle-aged, every-day self in the delightful land of "make-believe." A portly gentleman, who sits behind a glass door marked "Attorney-at-law, from nine in the morning until four in the afternoon," occupied several seats on my right. He evidently enjoyed the play just as much as I did. On my left, a high-school senior confided that she got a tremendous "kick" from that picture.

LAURA M. LARRABEE,
Peabody, Mass.

Wholesale Thanks

I'M here to hand a bouquet to every one connected with the movies. But for the movies I'd be bored stiff. I like every actress and actor in moviedom. I thank them all for working so hard to please us fans.

E. F.,
New Castle, Pa.

Praise for Pola

I AM a very ardent Pola Negri fan. And I have a reason. That reason is her admirable fighting spirit in the face of seemingly insurmountable barriers. The barriers of racial differences; the malicious envy of some home-grown stars (which was only natural, even tho it was uncharitable, like the anger of my dog when I pet another); the confusions and misunderstandings which must have resulted due to other environments and tenser times. I understand Miss Negri lived thru some terrible and sorrowful scenes in her own country during the war.

And see how she has adapted herself to the conditions she found herself in. She has added the quality of stability to her character, or so it seems to me, who base my opinions on what I have read besides her work that I have seen. That is the reason I believe she will follow her ambitions and become one of the world's great actresses. She has shown her staying powers.

She seems more kind than cruel, as tho she were naturally kind but a little spoiled, not stopping to think of others' feelings in little things. Yet, I know she could not be selfish nor without compassion nor ungenerous nor less than great-hearted, for see how she cared for the husband who died of tuberculosis.

Never would I call her overbearing, and she seems very gracious. At least she was in *Forbidden Paradise.* As for "eloping with a hermit," she would if she felt that she was following the trueness that dwells in all of us. "To thine own self be true," etc.

If to kiss a king or kick a cook (backwards, of course) as the spirit moves one is to be a barbarian, hurrah for the barbarians! I feel that way myself. And—*Vive la* Pola Negri!

J. P.,
Tucson, Arizona.

(*Continued on page* 94)

MRS. CONDÉ NAST

wife of the publisher of Vogue, Vanity Fair and House and Garden, is a leader in New York's smart Society. She has a sparkling wit, a charming personality and the gift of dressing with the cachet of fashion and of faultless taste. Below, a glimpse of her Park Avenue apartment which reflects, in its French atmosphere, smartness, restraint and sophisticated elegance.

"Women are realizing more and more the necessity of a clear, smooth skin. The very clothes they wear—so chic and simple of line—call for youth in their faces. So the smart woman must keep her skin youthful, radiant. Pond's Two Creams are a sure and simple means of keeping the complexion in exquisite condition."

Mrs Condé Nast

Baron de Meyer

Mrs. CONDÉ NAST
on the importance of being beautiful

IN Mrs. Condé Nast's Park Avenue apartment that morning trunks bulked excitingly, the spirit of Paris bursting their lids.

To see Mrs. Nast herself was to see the Rue de la Paix in its latest expression of the mode. From the cut of her shoes to her black bengaline frock she was the simplicity, the chic of Paris itself. And her line-free, exquisitely cared for skin bespoke youthfulness as eloquently as did her clothes.

"Paris was never so fascinating," Mrs. Nast was saying. "The clothes? Marvelous! So chic and simple of line. But they call for youth in the face—as well as in the figure. So the smart woman *must* keep her skin youthful, firm and radiant."

"What did you do for your own skin while you were abroad?" I asked her. "It looks perfect."

"I positively depended upon a good cold cream for cleansing," replied Mrs. Nast. "Pond's is, to my mind, the ideal cream for the traveler, so light it just melts on the face and carries away all the dust travel gathers."

Then we talked of *both* the famous creams Society women are using to keep that youthfulness of skin Mrs. Nast finds essential for harmony with the mode. And this is how to use them:—

Once a day, at least, and especially after exposure to the weather, smooth Pond's Cold Cream liberally over your face and neck. Let its pure oils bring to the surface of the skin dust, powder and excess oil. Repeating this process, finish by closing the pores with a dash of cold water. Let a little cream stay on all night if your skin is very dry.

For the delicate finish and protection you want by day, smooth into your skin a light film of Pond's Vanishing Cream. It is instantly absorbed, giving your skin such a soft, lustrous finish that now your powder goes on more smoothly than ever before and clings longer. And you are perfectly protected against winter cold and wind and city soot when, before going out, you use Pond's Vanishing Cream.

When you begin using these two creams you will prove for yourself what Mrs. Nast has said—"They keep the complexion in exquisite condition." The Pond's Extract Company.

MRS. REGINALD C. VANDERBILT
MRS. MARSHALL FIELD, SR.
MRS. O. H. P. BELMONT
THE LADY DIANA MANNERS

are among the other women of distinguished taste and high position who have expressed approval of Pond's Two Creams and of the Pond's Method of caring for the skin.

FREE OFFER—*Mail this coupon and we will send you free tubes of these two creams and a little folder telling how to use them.*

The Pond's Extract Company, Dept. F
143 Hudson Street, New York City

Please send me your free tubes of Pond's Cold and Vanishing Creams.

Name.....

Street.....

City.....State.....

The Answer Man

Here's that brand-new portrait I promised you last month. How d'you like it?

GLADYS R.—So you think I am very smart. Poor child! How easy it is to fool you. But there is something I never have, never had, and never can have, but can give to a lady who would appreciate it. What? Why, a husband. Now, that's rather smart, isn't it? So you are glad sheik heroes are fading. I should like to see your den—it must be very interesting.

A LOIS W. FAN.—Just send along the letter and I will be glad to forward it to the player. You know Natalie Talmadge is not playing now; she is married to Buster Keaton and they have two children. Your poem was very interesting, and I wish I could print it here. Space forbids.

ARTHUR T. B.—Yes, time is short. The years should be longer. We really have only forty-six weeks in a year, because six are Lent. Dorothy Gish is playing the lead opposite Rod La Rocque in "Night Life of New York." George Hackathorne and Ernest Torrence are also in the cast.

EDNA L.—So you are going to start a scrap-book. Good for you. Colleen Moore is twenty-two. She is five feet three, weighs 110 pounds, brown eyes, born in Huron, Michigan. So you think she and Baby Peggy look somewhat alike. Sure I like lobsters—nice large red ones. The red is their blush. They blush when they see the salad dressing. Stop in again some time.

PATERSON KID.—President Coolidge was a farmer, not a carpenter, but yet he is a pretty good cabinetmaker. Why, you can purchase wigs in any of the little hair shops in New York. Alberta Vaughn is not married, but she is engaged to George O'Hara, and she is only twenty. George O'Hara played in *The Go-Getters*. Yes, Anna Q. Nilsson is to have the lead in *The Viennese Medley* for First National.

ROSIE CHEEKS.—There is something we all require, we all give, we occasionally ask for, but very seldom take. Advice! Take mine, tho, and dont fall in love with a movie player. No, Tom Moore and Colleen Moore are not related. Theda Bara is thirty-four. She is married to Charles Brabin. So long, Rosie, write me again.

GLADIATOR.—You can reach Raphael Sabatini thru his publishers. Address Ramon Novarro at the Metro-Goldwyn Company, Culver City, California.

KIKI.—The best way to keep a man's love is not to return it. Man is still a brute and he delights in the pleasures of the chase. The moment you let him know that the battle is over, he loses interest. So, Kiki, take my advice, and keep him guessing. Let me know how you make out. Virginia Valli is five feet three. Alma Rubens is five feet seven, weighs 130. Blanche Sweet is five feet four, weighs 120, and lastly, Marie Prevost is five feet four, weighs 123. Peace be with you.

MEPHISTOPHELES.—Where the d—— did you come from? Oh, yes, I have no record of Claire Windsor's husband. All I know is that she has a son and his name is William Bowes. Jack Pickford is working on *Wake Up the Town* with Norma Shearer.

W. L. C.—Yes, I am thankful that I have lived so long. You say I remind you of Rip Van Winkle. Well, being over eighty, I have probably slept about twenty years, but not all at once. You refer to John Bowers, Wallace Beery and Gladys Brockwell. You know Ruth Roland and Roy Stewart have the leads in *One Woman's Way*.

PATSY.—You are in error, my good friend. The pictures you mentioned, *Week-End Husbands* and *Another Scandal*, were not produced by D. W. Griffith, but by E. H. Griffith. D. W. Griffith released only one picture in 1923, *The White Rose*, and one in 1924, *America*. The one that is showing now, *Isn't Life Wonderful*, was made in 1924, but was not released then. Cleeve Morrison is Colleen's own brother.

GRACE L.—Yes, most of the players will send their pictures. So you have received pictures from Ralph Graves and Cullen Landis. I should say we have some large movie theaters in New York. The seating capacity of the Capitol Theater is 5300, and if there is any larger around about these parts, I dont know where it is. The Criterion Theater seats only 608, the Rivoli 2200, the Strand 2900, and the Rialto 1960.

P. S. VIA VALLA.—Yours was a rip-roarer! My favorite author? According to what you mean. I like Dreiser, Hergesheimer, and all of them, but when I want to read something that I know will hold my interest from start to finish I read E. Phillips Oppenheim. Percy Marmont had the lead in *The Unknown*. Ben Lyon is twenty-four. He has been in pictures about two years.

TEX.—Yes, I am the Answer Man for the MOTION PICTURE CLASSIC also, but my stuff there is not any better nor worse than my stuff here. I believe the CLASSIC is supposed to be a little more highbrow than MOTION PICTURE, but the latter is the fan's Bible.

ELFREIDA A. S.—Top of the morning to you. Bebe Daniels is five feet three and a half and weighs 111 pounds. Buddy Messenger is eighteen. I cant answer all your questions now—there's a fellow under my window playing Handel on a hand-organ. . . .

CZARINA.—Enid Bennett is twenty-eight and married to Fred Niblo. Priscilla Dean is playing in *The Wildcat of the Screen*. Eleanor Boardman and Matt Moore have the leads in *The Way of a Girl*.

BLUE EYES.—Now that you have subscribed, I hope to hear from you often. It's the one sure way of getting your magazine every month. You get it before it appears on the news-stands, and then, too, the news-stands may be sold out when you are ready to buy it. Pauline Garon is playing in *Rose of the World*. You know she was born in Montreal, Canada, on September 9, 1901, and she played on the stage for two years.

DIPPY DOT.—You will have to give me a harder one than that! The difference between a hill and a pill is that one is hard to get up and the other is hard to get down. You know Conway Tearle is married to Adele Rowland. Richard Dix is playing in *Men and Women*, for which Neil Hamilton has been loaned to Famous Players by D. W. Griffith.

M. & S. S.—What made me bald? Hair tonics. Or was it the thoughts that oozed out from my brain? You see, I haven't worked my jaws like I have my brains, and that accounts for so much hair growing in the wrong place. Yes, May McAvoy was Hilda, and Walter McGrail was Emery in *Top of New York*.

PELL.—I always enjoy reading yours. Sorry I couldn't get out to see you. My clock belongs to the union. It just struck. I must hurry on. Write me again.

JACKIE.—Jack Gilbert is playing in *The Merry Widow*. James Cruze's next production will be *Welcome Home*, from the stage play by Edna Ferber and George Kaufman. Lois Wilson has been selected for the leading feminine rôle. Yes, absence maketh the heart grow fonder—of somebody else.

HEAR YE, hear ye! All you folks who have questions to ask, come this way and you shall be heard—and answered. I have learnt a lot during the last eighty-two years, and it's all yours for the asking. Been answering ??? here for the last fourteen years, and still going strong. If you want an answer by mail, enclose a stamped addressed envelope. If you wish the answer to appear here, write at the top of your letter the name you want printed, and at the bottom your full name and address, and mail to me, The Answer Man, care of MOTION PICTURE MAGAZINE, 175 Duffield Street, Brooklyn, N. Y.

© THE R.L.W. CO.

Your Hair Appears Twice as Beautiful—*when Shampooed this way*

Try this quick and simple method which thousands now use. See the difference it makes in the appearance of your hair.

Note how it gives new life and lustre, how it brings out all the wave and color. See how soft and silky, bright and glossy your hair will look.

THE alluring thing about beautiful hair isn't the way it is worn.

The real, IRRESISTIBLE CHARM is the life and lustre the hair itself contains.

Fortunately, beautiful hair is no longer a matter of luck.

You, too, can have beautiful hair if you shampoo it properly.

Proper shampooing is what makes it soft and silky. It brings out all the real life and lustre, all the natural wave and color, and leaves it fresh-looking, glossy and bright.

When your hair is dry, dull and heavy, lifeless, stiff and gummy, and the strands cling together, and it feels harsh and disagreeable to the touch, it is because your hair has not been shampooed properly.

While your hair must have frequent and regular washing to keep it beautiful, it cannot stand the harsh effect of ordinary soaps. The free alkali in ordinary soaps soon dries the scalp, makes the hair brittle and ruins it.

That is why thousands of women, everywhere, now use Mulsified cocoanut oil shampoo. This clear, pure and entirely greaseless product cannot possibly injure, and it does not dry the scalp or make the hair brittle, no matter how often you use it.

If you want to see how really beautiful you can make your hair look, just follow this simple method.

A Simple, Easy Method

FIRST, wet the hair and scalp in clear, warm water. Then apply a little Mulsified cocoanut oil shampoo.

Two or three teaspoonfuls will make an abundance of rich, creamy lather. This should be rubbed in thoroughly and briskly with the finger tips, so as to loosen the dandruff and small particles of dust and dirt that stick to the scalp.

After rubbing in the rich, creamy Mulsified lather, give the hair a good rinsing. Then use another application of Mulsified, again working up a lather and rubbing it in briskly as before. After the final washing, rinse the hair and scalp in at least two changes of clear, fresh, warm water. This is very important.

Just Notice the Difference

YOU will notice the difference in your hair even before it is dry, for it will be delightfully soft and silky.

After a Mulsified shampoo you will find your hair will dry quickly and evenly and have the appearance of being much thicker and heavier than it really is.

If you want to always be remembered for your beautiful, well-kept hair, make it a rule to set a certain day each week for a Mulsified cocoanut oil shampoo. This regular weekly shampooing will keep the scalp soft and the hair fine and silky, bright, fresh-looking and fluffy, wavy and easy to manage—and it will be noticed and admired by everyone.

You can get Mulsified cocoanut oil shampoo at any drug store or toilet goods counter, anywhere in the world. A 4-ounce bottle should last for months.

Splendid for Children —Fine for Men

Mulsified
REG. U.S. PAT. OFF.
Cocoanut Oil Shampoo

GLORIA AND AGGIE.—Welcome. Virginia Lee Corbin is seventeen. Mae Murray's name is Marie Koenig. You say I remind you of the back of a clock—always behind time. Dont blame me—blame the printer. I write these answers at once. The printer is the man you're after.

E. R. FULLERTON.—By free-lancing, we mean going from one company to another—without a contract—not permanent. Dorothy Mackaill has signed up with First National again—this time to play opposite Milton Sills in *The Making of O'Malley*.

MRS. J.—Yes, you can call me "Dear." I wont object, and neither will anyone else. So you think the players are more beautiful in this day and age than they were ten years ago. Well, I dont know whether I can agree with you. Herbert Rawlinson is playing in *Are Parents People?* Richard Talmadge in *Tearin' Thru*. I hope to hear from you soon again.

TROUBLESOME.—No trouble at all. If you didn't write to me, I wouldn't get my $12 per every Saturday morning. So you think Ben Lyon was wonderful in *Wages of Virtue*. He has brown hair and blue eyes. Yes, I used to like beer, but the kind they make now is like a dead flea—without hops. Buttermilk for me.

MRS. G. C. H.—You admire this department because I never use a hammer. Perhaps I should. It would make it more striking. No, Nita Naldi is no relation to the Valentinos. She is playing in *Cobra* with Mr. Valentino. Yes, Charlie Chaplin's last wife is Lita Gray. Gloria Swanson has had three husbands. Richard Dix is six feet tall.

RAMON M.—No, our building is not the highest in Brooklyn—but it has the most stories. Tee hee! In other words, ha, ha! Jobyna Ralston has brown hair and brown eyes. Address her at the Harold Lloyd Productions, 6642 Santa Monica Boulevard, Los Angeles.

L. E. X.—I should say it was modern printing. The first printing-press was invented by Gutenberg in 1439. Improvements have been continuously made so that now certain web-presses are capable of turning out at least ten thousand newspapers an hour. Norma Talmadge is about two years older than Constance.

SWANIE SUE.—An *affaire du cœur* means a love affair, I believe—ah, ha! No record of *Ethelyn's Mistake* ever having been filmed. You remind me of a camel—always have your back up. You are right about Constance Talmadge—she deserves better stories. She will find herself slipping if she doesn't watch out.

LOUISE G.—What? Charlie Chaplin without his little black mustache? Horrors! Wait until you see him in *The Gold Rush*. Eleanor Boardman has been playing in pictures about two years. Address Pola Negri at the Famous Players-Lasky, 1520 Vine Street, Los Angeles, California.

RUBY V.—Yes, I loved the sea fights in *The Sea Hawk, Captain Blood* and *The Man Without a Country*. I like all kinds of ships except hardships. Your letter was a gem. Lila Lee has been in Florida this spring, playing opposite Thomas Meighan in *Old Home Week*, which was filmed in Miami.

GOLDEN CURLS.—You will have to decide for yourself between Cortez, Novarro, Valentino, Moreno and Jack Gilbert. You think Jack is the best temporary lover but a very bad proposition for life. I dont know; I never lived with him. Yes, Marion Davies and Forrest Stanley had the leads in *When Knighthood Was in Flower*.

MARY R.—Yes, always write me your opinions of the players. I like it, and it makes good reading for others. So you think Pola Negri is fascinating but not charming, and you want to write a play for her called *The Spit Fire*. That sounds appropriate. Norma Talmadge is twenty-nine and weighs 110, and she is married to Joseph Schenck. She has brown hair and brown eyes, and was born in Niagara Falls, and is five feet two.

L. C.—I'm sorry, but I cannot give you all those addresses here.

OLD-TIMER.—Sure I saw *The Last Laugh*, and it was great—a real stimulant; I suppose because the leads were two tonics. Lloyd Hughes is six feet and is married to Gloria Hope. I really dont know whether Mona Darkfeather is in California or not. Yes, I remember her with the old Pathé Company. Her husband, Frank Montgomery, is playing small parts in pictures. Jessalyn Van Trump and Pauline Bush were with American. I wonder, too, where they are now. Glad to hear from you.

ROSE MARIE.—Hold on! I'm flabbergasted. Let me have time off. I couldn't possibly answer your twenty-five questions here. This department reminds me of a door-bell, because it asks no questions but requires many answers.

JAZAN.—You ask me what Adam raised in his garden of Eden. Apples, I suppose. Oh, no, he raised Cain. Ben Lyon is twenty-four and not married. He is five feet eleven and weighs 160 pounds. Aileen Pringle is not married. W. C. Fields is to play the same rôle in the screen version of D. W. Griffith's next picture, *Poppy*, that he played on the stage. Carol Dempster has the lead and this will be Mr. Griffith's last picture for United Artists.

ANNA DEAR.—I haven't any idea where Elmo Lincoln is. He is not playing now. Enid Markey was the heroine in the picture you mention. She's coming back, as leading lady for Bill Hart. Yes, Helene Chadwick is playing in *The Rose of the World*, with Huntly Gordon and Alan Forrest; also Pauline Garon in the cast.

AXTON F.—*Et tu Brute!* Every day someone is coming into my office wanting to know a three-letter word beginning with Z and ending with P, and now you. The only word I know which contains all the vowels in regular order is *facetious*. "I" is the luckiest of vowels because it is in "bliss," while "e" is in "hell" and all the rest are in "purgatory." Last I heard of Lillian Walker she was in vaudeville. Ida Watterman was last located at 203 West Fourteenth Street, New York City. That's a pretty old address, tho. Yes, that was Emily Stevens in *The Slacker*.

JULIA.—So your club is the "Our Club Fans," and anyone can write to Julia David, 98 Waltham Street, Boston, Massachusetts, if they wish to join. I wish you luck. Let me hear from you again.

DICK TRENT.—The Secular Games were games held by the Romans once in a century. No, I dont remember them—I dont date back quite so far. Betty Bronson plays at the Famous Players studio in California. She was born in Trenton, New Jersey, November 17, 1906, and is five feet, weighs 100 pounds. She has brown hair and blue eyes, and played in *Anna Ascends* with Alice Brady. She also played in *Java Head*.

SQUEEKY.—Say, I'll have to call this our Riddle Department! Howsomever, yours is so good, and I was so clever in answering it, here it is: "What is it that occurs once in minute, twice in a moment, and not once in a thousand years?" One nice large red apple for the one who guesses it first. See above for your Ben Lyon information.

PLAIN JANE.—Well, a woman has a reason for everything except that reason. Rod La Rocque weighs 181 pounds and he is six feet three—some lighthouse!

JOAN H.—You say you wish people would stop saying that Ben Hur was a muscular young giant, tall and fair. You say you know that he was slight and sinewy, and it was not until he became a slave in the galleys that he gained his powerful muscle. Novarro is five feet ten. Yes, I admire her, too. No, Norma Shearer is not married. She is being boosted as a head-line star. I like to receive letters like yours.

F. K. VIC.—So you really dont think that I am an old man, with a long beard. I wonder what you think I do look like. Yes, that is Richard Dix's real name. I was speaking with him on the 'phone today. Can you imagine it, girls? Oh my, yes, Lois Wilson has played in a great many pictures before *The Covered Wagon*. Owen Moore is married to Kathryn Perry. That is Bebe Daniels' real name.

DIPPY DOT.—Hello, there; you here again? Here, here, Adele Rowland isn't so old. How do you like my new picture above? You say that I am a dangerous assassin—because I take life so cheerfully. Yes, it was Brewster Publications that put the O. K. in Brooklyn and first put that town on the map.

(*Continued on page* 101)

CHAPLIN FAN.—***I'm sorry to disappoint you but I guess you wont get to see Charlie's new picture, "The Gold Rush," before September. Here he is with his leading lady, Georgia Hale***

"*When I was a girl, my father who was a chemist, would allow me to use but one face powder—Lablache—because of its purity. I've liked it and used it always.*
"MARY YOUNG"

LABLACHE

The Face Powder of Quality
AND
New Requisites for the Toilette

New Dollar Box

Powder Compact
2½ inches
Extra Thin Purse Size
Price, $1.00
Refill, 60c with puff

Double Compact
2 inches
Powder and Rouge
Price, $1.50
Powder Refill, 50c with puff

Triple Compact
2 inches
Powder, Rouge and Lipstick
Price, $1.75
Powder Refill, 50c with puff
Three-in-one Refill $1.00, with two puffs

New Glove Rouge Vanity
Orange, Medium, Dark
Price, 50c

Changeable Lipstick
Suits any Complexion
Price, 50c

Hexagon Eyebrow Pencil
Brown and Black.
Price, 35c

GENTLEWOMEN for generations have chosen *Lablache* Face Powder—first for its purity—then for its strangely wistful odeur (a secret one). It is as caressingly soft as a melody. It adheres as unobtrusively as friendship.

Beautifully presented—purely Parisian in atmosphere and essence—*Lablache* Face Powder and *Lablache accessories de toilette* always satisfy one's sense of finesse.

If your druggist or favorite store does not have *Lablache* Face Powder or the *new* Requisites, write us direct, enclosing stamps, money order or check, and we will mail you at once any requisites you desire. Sample of *Lablache* Face Powder—Flesh, White or Creme—sent free on request.

BEN. LEVY COMPANY

PARIS — *Dept.* 56 — 125 Kingston Street, BOSTON

LABLACHE

THE CHOICE OF GENTLEWOMEN FOR THREE GENERATIONS

Confidences Off-Screen

(*Continued from page* 45)

vote on the question, and give the so-called vamp a modern title?"

There's an idea for you. I announce no prize contest, but I ask readers to send in their suggestions to me. The best names will be printed.

Wendy Just Wont Grow Up

OVER at Famous Players' studio, I have been talking to Mary Brian, who helped Betty Bronson and Esther Ralston to make *Peter Pan* the marvelous picture it was.

She's still with Miss Ralston. They both have featured parts in *The Little French Girl.*

But tho many months have passed since she did Wendy, I dont believe she's grown a bit older. She says she's sixteen. But what does that signify? The age of a real Wendy is not to be measured in years. She's just a charming, brown-haired child, with hazel eyes that shade into blue, if you can imagine such a fairy-tale color for eyes.

"I love being in motion pictures," she told me, then added shyly, with exquisite naiveté: "But I love painted pictures, too. A visit to the Metropolitan Museum is the only sight-seeing I have done in New York. And I like dancing, but I dont think of it when I'm working hard, because I have to go to bed so early."

Let's hope she never does grow up.

Smiling into the camera at Universal's party: Glenn Hunter at upper left and Eugene V. Brewster at upper right. Edna Murphy third and Corliss Palmer sixth from left on divan. W. Adolphe Roberts in center background

Changing His Name in Midstream

EDWARD BURNS has returned from Berlin, where he had the unusual experience of playing the part of a Scotchman in an all-German film. He filled a contract with the producing company that launched both Pola Negri and Emil Jannings.

Now he has signed with Cecil De Mille, who will star him on quite brilliant terms. The agreement contains one odd detail. He is to change his name. Hereafter, he is to be known as Edmund Burns, instead of Edward. He thinks it a good idea. Swapping horses in midstream may never be advisable, he says, but it's all right with names.

So I apologize for the way in which I started this notice. It's Mr. Edmund Burns who has just returned from foreign parts.

A Princess Unbends

FRANCES HOWARD, the fair and haughty princess, the a-little-bit-too-cold princess, of *The Swan,* has decided to go to the opposite extreme. She is making a tempestuous melodrama called *The Shock-Punch,* with Richard Dix.

"Much of the action takes place up among the steel girders of an unfinished building," she told me. "There are fights, and dizzy leaps, and daring rescues and all. It's no joke to play the part of an iron-worker's sweetheart!"

"Do you mind it an awful lot?" I murmured, still thinking of her in the court scenes that had left her plumage and her heart unruffled.

"Mind it! Why, I'm having the time of my life," she protested. "I'm going to be a wild swan, henceforth."

Mary Brian snapped with Alice Joyce in Bermuda

Esther Ralston's Charm

A FEW paragraphs back, I told of meeting Wendy. The same day and in the same place, I talked to the lovely girl who played the part of the mother in *Peter Pan.*

What is charm? It can scarcely be defined in words; but whatever it may be, Esther Ralston has it in large measure.

She is a blonde, with corn-yellow hair and gray-blue eyes. Tho she is very young and, of course, has never even been married, her most attractive expression is subtly maternal. She told me that she was just a natural-born mother, and she said it in a simple, convincing way that could not have been a pose.

There is no falseness in her, and by putting that on record I have perhaps hinted at one of the secrets of her charm.

It would have been an affectation on the part of almost any other girl to remark, as she did to me: "I am most blank when I am foolish enough to try to be brilliant. And if I cant be spontaneous, I'm unhappy. That's why I dread being interviewed."

Up to that moment, she had not guessed I was seeing her for this department. I let her know it was an interview, and at once she was all delicious confusion.

She also said that unfavorable criticism hurt her terribly.

"If it were just, could you stand it?" I urged. Her face became suddenly grave, as if that angle had not occurred to her. "I'd be very grateful at hearing the truth," she answered. "But if the critic were merely trying to show how smart he was, I'd be an easy victim for him, because I am sensitive."

It takes an Esther Ralston to say candid things like the above, and seem a bigger artiste for them. Hereafter, I am going to see every picture in which she appears. I am one of her fans.

Universal Turns East

THERE were three star attractions at the studio party and luncheon that Universal gave for the writers the other day, to celebrate the first picture the company has shot in the East for ten years.

Two of these attractions were the featured players, Glenn Hunter and Edna Murphy. The third was not put forward officially, and she sought to hide modestly behind the title of mere "business manager." She was Miss Lily J. Shadur.

In the press of hospitality, I was able only to exchange greetings with Mr. Hunter and to listen to his clever after-luncheon speech, in which he mimicked some fellow actors most humorously.

I got a few words with Miss Murphy. She told me wittily that, after several engagements in serials, she was now doing her best to "tread out of Pearl White's footsteps."

But with Miss Shadur I had quite a chat. She is an astonishing young woman. At the age of twenty-three, she has already had a career with Universal in the West, and has been sent here in full

(*Continued on page* 95)

Read These Personal Experiences of Perhaps Your Neighbors or Friends!

Photo Taken Five Months After Waving

"Yet my LANOIL Wave looks as pretty as the first day," writes Miss Mary Sherry, St. Mary's, Pa.

You will find our free booklet absorbingly interesting

A Boon to the Busy Business Girl

"In rainy weather, my hair curls around my face like naturally curly hair!" Miss Marjorie MacDonald, 1049 Goodrich Ave., St. Paul, Minn.

Formerly Had The Straightest Hair!

"Beulah's curls are marvelous, and look best directly after a shampoo," Mrs. Burt Trickey, Watertown, N. Y.

Busy Mother Now Has Waves and Curls ALL the Time

"It is *such* a joy to have naturally curly hair—I cannot say enough in praise of your Outfit." Mrs. L. C. Frink, 1951 Division St., Portland, Ore.

Little Laura May is Now Always Ready for a Party

"I now have a curly-headed little girl! And how easy to do!" Mrs. Chas. M. Hale, Americus, Ga.

Seventy-Year Old Mother Waved Daughter's Hair and Many Friends' too!

"Now I have a hard time convincing strangers that my hair isn't naturally curly!" Mrs. Roy A. Pinkston, 2719 E. 5th Ave., Knoxville, Tenn.

Interesting booklet sent FREE

What the Nestle Home Outfit has done for these women and girls, it can do for you, too. Send a letter, postal, or coupon at right for booklet, explaining its fascinating method.

NESTLE LANOIL CO., LTD., Dept. S (Est. 1905)
12 and 14 East 49th Street, New York City

Straightest Hair Transformed to Naturally Curly

Permanent Wave Your Hair at Home with the Famous Nestle "LANOIL" Outfit

Two Friends Waving Each Other's Hair With the Nestle "LANOIL" Outfit

SEND FOR IT ON THIRTY DAYS' FREE TRIAL

After the Ball WITHOUT a "LANOIL" Permanent Wave

After the Ball WITH a "LANOIL" Permanent Wave

HOW does your hair look after the dance? Does it hang in woe-begone wisps and helpless strands, after an evening in a warm room, no matter how beautifully you crimped or curled it for the occasion? Yet with a single Nestle LANOIL Permanent Wave, how daintily those same wisps would cling to your forehead and at your throat in delightful ringlets, how entrancingly those lanky strands would wave and curl.

You do not need to endure the embarrassment of straight hair this summer. You do not need to have straight hair at all, if you make up your mind to have *naturally curly hair*. For, waiting for you is a little Home Outfit, which transforms the straightest hair that grows on woman or child into delightful waves, curls and ringlets that curl of themselves, and look even prettier when you shampoo them, or go out into rain, fog or mist.

LANOIL Waves Laugh at Moisture of All Kinds

Of course this sounds hard to believe—yet we are willing to let you prove its absolute truth at *our* cost. All we ask is that you send a letter, or the coupon below for a Home Outfit, enclosing its $15 purchase price, or, if you prefer, SEND NO MONEY and pay the postman when it arrives.

If after testing your charming waves, curls and ringlets for thirty days, you are not convinced that the Home Outfit is the most wonderful purchase you ever made, and the gentle LANOIL treatment the *best* thing you ever did for your hair, return the Outfit, and by return mail you will receive in full every cent of its $15 purchase price without any deduction whatever for our packing and mailing costs, use of the free trial supplies and the Outfit.

A Simple—Yet Fascinating Procedure

In the privacy of your own home, this Outfit gives you the same famous LANOIL Process for which hundreds of women visit Mr. Nestle's great New York Establishments every day. A few pleasant hours' pastime any afternoon gives to your hair a natural curliness that you can be proud of forever—a curliness which will last you through strolls in the damp night air, through bathing at seashore or mountain side, through dancing of evenings, or working all day long in warm offices or at home.

Do not delay. Spring is here. Summer is lurking around the corner. All sorts of pleasures that make naturally curly hair of prime importance await you. Imagine being able to compete in hair beauty and comfort with any woman or girl of your acquaintance who was born with naturally curly hair!

Send Today—

If you desire further explanations, send a letter, postal or the coupon below for our free booklet containing many testimonial letters and photographs. But a trial of the Outfit is also free so why not send for yours today? With it, you will get illustrated instructions, all our literature, free trial supplies, and in addition *sufficient waving materials for a couple of heads*. Remember too, you can always use the Home Outfit to wave your family and friends as well, more supplies being obtainable for very little cost whenever you need them.

NESTLE LANOIL CO., LTD., Dept. S
Established 1905
12 and 14 East 49th Street, New York City

Fill in, tear off and mail coupon today

NESTLE LANOIL CO., LTD., Dept S
12 & 14 East 49th St., New York, N. Y.

Please send me the Nestle "LANOIL" Home Outfit for Permanent Waving. I understand that if, after using the Outfit and the free trial materials, I am not satisfied, I may return the Outfit any time within 30 days, and receive back every cent of its cost of $15.

☐ I enclose $15 in check, money order, or bank draft as a deposit.
or
☐ I enclose *no* money. Please send C. O. D.

My electric voltage is_____
or check HERE_____if only free booklet of further particulars is desired.
If your hair is white or *very* ash blond, mention it here _____

(From foreign countries, send Sixteen Dollars, check, money order or cash equivalent in U. S. currency. Canadians may order from Raymond Harper, 319 Bay Street, Toronto, Canada, $20 duty free.)

*Name*_____

*Street*_____

*City*_____*State*_____

The rumor that Pola Negri and Rod La Rocque were going to be married was as prevalent in Europe as in America

on the streets, tho there was no mention of it in their papers. It kept our 'phone ringing all that evening with messages of condolence to my parents, until I actually felt apologetic not to have a headache at the very least!"

The rumor that annoys Lois most is the announcement of her engagement to whatever man she happens to go out with in the evening. She has been reported engaged to Richard Dix because they were screen lovers in so many pictures; to Barney Baruch's son because he was a passenger on the same steamship when she went to England; and to several others. After one such report had found its way into a morning paper, following an evening at a lecture on King Tut with an old family friend, Lois came into the publicity office actually shedding tears. "Do I have to sit at home every evening in order to escape some reporter's marrying me off?" she wailed.

PERHAPS the most engaged girl, according to rumor, is Connie Talmadge, whose picture has been joined with festoons of hearts to that of a dozen men, in the newspapers in the last year—the dozen representing a small proportion of the men who would *like to* be engaged to Connie.

Lou Tellegen put one over on Dame Rumor recently. He and Isabel Dilworth were married on the day after Lou and Geraldine Farrar were divorced, but no one knew a thing about it for many months

S-s-s-sh! People Say—

(*Continued from page* 33)

Patsy Ruth Miller is another whose name gossip has linked with that of so many different younger scions of wealth that she has acquired the nickname "Patsy Ruth Millionaire." In fact, all a screen girl has to do to start the rumor of her engagement is to appear in public with some masculine escort. If she appears with the same one twice, people begin to whisper that they "know for a fact" that she is secretly married to him!

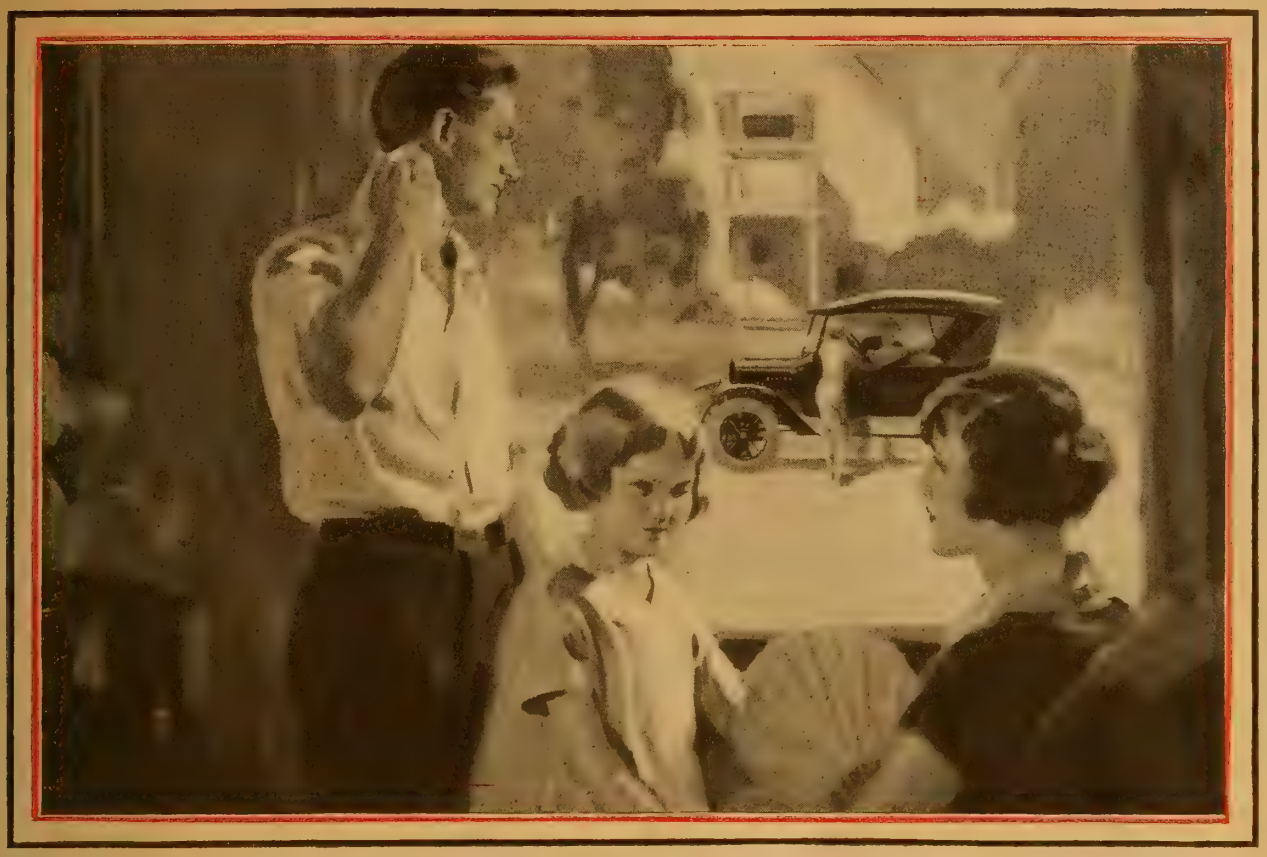
Once Buster Collier lost an important engagement in a picture because it was rumored that he was in Berlin

When Mae Busch's father arrived to visit her recently, she took him to dinner at the Cocoanut Grove. The next morning's papers spoke of her "distinguished fiancé, a multimillionaire from South Africa"!

Sometimes these rumored engagements break up true love affairs. One little film ingénue was betrothed to a man back East, and when her lover read the report of her engagement to a screen juvenile, he felt that she was consoling herself too easily for his absence and wrote her, breaking off the engagement, and nearly breaking the girl's heart in the bargain.

Denial of a rumor only strengthens it, as the studios have discovered. To protect their stars from being annoyed by the newspapers' calling them up in regard to current gossip, they guard the 'phone numbers of the players zealously. When the newspapers and associated press telephone the studios in regard to some rumor, the publicity man asks for half an hour in which to trace down the matter, goes at once to the particular actor or actress involved, and asks for the whole truth. If the rumor is false, the newspaper is told that it is without foundation, and

(*Continued on page* 96)



"How did he ever get the money to buy a car"

Perhaps he *doesn't* make as much as you do—but he took advantage of this quick, easy, sure way to own an automobile

Ford Weekly Purchase Plan

More than 165,000 families—in all walks of life—have taken advantage of "The Ford Plan" to own an automobile. Let us tell you about it.

Every family—with even the most modest income, can now afford a car of their own. This Ford Plan makes it possible.

You accomplish something when you own an automobile—give yourself more earning power—economize your time—travel more, see more, do more, enjoy more—get more out of life for yourself and family—bring pleasure to others.

Buying a Ford means making a sound investment. An investment that yields increased earnings and pleasures, broadens your vision—moves you just that much farther on the road to success.

Our new book "The Ford Plan" tells you exactly what you want to know—"How to own an automobile—how to make your income do more for you—how to enjoy life more."

Every family should have their own car. Why be pushed and jammed in crowded conveyances when you can easily and economically go and come in your own automobile? Why stay home on pleasant afternoons when you and the family should be enjoying nature's beauty outdoors? You live but once and the years roll by quickly. Why wait for tomorrow for things that you rightfully should enjoy today? Get our book NOW. Don't wish for a car any longer. We'll show you how easy it is to own your own car. MAIL THE COUPON TODAY.

Our booklet, "The Ford Plan" will be mailed gladly to anyone upon request. It carries an interesting message that every one should read. And most of all, it will show you how you can soon drive your own car.

Mail Coupon Now. This Book Will be Sent by Return Mail.

Ford Motor Company
Detroit

IT IS EASY TO OWN A CAR BY USING THIS PLAN

COUPON

FORD MOTOR COMPANY
Dept. M-2, Detroit, Michigan

Please send me your book, "The Ford Plan" which fully explains your easy plan for owning an automobile.

Name _____

R. F. D. Box or St. & No. _____

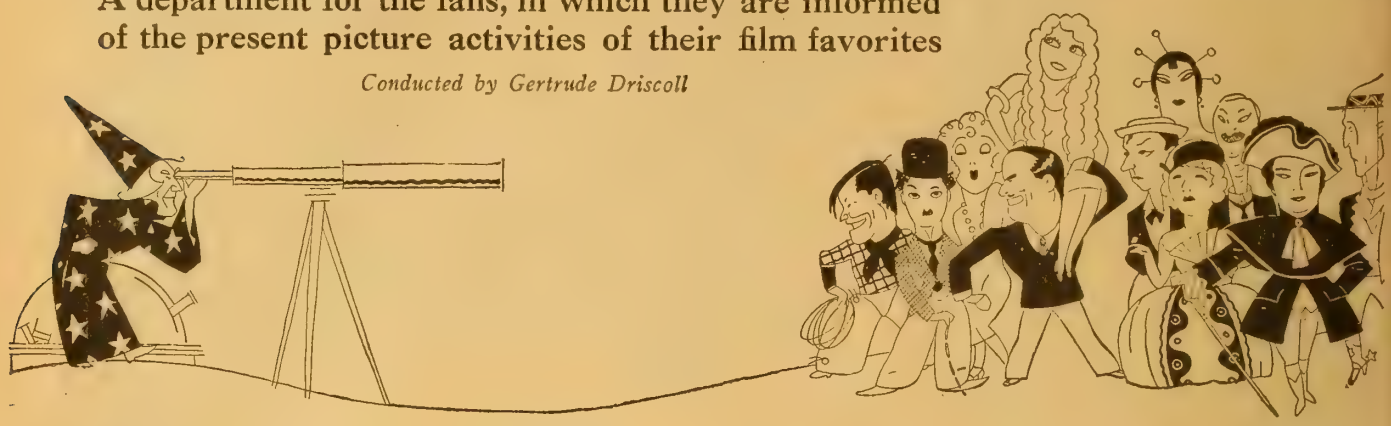
_____

Town _____ *State* _____

What the Stars Are Doing

A department for the fans, in which they are informed of the present picture activities of their film favorites

Conducted by Gertrude Driscoll



Adams, Claire—playing in William de Mille's *Young Wives.*
Adorée, Renée—playing in *The Exquisite Sinner.*
Agnew, Robert—playing in *Private Affairs.*
Alden, Mary—playing in *The Siege.*
Alexander, Ben—playing in *Haunted Hands.*
Allison, Mae—playing in *I Want My Man.*
Arthur, George K.—playing in *Sun-Up.*
Astor, Mary—playing in *Don Q.*
Ayres, Agnes—playing in *The Awful Truth.*

Baby Peggy—latest release, *Helen's Babies.*
Ballin, Mabel—playing in *Beauty and the Bad Man.*
Barnes, T. Roy—playing in *The Crowded Hour.*
Barry, Wesley—playing in *My Home Town.*
Barrymore, Lionel—playing in *Children of the Whirlwind.*
Barthelmess, Richard—playing in *Shore Leave.*
Baxter, Warner—playing in *The Awful Truth.*
Bayne, Beverly—playing in *Eve's Lover.*
Bedford, Barbara—playing in *The Talkers.*
Beery, Noah—playing in *The Light of Western Stars.*
Beery, Wallace—playing in *In the Name of Love.*
Bellamy, Madge—playing in *Lightnin'.*
Bennett, Alma—playing in *The Light of Western Stars.*
Bennett, Belle—playing in *His Supreme Moment.*
Bennett, Constance—playing in *The Goose Woman.*
Blue, Monte—playing in *The Limited Mail.*
Blythe, Betty—in Europe, playing in *She.*
Boardman, Eleanor—playing in *The Circle.*
Bosworth, Hobart—playing in *Winds of Chance.*
Bow, Clara—playing in *Kiss Me Again.*
Bowers, John—playing in *Chickie.*
Brent, Evelyn—playing in *Alias Nora Flynn.*
Brian, Mary—playing in *The Little French Girl.*
Brockwell, Gladys—playing in *Chickie.*
Bronson, Betty—playing in *Are Parents People.*
Brook, Clive—playing in *The Woman Hater.*
Burns, Edmund—playing in *The Manicure Girl.*
Busch, Mae—playing in *The Unholy Three.*
Butler, David—playing in *Private Affairs.*

Caldwell, Orville—latest release, *Sackcloth and Scarlet.*
Calhoun, Alice—playing in *Everlasting Whispers.*
Carey, Harry—playing in *Silent Sanderson.*
Carr, Mary—playing in *Some Pumpkins.*
Chadwick, Helene—playing in *The Golden Cocoon.*
Chaney, Lon—playing in *The Unholy Three.*
Chaplin, Charles—playing in *The Gold Rush.*
Chaplin, Sydney—playing in *The Man on the Box.*
Clary, Charles—playing in *Tearin' Thru.*
Clayton, Ethel—playing in *Lightnin'.*
Clifford, Ruth—playing in *A Husband's Secret.*
Cody, Lew—playing in *Nothing to Wear.*
Collier, Buster, Jr.—playing in *The Wanderer.*
Colman, Ronald—playing in *Grauslark.*
Compson, Betty—playing in *Eve's Secret.*
Coogan, Jackie—latest release, *The Rag Man.*
Cooley, Hallam—playing in *Stop Flirting.*
Corbin, Virginia Lee—playing in *Lilies of the Streets.*
Cornwall, Ann—playing in *Keep Smiling.*
Cortez, Ricardo—playing in *In the Name of Love.*
Crane, Ward—playing in *Hero Stuff.*

D'Algy, Helen—playing in *The Exquisite Sinner.*
Dana, Viola—playing in *Winds of Chance.*
Daniels, Bebe—playing in *The Manicure Girl.*
Davies, Marion—latest release, *Zander the Great.*
Daw, Marjorie—playing in *Haunted Hands.*
Dean, Priscilla—playing in *The Crimson Runner.*
De la Motte, Marguerite—playing in *Children of the Whirlwind.*
Dempsey, Jack—playing in *Manhattan Madness.*
Dempster, Carol—playing in *Poppy.*
Denny, Reginald—playing in *I'll Show You the Town.*
De Roche, Charles—playing in *Madame Sans-Gêne.*
De Vore, Dorothy—playing in *Hero Stuff.*
Dexter, Elliott—latest release, *Capital Punishment.*
Dix, Richard—playing in *The Shock Punch.*
Dove, Billie—playing in *The Light of Western Stars.*
Dresser, Louise—playing in *The Goose Woman.*

Earl, Edward—playing in *Her Market Value.*
Edeson, Robert—playing in *Keep Smiling.*
Ellis, Robert—playing in *Lawless Blood.*

Fairbanks, Douglas, Jr.—latest release, *The Air Mail.*
Fairbanks, Douglas—playing in *Don Q.*
Faire, Virginia Brown—playing in *Friendly Enemies.*
Fawcett, George—playing in *The Circle.*
Fazenda, Louise—playing in *The Night Club.*
Fellowes, Rockcliffe—playing in *Rose of the World.*
Ferguson, Casson—playing in *Cobra.*
Ferguson, Elsie—playing in *The Unknown Lover.*
Flynn, Lefty—playing in *Speed Wild.*
Ford, Harrison—playing in *Modern Madness.*
Forrest, Alan—playing in *Rose of the World.*
Francis, Alec B.—playing in *Rose of the World.*
Francisco, Betty—playing in *Private Affairs.*
Frazer, Robert—playing in *The Charmer.*
Fuller, Dale—playing in *The Woman Hater.*

Garon, Fuller—playing in *Rose of the World.*
Gendron, Pierre—playing in *The Scarlet Honeymoon.*
Gibson, Hoot—playing in *The Daughter of the Dons.*
Gilbert, John—playing in *The Merry Widow.*
Gillingwater, Claude—playing in *Winds of Chance.*
Gish, Dorothy—playing in *Night Life of New York.*
Gish, Lillian—latest release, *Romola.*
Glass, Gaston—playing in *Every Woman's Secret.*
Gordon, Huntly—playing in *The Golden Cocoon.*
Goudal, Jetta—playing in *The Spaniard.*
Gowland, Gibson—playing in *The Phantom of the Opera.*
Griffith, Corinne—playing in *Modern Madness.*
Griffith, Raymond—playing in *The Night Club.*

Hackathorne, George—playing in *Night Life of New York.*
Haines, William—playing in *Patsy.*
Hale, Alan—playing in *Tainted Souls.*
Hale, Creighton—playing in *The Circle.*
Hamilton, Mahlon—playing in *Idaho.*
Hamilton, Neil—playing in *The Little French Girl.*
Hammerstein, Elaine—playing in *The Romance of an Actress.*
Hammond, Harriet—playing in *Man and Maid.*
Hampton, Hope—playing in *Fifty-Fifty.*
Harlan, Kenneth—playing in *Modern Madness.*
Harris, Mildred—playing in *The Unknown Lover.*
Harron, Johnnie—playing in *The Woman Hater.*
Hart, William S.—reported returning to the screen.
Hatton, Raymond—playing in *In the Name of Love.*
Haver, Phyllis—playing in *After Business Hours.*
Hawley, Wanda—playing in *American Pluck.*
Hay, Mary—playing in *New Toys.*
Hearne, Edward—latest release, *As No Man Has Loved.*
Herbert, Holmes E.—playing in *Wildfire.*
Hiers, Walter—playing in *Tender Feet.*
Hines, Johnny—playing in *The Cracker-Jack.*
Holmes, Stuart—playing in *The Romance of an Actress.*
Holmquist, Sigrid—playing in *The Cracker-Jack.*
Holt, Jack—playing in *The Light of Western Stars.*
Hopper, Hedda—playing in *The Teaser.*
Howard, Frances—playing in *The Shock Punch.*
Hoxie, Jack—playing in *The Demon.*
Hughes, Lloyd—playing in *Peacock Feathers.*
Hunter, Glenn—playing in *The Little Giant.*

Johnston, Julanne—playing in *The Prude's Fall.*
Jones, Charles—playing in *Timber Wolf.*

Joy, Leatrice—latest release, *The Dressmaker from Paris.*
Joyce, Alice—playing in *The Home Maker.*
Joyce, Peggy Hopkins—playing in *The Unknown Lover.*

Keaton, Buster—latest release, *Seven Chances.*
Keith, Ian—playing in *Are Parents People.*
Kennedy, Madge—playing in *Lying Wives.*
Kenyon, Doris—playing in *The Half-Way Girl.*
Kerry, Norman—playing in *Loraine of the Lions.*
Key, Kathleen—Playing in *Ben Hur.*
Kirkwood, James—latest release, *The Top of the World.*
Kosloff, Theodore—playing in *The Beggar on Horseback.*

Lake, Alice—playing in *The Fast Pace.*
La Marr, Barbara—playing in *The White Monkey.*
Landis, Cullen—latest release, *The Mansion of Aching Hearts.*
La Plante, Laura—playing in *The Teaser.*
La Rocque, Rod—playing in *Night Life of New York.*
La Verne, Lucille—playing in *Sun-Up.*
Lee, Lila—playing in *Old Home Week.*
Lewis, Mitchell—playing in *Ben Hur.*
Livingston, Margaret—playing in *I'll Show You the Town.*
Lloyd, Harold—playing in *Rah, Rah, Rah!*
Logan, Jacqueline—playing in *White Mice.*
Long, Walter—playing in *Soul-Fire.*
Louis, Willard—playing in *Kiss Me Again.*
Love, Bessie—playing in *Soul-Fire.*
Lowe, Edmund—playing in *Marriage in Transit.*
Lyon, Ben—playing in *Winds of Chance.*
Lytell, Bert—playing in *Eve's Lover.*

MacDonald, Katherine—playing in *The Power of Darkness.*
Mackaill, Dorothy—playing in *The Making of O'Malley.*
MacLean, Douglas—latest release, *Introduce Me.*
Marlowe, June—playing in *Below the Line.*
Marmont, Percy—playing in *Just a Woman.*
Marsh, Mae—playing in *Tides of Passion.*
Marshall, Tully—playing in *Winds of Chance.*
Mason, Shirley—playing in *The Splendid Folly.*
Mayo, Frank—playing in *The Unknown Lover.*
McAvoy, May—playing in *Ben Hur.*
MacDonald, J. Farrell—playing in *Lightnin'.*
McDonald, Wallace—playing in *The Charmer.*
McGrail, Walter—playing in *The Teaser.*
McGregor, Malcolm—playing in *The Circle.*
McLaglen, Victor—playing in *Winds of Chance.*
Meighan, Thomas—playing in *Old Home Week.*
Menjou, Adolphe—playing in *Are Parents People.*
Merriam, Charlotte—playing in *Steele of the Royal Mounted.*
Miller, Patsy Ruth—playing in *Rose of the World.*
Mills, Alyce—playing in *Faint Perfume.*
Mix, Tom—playing in *The Everlasting Whisper.*
Moore, Colleen—playing in *The Desert Flower.*
Moore, Matt—playing in *Hero Stuff.*
Moore, Owen—playing in *The Power of Darkness.*
Moore, Tom—playing in *Adventure.*
Moreno, Antonio—playing in *Mare Nostrum.*
Morey, Harry T.—playing in *Heart of a Siren.*
Mulhall, Jack—playing in *She Wolves.*
Murphy, Edna—playing in *The Little Giant.*
Murray, Mae—playing in *The Merry Widow.*
Myers, Carmel—playing in *Ben Hur.*
Myers, Harry—playing in *Zander the Great.*

Nagel, Conrad—playing in *The Exquisite Sinner.*
Naldi, Nita—playing in *Modern Madness.*
Nazimova—playing in *My Son.*
Negri, Pola—playing in *The Charmer.*
Nilsson, Anna Q.—playing in *Winds of Chance.*
Nissen, Greta—playing in *In the Name of Love.*
Nixon, Marion—playing in *I'll Show You the Town.*
Novak, Jane—playing in *The Prude's Fall.*
Novarro, Ramon—playing in *Ben Hur.*

Just a few drops combed into the hair and almost immediately you can see "listless locks" begin to take on new life, new lustre, new silky sheen—stray ends and straggly strands melding into glorious waves and curls.

And in 20 minutes your mirror shows you a new head of hair—marcelled and curled as you like it best; with a natural wave that no artificial beauty-parlor process could possibly duplicate.

Marvelous New Spanish Liquid

Makes any hair beautifully curly *in 20 minutes*

The Spanish Beggar's Priceless Gift

By Winnifred Ralston

FROM the day we started to school, Charity Winthrop and I were called the touseled-hair twins.

Our mothers despaired of us. Our hair simply wouldn't behave.

As we grew older the hated name still clung to us. It followed us through the grades and into boarding school. Then Charity's family moved to Spain and I didn't see her again until last New Year's eve.

A party of us had gone to the Drake Hotel for dinner that night. As usual I was terribly embarrassed and ashamed of my hair.

Horribly self-conscious I was sitting at the table, scarcely touching my food, wishing I were home. It seemed that everyone had wonderful, lustrous, curly hair but me and I felt they were all laughing or, worse, pitying me behind my back.

My eyes strayed to the dance floor and there I saw a beautiful girl dancing with Tom Harvey. Her eye caught mine and to my surprise she smiled and started toward me.

About this girl's face was a halo of golden curls. I think she had the most beautiful hair I ever saw. My face must have turned scarlet as I compared it mentally with my own straggly, ugly mop.

Of course you have guessed her identity—Charity Winthrop who once had dull straight hair like mine.

It had been five long years since I had seen her. But I simply couldn't wait. I blurted out—"Charity Winthrop—tell me—what miracle has happened to your hair?"

She smiled and said mysteriously, "Come to my room and I will tell you the whole story."

A Matchless Marcel

Charity tells of the beggar's gift

"Our house in Madrid faced a little, old plaza where I often strolled after my siesta. "Miguel, the beggar, always occupied the end bench of the south end of the plaza. I always dropped a few centavos in his hat when I passed and he soon grew to know me.

"The day before I left Madrid I stopped to bid him goodby and pressed a gold coin in his palm."

"Hija mia," he said, "You have been very kind to an old man. Digamelo (tell me) senorita, what it is your heart most desires."

"I laughed at the idea, then said jokingly, "Miguel, my hair is straight and dull. I would have it lustrous and curly."

"Oigame, senorita," he said—"Many years ago—a Castilian prince was wedded to a Moorish beauty. Her hair was black as a raven's wing and straight as an arrow. Like you, this lady wanted los pelos rizos (curly hair). Her husband offered thousands of pesos to the man who would fulfill her wish. The prize fell to Pedro, the Droguero. Out of roots and herbs he brewed a potion that converted the princess' straight, unruly hair into a glorious mass of ringlet curls.

"Pedro, son of the son of Pedro, has that secret today. Years ago I did him a great service. Here you will find him, go to him and tell your wish."

"I called a *coche* and gave the driver the address Miguel had given me.

At the door of the apothecary shop, a funny old hawk-nosed Spaniard met me. I stammered out my explanation. When I finished, he bowed and vanished into his store. Presently he returned and handed me a bottle.

"Terribly excited—I could hardly wait until I reached home. When I was in my room alone, I took down my hair and applied the liquid as directed. In twenty minutes, not one second more, the transformation, which you have noted, had taken place.

"Come, Winnifred—apply it to your own hair and see what it can do for you."

Twenty minutes later, as I looked into Charity's mirror I could hardly believe my eyes. The impossible had happened. My dull straight hair had wound itself into curling tendrils. My head was a mass of ringlets and waves. It shone with a lustre it never had before.

You can imagine the amazement of the others in the party when I returned to the ballroom. Everybody noticed the change. Never did I have such a glorious night. I was popular. Men clustered about me. I had never been so happy.

The next morning when I awoke, I hardly dared look in my mirror fearing it had all been a dream. But it was true—gloriously true. My hair was curly and beautiful.

Lovely Curls

For a long time I kept the secret to myself, but I felt that all women should be given this remarkable beauty aid. So it has been made available through the Century Chemists. They have agreed to act as distributors under a most liberal trial offer, which makes this new found beauty secret available to all women, regardless of their financial status.

Now the golden opportunity is yours. You no longer have to spend large sums of money in beauty shops, or endanger your hair by some "permanent waves," for this remarkable Spanish Curling Fluid, called "Wave-Sta" will bring you beautifully curly hair in 20 minutes. One application will keep your hair beautiful a week or more.

Don't delay another minute. Take advantage of this liberal trial offer **now** and always have the beautiful curly hair you want.

Liberal Trial Offer

(Only One Bottle to a Family)

For a limited time, we are offering a full size bottle of "Wave-Sta" (Spanish Curling Fluid) at a price that covers only the cost of compounding, advertising and selling, which we figured down to $1.97. (Please remember that this is a special offer for new users only and we cannot fill more than one order for each family at this price.) If you are not perfectly delighted with results after using "Wave-Sta" for 5 days, simply return the unused portion and your money will be refunded.

Under the terms of special trial offer you do not have to send any money in advance. Simply sign and mail the coupon. Then when the postman brings this remarkable beauty aid, just pay him $1.97, plus a few cents postage, and your hair worries are ended forever.

This offer may not be repeated. Remember, we take all the risk. If "Wave-Sta" doesn't make your hair beautifully curly, give it new life, new lustre, new silky sheen, all you have to do is notify us and your money will be returned in full. Have you ever heard of a fairer offer?

CENTURY CHEMISTS

Jackson Blvd., at Desplaines St., Chicago, Ill.

Send no money—simply sign and mail the coupon.

Coupon

CENTURY CHEMISTS
Jackson Blvd., at Desplaines St., Dept. **55.**
Chicago, Ill.

Gentlemen: Please send me, in plain wrapper, by insured parcel post, a full sized bottle of "Wave-Sta" (Spanish Curling Fluid). I will pay postman the special trial price of $1.97, plus few cents postage, on delivery, with the understanding that if, after a 5-day trial, I am not perfectly delighted with this magic curling liquid, I may return the unused contents in the bottle and you will immediately return my money in full.

Name.....

Address.....

Note: If you are apt to be out when the postman calls, you may enclose $2 and "Wave-Sta" will be sent to you postpaid.

Before Your Next Permanent Wave Consider this

QUALITY in permanent waving varies greatly. You should know first the method that is used. And if it is the Frederics Method, you are assured of a permanent wave of utmost beauty, distinction and lasting charm.

It is the method of practically all this country's most noted experts. Look for the sign below which identifies these better parlors of permanent waving. If you do not know one, we will gladly send you the name of a Frederics Method Parlor nearby.

Free illustrated folder telling how to care for your permanent wave and explaining the superiority of Frederics Method mailed upon request.

E. Frederics, Inc.
32 W. 39th St. New York, N. Y.

FOR THE HAIR
OF
WOMEN WHO CARE

The Frederics Method
OF
PERMANENT WAVING
"FOR THE HAIR OF WOMEN WHO CARE"

Easy to Play
Easy to Pay
BUESCHER
True-Tone
Saxophone

CLYDE DOERR
Of Clyde Doerr and His Orchestra, with his Buescher True-Tone Saxophone.

Easiest of all instruments to play and one of the most beautiful. Three first lessons sent free give you a quick easy start—in a few weeks you can be playing popular tunes. No teacher necessary. You can take your place in a band or orchestra in ninety days, if you so desire. Most popular instrument for dance orchestras, home entertainments, church, lodge and school. A Saxophone player is always popular socially and has many opportunities to earn money. Six Days' Trial and easy payments arranged.

Free Saxophone Book Shows all Buescher models and gives first lesson chart; also pictures of famous professionals and orchestras. Just send your name for a copy. Mention any other instrument in which you may be interested.

BUESCHER BAND INSTRUMENT CO. (166)
Everything in Band and Orchestra Instruments
663 BUESCHER BLOCK, - - - ELKHART, INDIANA

O'Brien, Eugene—playing in *Siege.*
O'Brien, George—playing in *Once to Every Man.*
O'Hara, George—playing in *The Pace-Makers Series.*
Oland, Warner—playing in *Don Q.*
Olmstead, Gertrude—playing in *Cobra.*
O'Malley, Pat—playing in *Proud Flesh.*
O'Neil, Sally—playing in *Patsy.*
Owen, Seena—playing in *The Hunted Woman.*

Percy, Eileen—playing in *Cobra.*
Peters, House—playing in *The Titans.*
Philbin, Mary—playing in *The Prince.*
Pickford, Jack—playing in *The Goose Woman.*
Pickford, Mary—playing in *Little Annie Rooney.*
Pitts, Zasu—playing in *Hero Stuff.*
Prevost, Marie—playing in *Kiss Me Again.*
Pringle, Aileen—playing in *Wildfire.*

Ralston, Esther—playing in *The Little French Girl.*
Ralston, Jobyna—latest release, *Hot Water.*
Rawlinson, Herbert—playing in *Are Parents People.*
Ray, Allene—playing in *Sunken Silver.*
Ray, Charles—playing in *Some Pumpkins.*
Reynolds, Vera—playing in *The Limited Mail.*
Rich, Irene—playing in *Eve's Lover.*
Rich, Lillian—latest release, *A Kiss in the Dark.*
Rin-Tin-Tin—playing in *Below the Line.*
Roche, John—playing in *Kiss Me Again.*
Rubens, Alma—playing in *She Wolves.*

Sebastian, Dorothy—playing in *Winds of Chance.*
Semon, Larry—latest release, *The Wizard of Oz.*
Shearer, Norma—latest release, *Lady of the Night.*
Sills, Milton—playing in *The Making of O'Malley.*
Standing, Wyndham—playing in *The Teasers.*
Stanley, Forrest—playing in *Beauty and the Bad Man.*
Starke, Pauline—playing in *Adventure.*
Stedman, Myrtle—playing in *Chickie.*
Sterling, Ford—playing in *The Exquisite Sinner.*
Stewart, Anita—playing in *Baree, Son of Kazan.*
Stewart, Lucille Lee—playing in *Friendly Enemies.*
Stone, Lewis—playing in *Just a Woman.*
Swanson, Gloria—playing in *Madame Sans-Gêne.*
Sweet, Blanche—playing in *His Supreme Moment.*

Talmadge, Constance—playing in *The Man She Bought.*
Talmadge, Norma—playing in *Graustark.*
Talmadge, Richard—playing in *Tearin' Thru.*
Tashman, Lilyan—playing in *I'll Show You the Town.*
Taylor, Estelle—playing in *Manhattan Madness.*
Tearle, Conway—playing in *Just a Woman.*
Tellegen, Lou—playing in *After Business Hours.*
Terry, Alice—playing in *Any Woman.*
Thomson, Fred—playing in *The Bandit's Baby.*
Tilden, William T.—playing in *Haunted Hands.*
Torrence, Ernest—playing in *Night Life of New York.*

Valentino, Rudolph—playing in *Cobra.*
Valli, Virginia—playing in *Peacock Feathers.*
Vaughn, Alberta—playing in *The Pace-Maker Series.*
Vidor, Florence—playing in *Are Parents People.*

Walker, John—playing in *Children of the Whirlwind.*
Walsh, George—playing in *American Pluck.*
Walthall, Henry B.—playing in *Kings of the Surf.*
Walton, Gladys—playing in *The Little Girl in a Big City.*
Washburn, Bryant—playing in *Passionate Youth.*
Webb, Clifton—playing in *Heart of a Siren.*
Welch, Niles—playing in *The Little Girl in a Big City.*
Williams, Earle—playing in *Lena Rivers.*
Wilson, Lois—playing in *Welcome Home.*
Windsor, Claire—playing in *Just a Woman.*
Worthing, Helen Lee—playing in *Night Life of New York.*

Young, Clara Kimball—playing in *Lying Wives.*

Cheers and Hisses

(*Continued from page 82*)

We Cant Tell You Why

I AM an ardent movie fan and consequently deplore any practice that tends to detract from realism. This is my pet aversion.

A room is shown with a solitary occupant. Another character enters (with no show of stealth) and approaches. The first character gives no sign of being aware of another presence until seemingly compelled to take notice. This is absurd. The scene has many variations but always gives the same impression—namely, that some of our film favorites are quite deaf!

I can be lost to my surroundings, living in an enchanted world, so great is the spell of a good picture, for me. Then, alas! some little *faux pas,* like the above-mentioned, and I come back to earth with a jar! Why do they do it?

JANE WALK,
Toledo, O.

A Tip For Comedians

WHY isn't there a society for the prevention of cruelty to movie actors? I suppose there are some noble souls who are quite willing to fall off horses or into rivers if their art demands it; but I speak principally of the comedians. I honestly think a law should be passed forbidding promiscuous pie-throwing, hose-spraying, and falling into mud-puddles, dirt heaps, flour barrels, etc. I assure you it would be a great boon to the audiences as well. Harold Lloyd and Buster Keaton seem to find plenty of trouble to get into without, apparently, wrecking their studios, and the films they turn out are usually the best of all. Everybody enjoys a good comedy, but dont you think it takes rather more than wholesale destruction to make one—particularly when the wholesale destruction is so frightfully nauseating?

MARY CRARY,
Chicago, Ill.

A Flapper Protests

WHY, oh why, do the producers overdraw things so tragically? Take, for example, these pictures on the modern generation. I wont mention any screen titles, because the pictures are too numerous. In these pictures, parties are held where the girls dance on tables, the fellows carry hip-flasks and every one smokes like a chimney. It would indeed be a tense situation if these things were true, but, thank heaven, they're not! I've never gone to a party like those described and my set is in a position to give them. My friends and I are fed up on these whirlwind pictures of the jazz age that blow along like a cyclone, crash at the climax and they try to point a moral to help out a rather vague plot.

So please, Mr. Editor, tell the producers to take notice of my protest in behalf of my generation and cut out picturing this age as someone imagines it and not as it is.

E. M.,
Buffalo, N. Y.

Winged Horse Needs Spurs

LAST week I saw Douglas Fairbanks in *The Thief of Bagdad.* Mr. Fairbanks' acting and the picture, on the whole, were entertaining. The settings and atmosphere were wonderful.

I have but one criticism to make, and that is Mr. Fairbanks' ride on the Winged Horse. It reminds me of a Larry Semon comedy in which Larry had taken some "snow" by mistake, and with the aid of the slow-motion camera, was flying thru the air at the rate of about two miles an hour. Imagine a horse flying with his wings *barely* moving.

I recommend this ride for a Hysterical History Comedy. IRENE AIDE,
Kansas City, Mo.

(*Continued on page 117*)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Romain Erté, who will design gowns for the Metro-Goldwyn stars, hereafter

Confidences Off-Screen

(*Continued from page* 88)

charge of the office end of making one or more pictures. She is as magnetic as they come, and is easily the most beautiful business manager I ever saw.

The party stays in my memory as being one I'm glad I didn't miss.

Wont the Rest be Jealous?

METRO-GOLDWYN has had the brilliant idea of bringing over Erté, one of the best-known fashion designers in Paris. He will create gowns for the company's stars, will plan all the costumes to be worn by supporting actors, and will even work out the decorative effects in settings.

Romain de Tirtoff-Erté is his full name. He was born in St. Petersburg (now Leningrad), but has been an adopted Parisian since he was a boy. He enjoys a wonderful vogue. It is no idle boast for him to say that he ignores the current modes in his work and creates new ones.

I saw him in his suite at the Ritz before he left for Culver City. He is a type that was as exotic in New York as an orchid in a bowl of peonies. Perfectly dressed himself, sensitive and unassuming, he nevertheless made the only impression he would have cared to make—that of being an esthete.

He told me that he had brought to America with him a large case of perfumes, because he couldn't get along without a perfume for every mood. At all hours, he keeps some kind of perfume smoldering in a brazier.

He will ask that the players he dresses allow him to design their hats, their shoes, their lingerie. He will tell them what cosmetics to use, and what scents. If the details are not in harmony, he considers it impossible for a woman to call herself well dressed.

Once Erté's handiwork is seen, I fancy the stars of other motion picture companies are going to feel mighty jealous.

Peter Pan Magic

IF a press agent had told me the following story, I'd have sworn he was lying. But it happened to myself.

Because I couldn't get the wistful, fresh glamor of *Peter Pan* out of my mind, I decided to see it a second time. It had finished its Broadway run, and I had to go to a small theater far over in the Chelsea neighborhood. The tickets were only fifteen cents. A packed audience of poor people enjoyed it as much as I did.

As I left, about eight-thirty, I was

(*Continued on page* 125)

FREE—10-Day Tube

Note Coupon

Maybe your teeth are gloriously clear, simply clouded with a film coat. Make this remarkable test and find out.

Dazzling White Teeth

Here is the quick, *new* way dentists are widely urging

Make this unique test. Give your teeth high polish, and fresh new color simply by removing the dingy film that coats them and invites decay and gum troubles.

THIS offers you a simple, scientific test—one judged *the most remarkable of all dental tests.*

It will bring out qualities in your teeth you do not realize they have. In a short time you can work a transformation in their color and their luster.

Modern science has evolved a new and radically different method which successfully removes the dingy film that imperils healthy teeth and gums.

Simply send the coupon. Don't think your teeth are naturally "off color" or dull. This will prove *they are not.*

Film—the enemy of beautiful teeth and healthy gums

Run your tongue across your teeth, and you will feel a film . . . a viscous coat that covers them.

That film is an enemy to your teeth—and your gums. You must remove it.

It clings to teeth, gets into crevices and stays. It absorbs discolorations and gives your teeth that cloudy, "off color" look. Germs by the millions breed in it, and they, with tartar, are a chief cause of pyorrhea.

* * *

Tooth troubles and gum troubles now are largely traced to that film. Old-time methods fail in successfully combating it. That's why, regardless of the care you take now, your teeth remain dull and unattractive.

New methods remove it. And Firm the Gums

Now, in a new-type dentifrice called Pepsodent, dental science has discovered effective combatants. Their action is to curdle the film and remove it, then to firm the gums.

Now what you see when that film is removed—the whiteness of your teeth—will amaze you.

* * *

Ordinary methods fail in these results.

Harsh, gritty substances are judged dangerous to enamel.

Thus the world has turned, largely on dental advice, to this new method.

* * *

A few days' use will prove its power beyond all doubt.

Mail the coupon. A 10-day tube will be sent you free. Why follow old methods when world authorities urge a better way?

FILM the worst enemy to teeth

You can feel it with your tongue

FREE Mail this for 10-Day Tube

THE PEPSODENT COMPANY
Dept. 731, 1104 S. Wabash Ave.
Chicago, Ill., U. S. A.

Send to:

Name.....

Address.....

Only one tube to a family. 1829

PAT. OFF
Pepsodent
REG. U.S.

The New-Day Quality Dentifrice
Endorsed by World's Dental Authority

Makes hair easy to manage . . .

Adds Glossy Lustre—Instantly! Keeps Wave and Curl In

Wash your hair as often as you like, and have no more trouble afterwards.

A little Glostora brushed through your hair when you dress it, makes it so soft, pliable, and easy to manage, that it stays any style you arrange it—whether long or bobbed—on any and all occasions.

It acts like magic! It keeps the wave and curl in; brightens, softens, and gives dull, dry, or dead looking hair new life—immediately!

A few drops impart that bright, brilliant, silky sheen, so much admired, and makes your hair fairly sparkle and glow with natural gloss and lustre—instantly!

Glostora is inexpensive and you can get a bottle at any drug store or toilet goods counter.

There is nothing better for children whose hair lacks natural life and lustre, or is hard to train, or keep in place.

Not sticky, pasty or greasy.

Glostora

Put a few drops on your hair brush

Art Corner Your Pictures—in an Album

where you can keep them safe and enjoy them always.

10¢ Buys 100

Engel 5 Styles "Art Corners" 5 Colors are on sale at Photo Supply and Album counters everywhere. They are the only Quick, Easy, Artistic, No Paste, No Fold way to mount Kodak Prints. A dime brings 100 and samples to try. Write

ENGEL MFG. CO. Dept. 23T, 4711 N. Clark St., Chicago

No Hair Offends Where Neet is Used

Science has finally solved the problem of removing hair pleasantly without discomfort to the skin or complexion. This with NEET, a mild and dainty cream. You merely spread it on and then rinse off with clear water. That's all; the hair will be gone and the skin left refreshingly cool, smooth and white! Old methods, the unwomanly razor and severe chemical preparations, have given way to this remarkable hair-removing cream which is the accepted method of well-groomed women everywhere. 60c at Drug and Department stores or by mail. Money back if it fails to please you. Buy now.

HANNIBAL PHAR. CO., 601 OLIVE ST., ST. LOUIS, MO

TRY IT

S-s-s-sh! People Say—

(*Continued from page* 90)

that usually suffices to kill the story, in print, at least. If the rumor has a basis of truth and is bound to come out sooner or later, the papers are asked to present the matter fairly in return for the facts and photos.

HOWEVER, the next-to-the-last people to hear most rumors are the publicity departments whose business it is to furnish news about the stars. The last people to hear them are generally the people concerned.

The Goldwyn people did not learn of the tragic accident which resulted in the death of Kate Lester, their own contract player, until two days after it occurred, when the Sunday editions called up and asked for pictures of the actress to use in obituaries! The first that the Lasky lot heard about Pola's recent encounter with a burglar was from newspaper head-lines.

Pola, of course, being a vivid personality, attracts rumors as a magnet attracts steel. Everything she does—and everything she *doesn't* do—is talked and written about. The Chaplin-Negri affair received more space in the public print than the doings of the League of Nations; the feud between the Polish star and Gloria Swanson began to be talked about long before the two actresses even met. The recent rumors of an engagement between Pola and Rod La Rocque were so wide-spread that Rod wrote back from Paris saying that they were embarrassing him over there, and asking that for Pola's sake and his own the rumors be denied.

For years it has been rumored that Peggy Hopkins Joyce would become a screen star. Now that rumor is coming true, and her first story is a satire of English society life, written by Cosmo Hamilton and Anthony Paul Kelly

Every once in a while one rumor about Miss Negri crops up without any apparent reason, and that is the one usually headlined, "Relative of Pola Negri Discovered in Dire Poverty." Not long ago the Los Angeles *Herald* telephoned the Paramount studio that their Santa Barbara correspondent had found a cousin of Pola running a cigar-stand on a coast steamer, physically wrecked by the war, and in abject need. No sooner was this report proved untrue than a shabbily dressed woman presented herself at the studio gate with a claim that she was Miss Negri's sister. Over a dozen "poverty-stricken relatives" have been "discovered" since Pola came to Hollywood two years ago, and not one of them was authentic, except as to the "poverty"! One man, in joke, announced that he was the star's brother, and the rumor spread like wild-fire, tho he strenuously denied it when he saw that he was taken seriously. You simply cant keep a good rumor down, in Hollywood.

JUST as enthusiastically as the little birdie gets single people engaged against their will, it has married couples about to separate, likewise against their intent. The most frequently estranged couple—according to rumor—is Norma Talmadge and Joe Schenck, who are really the most contented pair in Filmdom, according to their intimate friends. Apparently the only reason for this bit of gossip is that Norma has played for years with one leading man. Of course, this rumor is bound to appear whenever the husband is noticeably older than the wife.

Alice Terry has spent a good portion of the last six months denying the story that she and her husband, Rex Ingram, have separated. Nearly every paper in Los Angeles telephoned her while she was working on *The Great Divide,* quoting a "message from New York" to the effect that she and Rex had decided to sever marital relations. When Rex went to Europe to film *Mare Nostrum,* nothing was lacking for their divorce except the decree, and yet Alice was getting two letters a day and three cablegrams a week from her absent husband! Incidentally, these rumors ruffle the Ingrams as much as a feather from the gossipy little birdie would ruffle the surface of the ocean.

Ever since Eric von Stroheim was taken off the production of *The Merry-Go-Round* and another director given the picture to finish, he looks for the rumor that he is dismissed to follow chronologically the statement that he is directing. During the filming of *The Merry Widow* this report became so insistent that one newspaper reporter even called up the studio and announced that a friend of a friend of his had actually seen the megaphone snatched out of Von's hands and given to Monta Bell!

In the middle of the making of *Peter Pan* word went about among the Wise 'Uns that little Betty Bronson was "out." The story was circumstantial in its details—she had been told that she was to be replaced by another actress of more experience and had fainted on the set, requiring the work of several doctors to bring her around. Since the story was entirely false, the company went to some trouble to trace its origin and discovered that it had been started out of jealousy by the mother of another little ingénue who had tried unsuccessfully for the coveted rôle of Peter.

Spite explains the source of many absurd stories, which nevertheless are eagerly listened to and believed. Extras, envious of other people's success, dismissed employees, disgruntled maids and chauffeurs take this method of getting even.

The know-it-all complex is another reason for rumors. Rather than confess to ignorance about anything, a certain type of person will invent his own explanations. Citizens of Hollywood, who wish to ex-

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

cite the envy and awe of Cousin Eli's folks back home, write intimately of the lives of movie stars whom they have never even seen, and so spread the seeds of gossip until the smallest Middle Western town is filled with wild and incredible stories, which are incredibly taken for the truth.

"I'm so disappointed in Hollywood," wailed a pretty little flapper from Kansas City the other day. "Why, we had heard that the stars staggered drunk around the streets all night, and they blew a whistle at four o'clock in the morning so people would go back to their own bungalows!"

Such gullibility is laughable, yet rumors have destroyed careers in Hollywood. There is one beautiful actress, formerly successful in adventurous rôles, who was literally driven out of the country to live in seclusion abroad under an assumed name, because of a whisper of the insidious kind which denial only seems to confirm.

The comparatively harmless rumor that he is out of town, in New York, or taking a vacation in Europe, which inexplicably dogs the footsteps of Buster Collier, has caused him a lot of trouble, explaining to indignant friends in the East why he didn't look them up, and regretfully refusing invitations to dinner parties by telegram a week after they had occurred. Once Buster lost an engagement in a picture because he was rumored to be in Berlin.

Because he listened to the gossip of the studios and made rumors of Barbara La Marr's affairs the basis of a divorce suit, Herman Roth, Los Angeles attorney, is now serving a sentence in State's Prison, proving that scandal does not constitute evidence in a court of law.

No doubt there is a kernel of fact at the bottom of most rumors, but the Truth is flat and uninteresting, so it is embellished and improved upon and added to until the kernel of fact is utterly lost. The thirty cases of plague that broke out recently in the Mexican Quarter of Los Angeles became an epidemic with hundreds falling dead in the streets daily by the time it reached the East. One dead Mexican isn't even an incident, a hundred dead Mexicans is real news. People who are seldom listened to (people like you and me), can always be sure of a flatteringly interested audience when they repeat startling rumors.

Any event about which secrecy is maintained gives rise to the wildest stories, invented to explain the facts. The *Ben Hur* company went to Rome and reports began to come back that they were doing as the Romans did. The Goldwyn studio was stingy with bulletins as to what was happening, therefore the imaginations of Hollywood proceeded to invent happenings. Every feminine member of the cast was engaged to a nobleman; June Mathis was said to be secretly married to George Walsh, the lives of the company were imperilled by the political upheaval; everybody in the cast was out; nobody was out; *Ben Hur* had cost one million—two millions—before the cameras began to grind at all; *Ben Hur* would cost six millions—seven millions—before it was finished. And the latest rumor persistently repeated all over Hollywood, in defiance of the scenes being shot at the Goldwyn studio, is that *Ben Hur* never will be finished.

One thing should be taken into account when a rumor about a popular star is circulated, and that is: people accustomed to portraying movie situations for the screen are likely to see life from a movie slant. The tales of wild parties, of dope and divorce, of lurid location trips and secret marriages, are best explained by remembering that Hollywood eats, drinks and breathes film in which dope, divorce, wild parties and secret marriages are portrayed!

The sweetest story ever whispered

"EVEN the leading lady would be jealous of your beauty, dear," he whispered close to her pretty ear.

It was her hour of triumph. The "ugly duckling" had become the rarely beautiful swan.

She was contrasting this happy moment with the time before she had learned from Madame Jeannette the secret of youthful color by the use of Pompeian Bloom.

Do you know that a touch of Bloom in the cheeks makes the eyes sparkle with a new beauty? Do you also know that Pompeian Bloom enjoys the widest use the world over, by all women who need youthful color?

Mme. Jeannette's Beauty Treatment

First, a bit of Pompeian Day Cream to make your powder cling and prevent "shine". Next, apply Pompeian Beauty Powder to all exposed portions of face, neck and shoulders.

Lastly, just a touch of Pompeian Bloom. Presto! The face is beautified in an instant.

Pompeian Bloom

for youthful color

"Don't Envy Beauty—Use Pompeian"

Shade Chart for selecting your correct tone of Pompeian Bloom.

Medium Skin: The average American woman has the medium skin, and should use the Medium shade of Pompeian Bloom or the Orange Tint.

Olive Skin: Women with the true olive skin are generally dark of eyes and hair—and require the Dark shade of Pompeian Bloom.

Pink Skin: This youthful-looking skin is not "florid," but has real pink tones. Medium or Light tone of Pompeian Bloom should be used. Sometimes the Orange Tint is exquisite on such a skin.

White Skin: Few women have a decidedly white skin—they may use the Light or the Medium Bloom.

At all toilet counters, 60c. (Slightly higher in Canada.)

Mme. Jeannette
Specialiste en Beauté

Get 1925 Panel and Four Samples

This new 1925 Pompeian Art Panel, "Beauty Gained is love Retained," size 28 x 7½. Done in color by a famous artist; worth at least 50c. We send it with samples of Pompeian Beauty Powder, Bloom, Day Cream and Night Cream for only 10c. With these samples you can make many interesting beauty experiments. Use the coupon now.

Tear off, sign and send

Madame Jeannette, Pompeian Laboratories,
2604 Payne Ave., Cleveland, Ohio

Dear Madame: I enclose 10c (dime preferred) for the new 1925 Pompeian Art Panel, "Beauty Gained is Love Retained," and the four samples.

Name_____

Address_____

City_____ State_____

Shade of rouge wanted?_____

For hair
that won't lie smooth

TRY just a touch of Stacomb—the delicate cream that is responsible for the amazing improvement in the looks of men's and women's hair.

Stacomb will keep the most stubborn hair in place *all day long*, healthily smooth, lustrous. It also helps prevent dandruff.

Not sticky. In jars and tubes (or the new Liquid Stacomb), at all drug and department stores.

Stacomb

REG. U.S. PAT. OFF.

— — — —FREE OFFER— — — —

Standard Laboratories, Inc., Dept. O-20
113 West 18th Street, New York City

Please send me, *free*, a sample tube of Stacomb.

Name.....

Address.....

Keep fit! Beeman's helps the digestion and nerves -its daily use is

"a sensible habit"

BEEMAN'S

Pepsin Gum

AMERICAN CHICLE CO.

P. & A.

Here is Charles Chaplin on the witness stand in the Los Angeles Superior Court, where he sued to restrain Charles Amador from copying his screen make-up. The poster beside Charley was part of the evidence in the case

On the Camera Coast

(Continued from page 75)

costume drama—*The Hooded Falcon.* The director in question was Alan Hale, an actor of parts and talent, but without much previous experience as a director. It is an open secret, however, that officials of the producing unit felt that Mrs. Valentino had too much authority in the company. Mrs. Valentino was formerly Natacha Rambova, an artist of great talent. Rudy has the utmost confidence in her opinion.

Right after the collapse of the Williams support, a great gathering of lawyers took place. It looked like a convention of the bar association—Mary Pickford's lawyer; Doug's lawyer; everybody's lawyer. As a result thereof, Rudolph made a new contract whereby he will become one of the stars associated under the United Artists banner. His productions, quite significant to say, will be supervised, not by Mrs. Valentino, but by Benjamin Glazer, the playwright who translated the Ferenc Molnar plays. For a year or so Mr. Glazer has been working in the Metro-Goldwyn-Mayer Studio.

HOLLYWOOD producers are in a desperate plight for stories. In despair of finding anything suitable, both Ernst Lubitsch and George Fitzmaurice are going to Europe in search of something. They say they have combed Hollywood threadbare.

GLORIA SWANSON'S attorney has received a cable message from the Marchioness saying that she has decided that the best place, after all, to live is Hollywood. So she and her new husband are coming home. Gloria has always maintained a fine home in Beverly Hills while ranging in foreign parts. The truth probably is that they "have a mad" at Paris on account of the cruel libels of the Paris press who said that Gloria's husband used to be a New York bartender. A lot of Hollywood people have met Gloria's husband in Paris. They say he is a fine fellow.

THEODORE KOSLOFF encountered a disappointment that left him broken-hearted when he tried to become a citizen of the United States the other day. To the movie star's dismay, the Federal judge asked him about a story printed last year in which he said that he was heir to the throne of the ancient Tartar kingdom and was expecting at any minute to be summoned back to Russia to head a huge Cossack revolt. The Court seemed to be a little uneasy about having a Tartar king enrolled as an American citizen.

Kosloff turned white and muttered something to the effect that it was just a press agent story. He said that his father told him that the family had been partly of Tartar blood three hundred years or so back.

Having wriggled out of that, the Court brought forth a record to show that Kosloff had avoided service in the A. E. F., by claiming exemption as a citizen of Russia. A rule has been adopted whereby citizenship is denied to all who secured war exemption by that route. So Theodore sadly left the court-room, still a Russian—but not a Tartar king.

During the past year, nearly all the foreigners in motion pictures have taken out citizenship papers.

FATTY ARBUCKLE, by the time this appears in print, will be a bridegroom again. The lady in the case is Doris Deane. She is a graduate of a fashionable girls' school in Pasadena and has worked a little, now and then, in pictures.

WHEN Guy Bolton's play, *Grounds For Divorce,* is made at the Lasky Studio in the near future, Leatrice Joy will have the rôle played by Ina Claire on the stage. Paul Bern will be the director.

WILLIAM FOX has installed what he calls an "observation board" at his Hollywood studio—a sort of film Supreme Court. It consists of Maurice S. Revnes, the new general manager, Arthur Bartlett Maurice, Joseph Anthony and Edward J. O'Brien. Mr. O'Brien is the Boston critic who annually compiles the list of the best short stories of the year.

Mr. Fox has announced the long-waited-for cast of *Lightnin'*. Jay Hunt, a veteran actor, will have Frank Bacon's old part: Ethel Clayton will play the part of the widow: Madge Bellamy will be Millie: F. Farrell MacDonald, who was Corporal

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Casey in *The Iron Horse,* will take the part of the judge.

THREE new stories have been purchased for Corinne Griffith. They are Owen Davis's story, *Forever After*; Reginald Goode's play *Ashes,* in which Florence Reed made a great hit in New York; and Edna Ferber's popular story, *Classified.*

PAULINE FREDERICK has sailed for Australia to present two stage plays under the management of R. L. ("Snowy") Baker. The plays are *The Lady* and *Spring Cleaning.* She will be away about fourteen weeks. June Elvidge, Rose Dione, Charles Coleman, George Barraud and other well-known movie people will go with her.

DUANE THOMPSON has been chosen by Charley Ray to play the girl lead in Ray's first picture under his new contract. It is a rural story called *Some Pumpkins.* Miss Thompson has been with the Christie Comedies.

THE young Mrs. Charlie Chaplin, awaiting motherhood, has taken up her temporary residence in a bungalow near the Chaplin Studio—the Chaplin home in Beverly Hills being too isolated. As tho to contradict rumors of a separation, Charlie and the bride are now to be seen quite often at the cafés together.

FOLLOWING the completion of *Ben Hur,* some of the players are to make a pilgrimage to Santa Fé to visit the old home of General Lew Wallace, author of *Ben Hur.* General Wallace was at one time governor of the Territory of New Mexico. Many relics of *Ben Hur*—including the original manuscript—are in a museum there. Those who will make up the party are Ramon Novarro, Director Fred Niblo, May McAvoy, Kathleen Key, Claire McDowell, Nigel de Brulier, Mitchell Lewis and Waldo C. Twitchell.

FARINA, of the Hal Roach *Our Gang* comedies, has resorted to diplomacy. For a long time, Farina has protested wildly against having to be a girl in the screen plays. But they told him somebody had to be a girl. The other day Farina turned up with his fifteen-months' old sister. Now he has hopes that he can be a boy in pictures. The only difficulty is that the admiring sister resolutely refuses to take orders from any director except Farina himself. So there's a complication. Art is hard, anyway you take it.

House Peters has the rôle of a millionaire yachtsman in "Overboard"

Hours making a perfect toilette

—only to let one neglected detail ruin the whole effect!

"She was stunning," said the man. "I thought I had never seen anyone more beautiful at first glimpse. Such dashing style and such good company, too! But—all wasted!"

"What happened?" asked the girl of herself. "He seemed so interested at the moment of meeting. I know I looked well and I certainly was up on my toes to entertain. Did I slip up somewhere?"

And the sad part is that the man knows, the whole world knows—but *the girl doesn't!*

That is the dangerous thing about perspiration odor—the person afflicted so seldom realizes that she gives offense.

It is a physiological condition. You see, the perspiration glands under the arm are unusually active. Heat, excitement, nervousness affect them easily.

The hollow of the underarm and clothing prevent normal evaporation of moisture. This results in a disagreeable odor which is very noticeable to those about us but is hard to detect on ourselves.

Then those horrid "half-moons" of stain under the arms! What is uglier, more unsightly? And so ruinous, too, for the most expert dry cleaning cannot blot them out.

Soap and water are not enough

Most women, and men, too, *mean* to be above reproach in personal cleanliness. And they *are,* so far as soap and water go.

But this repellent form of uncleanliness is something that cannot be washed away. The only thing that can cope with perspiration odor and moisture is a scientific corrective.

If women could only understand that the underarms must have regular, special care just the same as the teeth, the hair, the fingernails! If they could only realize that without this care they themselves are almost certain to offend in this thing they so criticise in others!

The underarm toilette of 3,000,000 people

There is one best way to do everything. 3,000,000 have found the one best and surest way to attain perfect personal daintiness is by regular use of Odorono, the underarm toilette.

Odorono is an antiseptic liquid formulated by a physician to correct both the evils of excessive perspiration. It is the *original* corrective for *both* perspiration odor and moisture.

Clear and clean, Odorono is just like a dainty toilet water to use. Put a little on the underarms just twice a week and you need bother with no other precautions! One application lasts for three whole days.

Attention to the underarms takes so little time and effort and it means so much! This one little spot can undo all you have put into achieving a perfect toilette in outward appearance.

Get into the twice-a-week Odorono habit and enjoy perfect freedom from any trace of odor; from disagreeable moisture; clothing always dry and odorless with no taint or stain to ruin it. You can get Odorono at any toilet counter anywhere; 35c, 60c and $1 a bottle or sent by mail postpaid.

Send for dainty sample set of the complete underarm toilette

I have a dainty sample set of the complete underarm toilette—Odorono, Creme Odorono and Odorono Depilatory, I will send you this set and a helpful book of information on perspiration problems for 10c. Send coupon.

RUTH MILLER
The Odorono Company, 126 Blair Avenue, Cincinnati, Ohio
Canadian address: 107 Duke Street, Toronto

Mail coupon now for Sample Set

RUTH MILLER
126 Blair Avenue, Cincinnati, Ohio
Please send me sample set of Odorono, Creme Odorono (for odor only) and Odorono Depilatory with booklet, for which I enclose 10c.

Name.....

Address.....

(NOTE: *Sample of any one, 5c*)

Mickey Daniels
Is one of the juvenile stars appearing in "Our Gang Comedies" produced by Hal E. Roach and distributed by Pathe.

Freckles

Funny in the Movies
Embarrassing in Real Life

No one need be embarrassed by freckles. For 35 years a preparation has been known and used the world over that restores the skin to milky whiteness.

You will marvel at the quick way in which freckles disappear and sallow, tanned or blotchy complexions are whitened and freshened by Stillman's Freckle Cream. One jar will prove it to you. Smooth its cool fragrance on your skin at bedtime, secretly if you like. Sure results follow.

Free If You Are Not Satisfied

Stillman's Freckle Cream has a double action. Freckles are gently dissolved away and the skin whitened at the same time. Guaranteed to remove freckles or money refunded. At druggists and department stores, 50c and $1.

Write for "Beauty Parlor Secrets"

Free booklet tells what your particular type needs to look best. Introduces other Stillman toilet articles. If you buy $3 worth (other than freckle cream) we give you $1.50 bottle perfume free. The Stillman Co., 33 Rosemary Lane, Aurora, Ill.

Stillman's Freckle Cream Double Action
REMOVES FRECKLES
WHITENS THE SKIN

The Stillman Co., 33 Rosemary Lane, Aurora, Ill.
Please send me "Beauty Parlor Secrets" in plain envelope

Name.....

Address.....
(Print plainly)

YOU TOO CAN PLAY THE HAWAIIAN GUITAR
JUST AS THE HAWAIIANS DO
PLAY ALL THE LATEST HITS

FREE! THIS $15. HAWAIIAN GUITAR

ONLY 4 MOTIONS used in playing the fascinating Hawaiian Guitar. Our native Hawaiian instructors teach you to master them quickly. Pictures show how. Everything explained clearly.

PLAY IN HALF HOUR After you get the 4 easy motions, you can play harmonious chords with very little practice. 40,000 students have learned to play in this easy, pleasant way.

EASY LESSONS The 52 printed lessons with a great many pictures make it easy to learn quickly. You don't have to know how to read notes. No previous musical knowledge necessary. You learn to play any kind of music, and pay as you play.

FREE GUITAR As a special offer to new students we give this full size, high grade instrument free of charge. It is sent at once without red tape or delay.

WRITE AT ONCE Send your name at once and let us tell you all about the 52 easy lessons and the free guitar. You have everything to gain. Don't put it off. A post card will do. Ask for new special offer and easy terms.

Special courses on Violin, Tenor-Banjo, Banjo-Ukulele and Ukulele

First Hawaiian Conservatory of Music, Inc.
233 Broadway (Woolworth Bldg.)
Dept. 41, New York, N. Y.

Here is Pola Negri's home in Beverly Hills, California. It was originally owned by Priscilla Dean. At the rear are tennis-courts and a wonderful swimming-pool

JOSEPH SCHENCK has announced that Bill Hart is to be a United Artist star. Bill will finance his own pictures; but Mr Schenck will pass verdicts on the stories. Mr. Schenck has also announced that he and Sid Grauman will build a chain of movie houses thruout the country. He also announces a probable alliance between the United Artists and the German U. F. A. company for distribution purposes. The first of the movie houses to be built will be in New York—on Broadway below the Strand Theater on property owned by Columbia University.

GRETA NISSEN, the Norwegian star, will make her first American appearance in *In the Name of Love*, a story by Sada Cowan. Ricardo Cortez will play opposite Miss Nissen.

JOHN BARRYMORE is coming back to Hollywood this summer to work at the Warner Brothers Studio.

JOHN GRIFFITH WRAY, formerly production manager for Thomas H. Ince, signed a three-year contract with Carl Laemmle to be the big boss at Universal City. After a few days on the job, Mr. Wray was ordered by his physicians to retire for a long rest. So he resigned.

DOUGLAS FAIRBANKS has sent to Mexico for three wild bulls to use in his picture *Don Q—Son of Zorro*. Douglas has been taking lessons from a professional bull-fighter.

Since the visit to the Fairbanks-Pickford house of the Duke of Alba with his suite of noblemen, Fairbanks seems to have gotten the habit. There are two of the nobility in this picture. The Duchess de Lantry, who has been working in Hollywood as a film extra for several years, has her first real part as the queen in *Don Q*. Mario Carillo, who is an Italian nobleman and diplomat, is the supervisor of the Spanish court scenes.

MAY ALLISON has been divorced from Robert Ellis, an actor.

PATSY RUTH MILLER has signed a long-term contract with Warner Brothers. Her first picture will be *Rose of the World*—the Kathleen Norris novel.

CHATSIE NOONAN, the little Irish girl discovered by Marshall Neilan, has been re-named for screen purposes. She is to be Sally O'Neill. Roy Giusti, who plays in *The Merry Widow*, is to be henceforth Roy D'Arcy.

MARION DAVIES is to make her future pictures at the Metro-Goldwyn-Mayer Studio. She is struggling along on a salary of $10,000 a week and a percentage of the profits. Among the pictures she is planning are *Merry Wives of Gotham*, from the stage play; and *The Temptress*, from a novel by Ibañez.

ARE SEX PICTURES ON THE WANE?

THIS is the question Harry Carr asked big movie men who have their fingers on the pulse of public opinion.

They expressed themselves quite candidly on this provocative subject with many interesting comments.

And from their opinions a satisfying conclusion is reached in an entertaining story.

Dont miss the answer to this question as it appears in this magazine next month.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

The Answer Man

(*Continued from page* 86)

TUBBA.—That was Tom Moore in *Manhandled*. So you think I should have my beard marcelled. Yes, that picture with Rod La Rocque and Gloria Swanson was postponed until Miss Swanson regained her health.

RED-HEADED VENUS.—Rod La Rocque was born November 29. George K. Arthur, the young English actor, has signed a five-year contract with Metro-Goldwyn. He will be remembered in the leading rôle in von Sternberg's *The Salvation Hunters*, and his first rôle will be with that director in *The Exquisite Sinner*.

BOBBY.—Corliss Palmer played in only four pictures, and had the leads in all, but she has not played since 1921. I believe there is some talk of her making a few more soon. She is very beautiful. You can write to Ben Lyon at First National, 383 Madison Avenue, New York City. That is Virginia Lee Corbin's real name. Antonio Moreno was born in Madrid. Wesley Barry is seventeen. Dont mention it.

HANS C. W.—Avast there, shipmate, dont tell me that you dont believe in marriage. If all men were as trustworthy and conscientious as you appear to be, it might be different. But they ain't! Write Producers Distributing Corp., Ince Studios, Culver City, California. Ricardo Cortez was born in Alsace Lorraine. Your letter was rich, rare and racy.

ALFRED T., MANILA.—So you think my answers are a knock-out. Well, I cant say that my task is a bed of roses. Anyway, I like answering questions. Alice Terry is with Metro-Goldwyn. I believe you will see Bill Hart back on the screen soon. Thanks for your kind remarks. Write me any time you are in the mood.

BETTY BEIGH.—Address Norma Talmadge at 1540 Broadway, New York City. Shirley Mason is with Fox. Your letter was interesting.

C. A.—Poor child, crossed in love. Time will heal everything. I'm not so poor as you think. I have all that I want. How could I be richer?

JAP.—You know Lucille Ricksen died on March 13. She had been ill for a year and was only seventeen. Laura La Plante, Pat O'Malley and Walter McGrail in *The Teaser*, for Universal.

QUEEN o' HEARTS.—Yes, honest and truly, I am over eighty years old, and I live in a hall-room and drink plenty of buttermilk. I have that which no man wants, but which if any man has he will not part with for all the wealth of Monte Cristo. What? Why, a bald head! Claire Windsor is with Metro-Goldwyn.

MARGARET D.—That was Holbrook Blinn in *The Bad Man*. He played in it for the speakies and for the movies. William Desmond is playing in *The Ace of Spades*. My playing cards seem to be plentiful around here. I suppose Wallace Beery would be the King of Clubs. They have changed the name of *The Man Without a Country* to *As No Man Has Loved*.

PEGGY W.—I am very glad that you have come to stay and that you always write me occasionally. No fear of your becoming an elephant on my hands—bring your trunk with you. Ben Lyon is twenty-four. You know *Wine of Youth* was formerly *Mary the Third*.

SNEEZLES.—Yes, I understand that Leatrice Joy and John Gilbert were separated from the holy bands of hemlock. Cant tell you any more.

BEATRICE W.—Madge Bellamy is only five feet tall. Kenneth Harlan, Huntly

"How the Shape of My Nose Barred Popularity"

By Grace Sterling

I was a "wall flower"! I was a good dancer and had no difficulty in following the most eccentric partner. I belonged to a good family and three years at "finishing school" had trained me for my social life. I had travelled a great deal and could talk intelligently on many subjects. I was very popular with my girl friends. Yet, I seldom received an invitation to a dance, or to spend an evening at the theatre, from the young men of our social set. When I did go to a dance or to a party, I was seldom asked to dance and usually spent the evening as a "wall flower."

Finally I began to analyze myself. I had everything that should make a girl popular, and inspire young men to seek her company. As I looked into my mirror I became firmly convinced of a suspicion which had lurked in my mind for a long time—*it was the shape of my nose*—a very decided "pug" and especially noticeable in profile.

I spoke to Mother. She knew all along—it was hard to get her to admit it but she realized the shape of my nose was the reason for my unpopularity—why I was shunned at dances, never included in the wonderful parties going on all around me.

Finally one afternoon while shopping I ran into Marie Hamilton, one of my best chums at Miss M.'s School; she was on a flying trip from Chicago to select her trousseau—but OH! what a change. It was she who recognized me—she used to be an "ugly duckling"—but now she was really beautiful. In talking with her she confided her beauty secret. My heart beat fast as I pressed her for further details.

Marie had had her nose reshaped, yes, actually corrected—actually made over, and how wonderful, how beautiful it was now. This change had been the turning point in her career! It must also hold the key to popularity for me. "How did you accomplish it?" I asked feverishly of Marie. She informed me that M. Trilety, a face specialist of Binghamton, New York, had corrected the shape of her nose—and in the privacy of her own home.

I wrote for information immediately and received full particulars. The treatment was so simple, the cost so reasonable, that I decided to purchase it at once. I did. I could hardly wait to begin. At last it arrived. To make my story short—in five weeks my nose was corrected.

Oh! how wonderful it has all been. Of course, it took a month or two before the members of our set had all met me at the various dances and social affairs of the season, but now it is just one grand round of pleasure, and I owe it all to M. Trilety.

Attention to your personal appearance is nowadays essential if you expect to succeed in life. You must look "your best" at all times.

M. Trilety's latest improved Nose Shaper, "Trados" Model No. 25, U. S. Patent, is the most meritorious Nose Shaper of the age. His 16 years of experience in perfecting Nose Shapers has proven that to the unfortunate possessors of ill-shapen noses he offers a sensational opportunity to beautify one's Personal Appearance. His latest model has so many superior qualities that it surpasses all his previous shapers and other nose adjusters by a large margin. This new model has every requirement that you might need. The adjustments are simple and such that it will fit every nose without exception. The apparatus is constructed of light-weight metal, is firm, and is afforded very accurate regulation for adjustment in any desired position. You can obtain the absolutely exact pressure for correcting the various nasal deformities, such as: long—pointed nose—pug—hook or shrew nose—and will give marked success in modulating the distended or wide nostrils. There are no straps to be pulled in order to exert pressure on the nasal organ.

Model No. 25 is upholstered inside with a very fine chamois (covering a layer of thin metal) which protects the nose from direct contact with the apparatus; this lining of metal causes an even, moderate pressure on the parts being corrected, thus avoiding a harsh, violent pressure in any one place.

Model No. 25 is guaranteed, and *corrects now all ill-shaped noses without operation*, quickly, safely, comfortably and permanently. It is to be worn at night and, therefore, will not interfere with your daily work.

Model No. 25 Junior for Children

If you wish to have a perfect looking nose, clip the coupon below, insert your name and address plainly, and send it today to M. Trilety, Binghamton, N. Y., for the free booklet which tells you how to correct ill-shaped noses.

M. TRILETY,
2418 Ackerman Bldg., Binghamton, N. Y.

Dear Sir: Please send me, without obligation, your booklet which tells how to correct ill-shaped noses.

Name.....

Street Address.....

Town.....

State.....

How appealing to the lovely woman—these divinely dainty puffs. In all sizes to suit your needs—these perfect puffs of velvety velour or soft lamb's wool. Packed in sanitary dust-proof containers.

10c to 75c—*at the better dealers*

Gainsborough
POWDER PUFF

© The Western Co., Chicago—New York
Weco Products Co., Limited, Toronto, Canada

WECO Product

MOVIE STARS

ORIGINAL PHOTOS
8x10, 50c Each. 3 for $1.25
POST CARD PHOTOS 50c PER DOZEN

Illustrated catalogue containing 75 pictures, FREE with every $1 order or hand-colored picture of your favorite photo star FREE with every $5 order. We have original photos of over 250 stars including Mary Pickford, Doug. Fairbanks, Bebe Daniels, Betty Compson, Priscilla Dean, Nazimova, Talmadge Sisters, Chaplin, Jackie Coogan, Harold Lloyd, Rudolf Valentino, etc.

SPECIAL RATES TO DEALERS

HOMER H. HOWRY CO., 424 So. Broadway, Los Angeles

Sizes for all types of noses.

Free Demonstration if desired

ANITA NOSE ADJUSTER

The GENUINE (Patented)

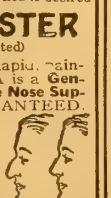
Shapes while you sleep. Rapid, painless and safe. The ANITA is a **Genuine** and most **Comfortable Nose Supporter.** Absolutely GUARANTEED. Highly recommended by Physicians.

Write for FREE booklet.
"Nature's Way To Happiness"

The ANITA Co.

Gold Medal Winner Feb. '23

Dept. 632, Anita Building, 655 High St., NEWARK, N. J.



BEFORE-AFTER

A scene from "The Hunchback of Notre Dame," featuring Lon Chaney, who is one of our greatest actors

Pictures I Would Like To See Again

(*Continued from page* 63)

Christie, which proved that Blanche Sweet is a much more competent artist today than she was ten or twelve years ago; nor *Orphans of the Storm,* which, in my judgment, was much more impressive than the much-advertised *Way Down East.*

All these pictures will ever linger in my memory, and they are all worth seeing again; but there is one that I would like to see again and again. It is *The Last Laugh.* Every director, actor and cameraman should see it again, and again, and again. The Germans have pointed the way! Here is the last word in pictures. Please see it for yourselves, my readers, and tell me if I am guilty of exaggeration. It is a simple thing, costing only a few thousand dollars; it has no elaborate sets, no stars, and it came unheralded and unsung, yet it impresses me as being one of the greatest of all pictures. It is a step forward, and something different. As for the directors, I think that D. W. Griffith has the best batting average, and nearly every one of his pictures I would like to see again.

The Answer Man

Gordon and Johnnie Walker have all signed long-term contracts with Warner. The man with the glorious eyes? Who? Oh yes, Ben Turpin.

ELSIE, CLARA AND MARJORIE.—My goodness, dont call her Miss Petrova. Madame Petrova is playing on the stage right now, and she expects to open in a new stage play which she wrote herself for herself. Florence Vidor at Famous Players-Lasky in California. I believe Lon Chaney is one of our greatest character artists, but we must not forget Wallace Beery, Ernest Torrence and several others who as types of a certain kind are one hundred per cent. and how can you beat Lewis Stone for a middle-aged leading man?

SISTERS.—Yes, that was May McAvoy and Walter McGrail in *Top of New York.*

THE OL' LADY.—So you are anxious to come to New York and see the Follies and the Statue of Liberty. The latter is not so scantily clad, yet she has only one Jersey to her back. When you see her, you will say, "Hollow, stat-you?" and if it is raining, "Statue-wet?" So it's Jack Gilbert you like. I'm getting jealous of that man. Thanks for them kind woids.

SANKIE.—She was not mentioned in the cast for *Dorothy Vernon of Haddon Hall.*

E. LASTIC.—Wow! Any relation to I. M. Rubber? Well, Barbara La Marr's real name is Reatha Watson. Virginia Valli is playing in *Peacock Feathers,* a story by Temple Bailey.

DOLLY E. F.—Pierre Gendron was with Fox last. Mildred Harris Chaplin was born in Cheyenne, Wyoming, in 1901, and Betty Compson was born in Salt Lake City, Utah, in 1897. Prithee, dont give me any more conundrums. I've been working on one for years, and some day I'll have to give it up. Eh? The conundrum is Life.

MILDRED F.—Yes, of course, there is always room for one more. Yes, I know that person. He is supposed to be my rival, but I dont fear him. If it ever comes to an encounter, buttermilk will give me strength. That was Alice Terry. I like her best with the blonde wig. Johnny Hines in *The Early Bird.*

A. L. N., LOS ANGELES.—Just address Hal Cooley at Beverly Hills, Los Angeles, California. You're welcome.

A. E. F.—Certainly you may come to see me and find out if I am really an old man. As you step up the stairs, just stare up the steps, and you will see me without a doubt—I am right near the top, where I hope I shall always remain. Thomas Santschi played in *Brass Commandments, The Hell Cat* and *Stronger Vows.*

HERA ZADA.—Your letter was a gem. Warner Baxter is with Famous Players. Vera Reynolds has been borrowed by Warner for the lead opposite Monte Blue in *The Limited Mail.* Hazel Keener is playing in the next Harold Lloyd picture, a college story, in which she is the most popular girl on the campus.

(*Continued on page* 123)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Mr. and Mrs.

Who's Married to Who

Acord, Art—married to *Edna Noyes.*
Adams, Claire—married to *Benjamin B. Hampton.*
Allen, Diana—married to *Samuel P. Booth.*
Arliss, George—married to *Florence Montgomery.*
Ayres, Agnes—married to *S. Manuel Reachi.*

Ballin, Mabel—married to *Hugo Ballin.*
Bara, Theda—married to *Charles Brabin.*
Barthelmess, Richard—married to *Mary Hay.*
Baxter, Warner—married to *Winifred Bryson.*
Bedford, Barbara—married to *Albert Roscoe.*
Beery, Noah—married to *Margaret Abbott.*
Beery, Wallace—married to *Rita Gilman.*
Bennett, Belle—married to *Fred Windsmire.*
Bennett, Enid—married to *Fred Niblo.*
Blue, Monte—married to *Tove Janson.*
Blythe, Betty—married to *Paul Scardon.*
Breamer, Sylvia—married to *Harry W. Martin.*
Brent, Evelyn—married to *B. P. Fineman.*
Bushman, Ralph—married to *Beatrice Dante.*

Caldwell, Orville—married to *Aubrey Anderson.*
Carey, Harry—married to *Olive Fuller.*
Chaplin, Charles—married to *Lita Grey.*
Clifford, Ruth—married to *James A. Cornelius.*
Compson, Betty—married to *James Cruze.*
Cornwall, Ann—married to *Charles Maigne.*

Dalton, Dorothy—married to *Arthur Hammerstein.*
Dean, Priscilla—married to *Wheeler Oakman.*
Denny, Reginald—married to *Irene Haisman.*
Remer, Rubye de—married to *Benjamin Throop.*
Desmond, William—married to *Mary McIvor.*
Dexter, Elliott—married to *Nina Untermeyer.*
Duncan, William—married to *Edith Johnson.*

Fairbanks, Douglas—married to *Mary Pickford.*
Ferguson, Elsie—married to *Frederick Worlock.*
Forrest, Alan—married to *Lottie Pickford.*
Ford, Harrison—married to *Beatrice Prentice.*
Francis, Alec B.—married to *Mrs. Lucy Smith.*

Gibson, Hoot—married to *Helen Johnson.*
Gish, Dorothy—married to *James Rennie.*
Griffith, Corinne—married to *Walter Morosco.*

Hale, Alan—married to *Greta Hartman.*
Hamilton, Mahlon—married to *Aleta Farnum.*
Hampton, Hope—married to *Jules E. Brulatour.*
Harlan, Kenneth—married to *Marie Prevost.*
Hatton, Raymond—married to *Frances Roberts.*
Hayakawa, Sessue—married to *Tsuru Aoki.*
Hiers, Walter—married to *Adah McWilliams.*
Hoxie, Jack—married to *Marion Sais.*

Joyce, Alice—married to *James Regan.*
June, Mildred—married to *Edward H. Capps.*

Keaton, Buster—married to *Natalie Talmadge.*
Keenan, Frank—married to *Marguerite White.*
Kennedy, Madge—married to *Harold Bolster.*
Kirkwood, James—married to *Lila Lee.*

Lee, Lila—married to *James Kirkwood.*
Lloyd, Harold—married to *Mildred Davis.*

MacDonald, Wallace—married to *Doris May.*
MacLean, Douglas—married to *Faith Cole.*
Marsh, Mae—married to *Louis Lee Arms.*
May, Ann—married to *C. Gardner Sullivan.*
Meighan, Thomas—married to *Frances Ring.*
Mix, Tom—married to *Victoria Forde.*
Moore, Colleen—married to *John McCormick.*
Moore, Owen—married to *Kathryn Perry.*
Moreno, Antonio—married to *Daisy Canfield Danziger.*
Mulhall, Jack—married to *Evelyn Winans.*
Murray, Mae—married to *Robert Z. Leonard.*

Nagel, Conrad—married to *Ruth Helms.*
Nazimova, Alla—married to *Charles Bryant.*
Nilsson, Anna Q.—married to *John Gunnerson.*
Novak, Eva—married to *William Reid.*

Paige, Jean—married to *Albert E. Smith.*
Percy, Eileen—married to *Ulrich Busch.*
Peters, House—married to *Mae King.*
Pickford, Jack—married to *Marilyn Miller.*
Pickford, Mary—married to *Douglas Fairbanks.*
Pollard, Snub—married to *Elizabeth Brown.*
Prevost, Marie—married to *Kenneth Harlan.*

Ray, Charles—married to *Clara Grant.*
Roberts, Edith—married to *Earl Snokes.*
Roberts, Theodore—married to *Florence Smith.*

Semon, Larry—married to *Dorothy Dwan.*
Sills, Milton—married to *Gladys Winne.*
Stanley, Forrest—married to *Marion Hutchins.*
Swanson, Gloria—married to *Marquis Jacques Henri de Falaise de la Coudray.*
Sweet, Blanche—married to *Marshall Neilan.*

Talmadge, Norma—married to *Joseph Schenck.*
Taylor, Estelle—married to *Jack Dempsey.*
Tearle, Conway—married to *Adele Rowland.*
Terry, Alice—married to *Rex Ingram.*
Torrence, Ernest—married to *Elsie Reamer.*

Valentino, Rudolph—married to *Natasha Rambova.*
Valli, Virginia—married to *Demarest Lamson.*

Walker, Johnnie—married to *Renee Parker.*
Washburn, Bryant—married to *Mabel Forest.*
Welch, Niles—married to *Dell Boone.*
Williams, Earle—married to *Florence Walz.*
Williams, Kathlyn—married to *Charles Eyton.*

Softer . . . finer . . . much more clinging ARMAND Cold Cream Powder . . . try it

The original, the perfect Cold Cream Powder, created by Armand, sold everywhere in the pink and white hat boxes, $1.00 a box. May be mixed with water for evening wear. . . . If you prefer a light-weight powder, Armand Peridore, also $1.00 a box, is ideal. . . . Generous sized guest-room packages of both these powders will be sent you for ten cents (stamps or coin) if you fill out the coupon below, mentioning the tint you wish. Address Armand—Des Moines. Address in Canada, Armand, Ltd., St. Thomas, Ontario.

UNTIL you have studied your own reflection and looked carefully at your face both before and after using Armand Cold Cream Powder—you won't wholly appreciate the wonderful difference it makes in your complexion. Rub it carefully into your skin. Notice how it brings out the fresh natural coloring and emphasizes the delicate texture. This powder has in it a magic bit of cold cream that makes it softer, finer, much more clinging than other powders.

ARMAND
COLD CREAM POWDER
In The PINK & WHITE BOXES

GUARANTEE: *No matter where purchased, if any Armand product does not entirely please you, you may take it back and your money will be returned.*

ARMAND—Des Moines AC

I enclose ten cents ☐ stamps ☐ coin. Please send me the guest-room boxes of Armand Cold Cream Powder and Armand Peridore in the tint checked below.

White Pink Creme Brunette Tint Natural
Armand Flame (double brunette)

Name.....

Street.....

City.....State.....

To Art Lovers

THOSE who are interested in oil paintings are invited to a permanent exhibition of the works of Eugene V. Brewster at the galleries of Brewster Publications, 175 Duffield Street, Brooklyn, between the hours of ten and five, any day except Saturdays, Sundays and holidays. Mr. Brewster has given several one-man exhibitions on Fifth Avenue, New York, and has always received high commendation from the press and art critics. These paintings are in all sizes from small to large, and the prices run from $25 to $250. Out-of-town patrons may order through regular dealers, or we will send any painting on approval on receipt of price. Money refunded if not satisfactory. Moonlights, twilights, landscapes, marines, etc. In ordering, state size and general description of the kind of work desired.

BREWSTER PUBLICATIONS, Inc.,
175 Duffield St., Brooklyn, N. Y.

At Last! Here's a Vanitie for Loose Powder That Cannot Spill

"A Lovely Complexion Requires Loose Powder"

So says Anita Stewart, Cosmopolitan Film Star, now appearing in *"Ne'er the Twain Shall Meet."* And that's why she uses a

Norida Vanitie for LOOSE POWDER

"Good-bye, Cake Powder." Here's the vanitie you've always longed for. Now you can safely carry your *favorite loose powder* with you everywhere. *It cannot spill.*

The Norida Vanitie is a dainty, thin, beautiful case in gilt or silver finish. It's patented. Nothing else like it. So simple, too. When it's empty, you refill it yourself with *any loose powder* you prefer —NOT CAKE POWDER—and be perfectly powdered always.

The price is $1.50—comes filled with an exquisite French Powder called Fleur Sauvage (wildflower) Poudre. Buy one at your favorite shopping place—or send $1.50 and we will mail a Norida to you. State the shade of powder you use.

So Easy to Refill

At All Toilet Goods Counters

Size of Vanitie Two Inches

NORIDA PARFUMERIE
630 S. WABASH AVE. CHICAGO, ILLINOIS

Should You Marry Your Opposite?

(*Continued from page 30*)

type. In case of a disagreement, the placid partner can be depended upon not to let the quarrel go so far that no reconciliation is possible; whereas two temperamental persons are likely to go to such extremes that they may decide their natures are incompatible, and the courts will have to dissolve another might-have-been-happy home.

If both persons are lacking in spirit, they may become tired of each other, and seek relief from drab existence with more exciting people.

If they differ in temperament, the spirited soul will appreciate the relaxation the company of the peaceful one makes possible, while the quiet partner will enjoy the stimulation afforded by the vivid personality of the other.

My idea of a perfect union is that in which one partner admires the initiative, spirit and brilliance of the other; while the second admires the stability, poise and good judgment of the first.

Seely

Louise Dresser

Wallace MacDonald declares:

I THINK I should answer, "Yes."

It's human nature to like things we do not possess.

The blonde envies the brunette; the strong man sighs for the small man's brains; the little man hungers for the strong man's brawn.

That is a law that operates in love.

A dark man tires of his own appearance, as he sees himself in the mirror at his daily shave, and admires a woman who is fair.

A blonde woman, viewing her pink-and-gold beauty in her vanity glass, seeks variety in a dark man. Opposites!

It's human nature to admire talents and tastes that are different from our own. A man may like jazz and yet admire a girl all the more because she cares for the opera.

We do not usually look up to the things we understand, and so I think it is best to marry a woman who has a quality a bit outside our own province.

And Doris May MacDonald:

IT is my idea that it makes very little difference whether husband and wife are opposites in coloring and appearance, so long as they are opposites in personality and tastes.

People do not love physical beauty. A man loves a woman, or *vice versa*, for a magnetism that lies below the mere attraction of the body.

But there must be harmony in their personal likes and dislikes.

For example, a home cannot be very happy if the wife loves and wants children, while the husband dislikes them. And yet, their tastes must not be too similar, or both of them will be bored!

Ruth Clifford says:

YOU cant put love and marriage under a microscope and find out what it is that makes for happiness and what for misery. You mustn't keep prying and peering unless you want to brush the bloom off the grape of love and leave a shriveled raisin!

Most people seem to try to make a question of marriage. The nation is afflicted with questionitis!

The best thing to do about it when you marry, is not to keep analyzing all the time.

Did I marry my opposite? I suppose I did. We have different careers and therefore different minor interests. Our major interest lies in each other, and I hope it always will. We like to hear all about the day's doings—what happened at the studio—what happened at the office. Do I think this? Does he think that?

I wont say we always agree —that would be deadly! But we agree often enough.

Oh, I dont believe I know whether I married an opposite or not! But if I did, and all such marriages turn out as ours has done, I would advise everyone to do it.

Anna Q. Nilsson answers:

USUALLY, I think it promises best for marriage when the parties are different—tho not necessarily opposing—in their mental traits.

On the other hand, I do not think such a condition an absolute requisite for a happy marriage. If I may be pardoned for the personal reference, my husband, John Gunnerson, and I have many interests and ideals in common, and I think this community of interest does a lot to hold us, or any couple, happily together.

Jack and I both enjoy ranch life, and are happier on our little place at Van Nuys, near Hollywood, than anywhere else. We love the dogs and horses that we have there, and the informal, outdoor life.

On the other hand, in matters of business, Jack is inclined to become too enthusiastic, and to act on impulse. It is my nature to act more slowly. I prefer to wait until a projected move has been discussed from all angles, and calmly analyzed.

So in this respect, as well as in several others, we are different, but complementary. Maybe that is the ideal arrangement. Anyway, I know that we are very happy.

Louise Dresser speaks her mind:

YES, you should.

A perfect marriage is made up of two people in unity. That is, the union, the two-in-one, should have all the good qualities. If a desirable trait is lacking or only slightly developed in the woman, say, and the man has a lot of it, that contributes to their combined perfection, doesn't it?

It seems to me that if personalities might be charted, a graph made of them would look something like the jig-saw puzzles that were almost as popular several years ago as the cross-word puzzles are now.

In that case, the models of two persons opposite in characteristics would fit together to form a perfect whole. Whereas, if both had, for example, highly developed positive "bumps" of combativeness, the

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

two projections would strike each other, clash!—and keep them apart.

Take my husband, Jack Gardner.

He's the best pal I have, and consequently makes a wonderful husband. But his whole outlook is different from mine.

Honestly, I dont know what I would have done without him during those discouraging months when I first decided to have a go at the movies. Things didn't ever seem to be going to break right for me. Any number of times I was on the point of throwing up the whole thing and going back to New York and the stage.

But Jack, the calm and optimistic, Jack, who believed in me firmly, always helped me across these rough places.

Just suppose we had both got in the dumps at the same time, and sat around the house holding our respective heads in our collective hands! I'm sure I never would have stuck it out. So, say I, marry your opposite! Hurrah for 'em!

Orville Caldwell declares:

No, I dont think a man should marry his opposite.

I married Audrey Anderson, a young Australian, but aside from our having been born at opposite ends of the earth, we are as much alike as two beans in the same pot, and *we* think we are about as happy as two people can be and still live! Why, we even like the same things.

Perhaps part of our understanding of one another lies in the fact that we are of the same profession, so that there are no wearying explanations over nothing at all, creating small jealousies and passing bitterness such as all too frequently occur when only one of the two happens to belong to the little world beyond the foot—or klieg—lights.

Then, too, we both enjoy change of scene. We are never so happy as when we are dashing up a gangplank or boarding a train for somewhere else. Our five-weeks-old son inherits this, if his horoscope (which has just been read by Mrs. Vance Thompson) comes true. He has a great love of restlessness, she says. Well, he has nothing on his parents!

Opposites shouldn't marry. Think of being married to someone who always wanted to go to musical comedy when you were hungry for opera! Or talking to your wife about Chaliapin, very eagerly, only to find that she thought you were discussing some sort of French food!

I never have to go into long explanations about how I feel about anything, nor does Mrs. Caldwell. I say to her, "Oh, I think——" and she breaks in, "That's just exactly the way I——"

You see, we *know!*

Woodbury

Orville Caldwell

"Both girls left their rouge at home, but one had used Jarnac and didn't worry!"

A Natural Color at last, for both Cheeks and Lips

MOIST Rouge!

"I wish I could find the right rouge!" How many times have you said it? Here it is! Not another dry color that goes on in dabs—but a marvelously smooth, soft, *moist* color that you blend with perfectly wonderful result. Madam, do not disregard this real discovery—for moist makeup is not only here to stay, but must surely doom the cruder kinds!

A True Makeup at Last

Artists have always worked in *oils* for beauty and realism. Crayon is too coarse. Small wonder, then, that a true blood-red in solidified oils brought a new beauty-power to makeup! **Jarnac** is a new form of color—a brilliant color *impossible in dry form.* It is wonderfully natural when spread; by comparison, the hard red spots from rouge-puff are ridiculously unreal. The same difference is seen in lips as well—for this *one* blood-red blend is the same perfect red for lips—your fingertip tinged with **Jarnac** is an end to lip-stick too.

The French formula **Jarnac** has, in fact, overcome every one of the mistakes of makeup which have made such a burlesque of beauty in this country.

Some Amazing Properties

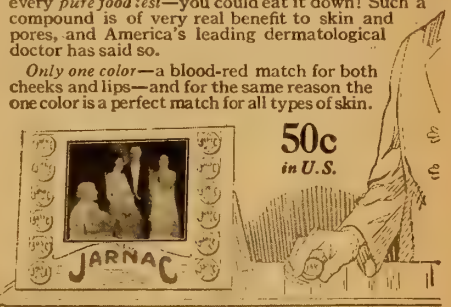
Observe these *five* extraordinary properties, any one of which would be reward enough for trying **Jarnac:**

This form of color has what artists call "spread" and leaves not the suggestion of a line where its perfect film of color begins or ends.

Moisture has *no effect whatever* on this color which is itself moist! Not even tears can streak the cheeks, nor does wetting the lips dissolve it. It lasts! Use **Jarnac** in the morning *and leave it home if you like.* Neither perspiration nor powder affects it. No dab; dab, all the day—with **Jarnac!**

The soothing, healing, essential oils in **Jarnac** pass every *pure food test*—you could eat it down! Such a compound is of very real benefit to skin and pores, and America's leading dermatological doctor has said so.

Only one color—a blood-red match for both cheeks and lips—and for the same reason the one color is a perfect match for all types of skin.



On Your Druggist's Counter NOW

Most drugstores display this card of **Jarnac.** If your druggist hasn't it, mail this coupon with **50c** (stamps, if you like) for full box, prepaid. 3

JARNAC et CIE
540 W. Randolph St., Chicago
(Foreign inquiries may be addressed to 153 Rue Marcadet, Paris)

Name .....

Address .....

HOW TO CRITICISE A PICTURE

By EUGENE V. BREWSTER

Here is a booklet that every theatergoer should have. Not only will it teach you how to see all the fine points in a motion picture, but it will greatly add to your interest and enjoyment. It also contains 28 charts or records which you may fill in after the theater, giving you a complete record of the plays you have seen and of your impressions. Later on you will enjoy looking these over and in comparing your criticisms with those of the editors and professional critics.

Price 10c a copy, 6 for 50c, 12 for $1.00

You always read what the critics say of the plays, dont you? Why? Well you know they are professionals and experts, and you wonder what they have to say. Do you wonder why they know more about it than you do? Perhaps this book will teach you to know as much as they do.

Learn to be a critic. Form a Theater Club and discuss the plays and players. This booklet will be worth ten times its price to you in less than a month. Better order more than one copy now—you will need them later. Postage stamps accepted.

BREWSTER PUBLICATIONS, Inc., 175 Duffield St., Brooklyn, N. Y.

$2 Brings This Genuine DIAMOND RING

NO RED TAPE—NO DELAY

Order Now! *This offer is limited. It may never appear again. Don't delay. Just send $2.00 as a deposit.* If you wish to return the diamond ring after trial, your deposit will be refunded.

SIMPLY send $2.00 for the *most sensational, price-smashing diamond ring offer ever made.* A perfectly cut, guaranteed, blue white, fiery diamond is set in an 18 Karat white gold cup; ¾ Karat size. Latest design, hand engraved mounting.

TEN DAYS' FREE TRIAL

We take all chances—if you are not satisfied at the end of ten days for any reason whatsoever, return the diamond ring to us and your deposit will be refunded to you. *Send only $2.00,* and receive this genuine steel blue white diamond ring in a handsome gift box charges paid. A legal guarantee bond accompanies each ring. After ten days' trial pay balance $6.46 a month for 12 months. **Price only $79.50.**

FREE BOOK OF GEMS

Most complete Jewelry Catalog ever issued of Diamonds, Watches and Jewelry — *newest designs at lowest prices.*

A full year to pay on e... order from our TW... DOLLAR S...

Address Dept. 13...

3/4 Karat Solitaire Setting

ROY...

35 Maide...

FREE Pearls!

SPECIAL OFFER

To those who **rush** their order for any of these diamond rings or this wrist watch, we will give absolutely **free** this twenty-four inch indestructible iridescent pearl necklace with a 14 karat solid white gold clasp set with a **GENUINE DIAMOND.** This offer is made to a limited number of new customers only. Don't pass up this rare opportunity,

No. A24

18k. white gold diamond ring, pierced and engraved.

$45.00

GENUINE DIAMONDS

Each of these rings is set with a fiery, perfect cut, blue white, genuine diamond of **first quality.** Rings are of exclusive and charming design. GUARANTEE Diamond Bond with each ring.

No. B24

Seven diamonds set in platinum, resembles $750 solitaire. 14 k. gold ring.

$57.50

$2.00 Down

Just send $2 and ring or watch you select together with the **FREE** pearls will be sent to you. Keep both for **ten day's free trial.** If you do not feel you have received more than your money's worth, send both articles back and your $2 will be cheerfully refunded. If you feel, as we do, that this is the **biggest bargain ever offered,** simply pay $1.50 a week until balance is paid. Be sure to order rings by numbers,

No. C24

Man's diamond ring 14 k. gold, 18 k. white gold top.

$57.50

NO RISK—EASY TO PAY

Did you ever see an offer as remarkable as this? Free pearls, not out a cent if dissatisfied, easy to pay if satisfied. You will be the proud possessor of a beautiful diamond ring or watch and pearl necklace **without ever missing the money.**

No. D24

High grade solid 14 k. white gold watch. Guaranteed 15 jewel adjusted movement. Accurate time-piece. Only **$29.50**

Free De Luxe Bargain Catalog. Diamonds, watches, and jewelry of rare beauty from $10 to $1000. Large stock of wonderful values to select from. Send for your free copy today.

Established 1890 **Write Dept. 624**

BAER BROS. CO.

6 MAIDEN LANE - NEW YORK

PARKER'S HAIR BALSAM

REMOVES DANDRUFF STOPS HAIR FALLING

Has been used with success for more than 40 years

RESTORES COLOR AND BEAUTY TO GRAY AND FADED HAIR

50c & $1.00 at all druggists

...X CHEMICAL WORKS ...ATCHOGUE, N.Y.

...hing hair always use ...ston Shampoo

Do this several times a day and you'll soon have slim shoulders, Betty Compson says

The Right Weigh

(*Continued from page* 57)

And Aileen Pringle:

I SWIM, not primarily to keep slim, but that's the result. Being a Native Daughter of California, where the swimming season lasts twelve months a year, I have always been used to the water. It is the best exercise in the world and the best sport. All the famous women swimmers have almost perfect physical measurements.

When I cant get away from the studio long enough to go to the beaches, I take a plunge in my own pool. They build the swimming pool first out here, and then if there's still room on the lot, they build a house!

And Betty Compson:

EXERCISE has such a stern, dutiful sound that it frightens many women away from this method of reducing. Daily dozens aren't much fun—arms out, *one-two-three-four,* arms up, *one-two-three-four,* arms down, *one-two-three-four.* I would probably have abandoned exercise for some lazy woman's method of getting thin—electric treatments or Turkish baths—if I hadn't discovered I could exercise and have a good time doing it.

The California climate is an enemy to figures. One puts on weight here in the sunshine and easy life at an alarming rate. It's so easy to just sit and bask instead of exerting oneself, but there's one thing I will do anywhere, and that is dance. When I discovered the musical way of reducing by doing especially designed dance movements to the phonograph, I knew that I had solved *my* problem, at any rate. And the climate co-operates with me by enabling me to dance out of doors, winter and summer.

I dance in a sun-flooded patio with roses tumbling in showers over the trellis in December, but the phonograph can be set down beside an open fire or even a steam radiator just as well. I understand they even give reducing dance exercises over the radio now! It's the pleasantest and most painless way to enable one to shop in the Misses Section instead of the Stylish Stouts.

And Gertrude Short:

I CAN be any size or shape I choose. Just give me plans and specifications a week in advance! I was fifteen pounds over-

Have You Tried Our Marvelous New Waterproof

LIQUID MAYBELLINE

We have at last succeeded in formulating an eyelash and eyebrow darkener that is absolutely waterproof. It makes the eyelashes appear naturally dark, long and luxuriant. Though you may weep or be caught in the rain ***it positively will not run, smear or be effected in any way,*** yet ***it is perfectly harmless.*** If your dealer has not already stocked our new "LIQUID MAYBELLINE" ask him to get it for you, or if you desire we will send postpaid upon receipt of price. Accept only genuine "MAYBELLINE" and your satisfaction is assured.

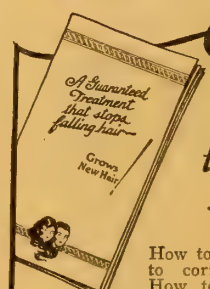
"LIQUID MAYBELLINE" in bottle—75c
Solid form "MAYBELLINE" in box—75c
Either form may be had in Black or Brown

MAYBELLINE CO., 4750-54 Sheridan Rd., Chicago

Peacock Ring

From the Oriental land of the bamboos, comes the prettiest jewelry creation ever known to Fifth Ave. or Paris—the genuine, full fashioned Peacock Ring. Sterling Silver, handsomely engraved, 19 emeralds and sapphires, arrayed as feathers and ruby eye in the head. Sent in attractive ring box. Why shouldn't you own one when it costs only $1.83? **SEND NO MONEY.** When ring arrives, pay postman only $1.83. We prepay all postage. Keep it 10 days and if not satisfied, we will return your money. Order today. This low price for a genuine, full fashioned Peacock Ring may be withdrawn any day.

FRANKLIN JEWELRY CO.
99-S Nassau St., New York



Free This Booklet *tells how to stop Falling Hair!*

How to destroy dandruff. How to correct dry, brittle hair. How to beautify dull, lifeless hair. How to correct other hair troubles. It tells how new hair can be now grown with the aid of a wonderful discovery called STIM. Send for this valuable booklet today. It is absolutely *Free.*

THE SANITAS COMPANY
45 Keap Street **Brooklyn, N. Y.**

Take up dancing, Kathryn McGuire advises, if you want to keep the figure that's a perfect thirty-four

weight in the *Telephone Girl* Series and when I was told I could have a certain rôle with a big company if I would lose ten pounds in a week, I lost 'em. Prize-fighters have nothing on me. I can weigh in just what I want to at the ring of the gong.

Now I have friends who swear by the old rolling-pin method, and others who sit in hot sand and have electric shocks run thru them for hours, so they can wear these hipless gowns that give a woman all the lovely curves of a lead-pencil. Other friends tell me that rubber union-suits are the only reduction method, but with me it's all a matter of calories.

When they want a plump little comédienne—all right. Gertrude eats potatoes and pie and drinks milk. When they want a slim little comédienne, then for a week I live on lamb chops and for a month afterwards I dont touch anything I like. That's a pretty safe rule for dieting—never eat anything you want to.

Lamb chops and pineapple three times a day does get awfully monotonous — and they have to be eaten three times a day because it's the combination of acids, or something or other, that does the work. But it's worse not being able to eat at all because you cant get a job.

And Helen Ferguson:

I CANT take any praise for keeping slim, because I dont do anything "on purpose."

My mother says I dont keep still long enough to get fat. Ever since I can remember I have been dashing about, swimming, riding horseback, playing tennis. The thing I do right now is roller-skate. I suppose I *am* a bit old for the sport, but I never think of that till I see some prim, spinsterish-looking lady watching me whirr by her windows in our bungalow court, with a disapproving expression.

In California, with its sixty-in-the-shade winters, we miss ice skating — if we've come from below-zero winters back East the way I did. So the next best thing is a pair of roller-skates and a cement sidewalk. The main thing, I think, is to take *some* kind of exercise in the fresh air. So many people out here get their exercise—

(*Continued on page* 109)

There's no longer any question!

Women no longer ask themselves, "Should I use a hair remover?" The simplest frock has now joined the formal evening gown in its frank disclosures. There can be only one answer: The underarm must be smooth and free from any suggestion of unpleasant hair. Also the forearm, the neck, the expanse of dainty skin disclosed by gossamer hose.

Del-a-tone makes this new daintiness as easy to attain as it is delightful. For fifteen years fastidious women have demanded this old reliable, scientific hair remover, Del-a-tone.

Always quick, sure, safe! Just spread on in smooth paste; rinse off in a few minutes—and marvel at the wonderful difference in your appearance. No need to hesitate—Del-a-tone is perfectly harmless and will not make hair return thicker or coarser. Be sure to insist on

The Depilatory for Delicate Skin

DEL-A-TONE

Removes Hair

At drug and department stores, or sent prepaid in plain wrapper for $1.00

THE SHEFFIELD COMPANY
Dept. 76, 536 Lake Shore Drive, Chicago, Ill.

Gray Hair?

Don't have it

Let me tell you the quick, easy way to get back original color

FREE BOTTLE

"WHY let gray hair spoil your chances?" is a question I so often want to ask.

It is such an unnecessary handicap when restoration is so simple and easy. And—it costs nothing to learn how. I invite everyone with gray hair to send for my free trial outfit, which contains a trial bottle of my famous hair color restorer. Test as directed—learn for yourself that you needn't have gray hair at any age!

A scientific laboratory preparation

Mary T. Goldman's Hair Color Restorer is a scientific, reliable preparation which always does the work. It brings back the natural color of your hair so perfectly that no one will suspect you once were gray.

Apply it with a comb

My restorer is very easily applied—you do it yourself, without help. You simply comb it through the hair and watch the gray disappear.

No interference with shampooing—nothing to wash or rub off. My restorer is a clear, colorless liquid, clean and dainty as water. It leaves the hair soft and fluffy — lovely when waved and dressed.

Absolutely free trial—mail coupon

Remember the trial offer is absolutely free—we even prepay postage. Just mail the coupon — you will receive by return mail my special patented free trial outfit with full directions.

Then when you know what Mary T. Goldman's Hair Color Restorer is and just what it will do, get a full-sized bottle from your druggist. If you prefer it, you may order direct from me.

Fill out coupon carefully, stating exactly natural color of hair. If possible enclose a lock with your letter. When the trial outfit comes, make the famous "single-lock" test. You will be overjoyed by results.

Mary T. Goldman's
Gray Hair Restorer
Over 10,000,000 bottles sold

Please print your name and address

MARY T. GOLDMAN, 494H Goldman Bldg., St. Paul, Minn.

Please send me your free trial bottle of Mary T. Goldman's Hair Color Restorer. The natural color of my hair is: Black..... dark brown.....medium brown..... auburn (dark red)....light brown... light auburn (light red)...blonde...

Name.....

Address.....

more pleasant more thorough

CLEANING the toilet ceases to be an unpleasant task when you let Sani-Flush clean it for you. Sani-Flush does it better than you can by any other means. It makes the porcelain shine like new.

Sani-Flush cleans and purifies the toilet bowl and hidden, unhealthful trap. Destroys foul odors. Makes the toilet sanitary. Won't harm plumbing connections.

Sprinkle Sani-Flush in the toilet bowl—follow directions on the can—and flush. Keep it handy in the bathroom.

Buy Sani-Flush at your grocery, drug or hardware store, or send 25c for a full-size can.

Sani-Flush

Reg U.S. Pat. Off.

Cleans Closet Bowls Without Scouring

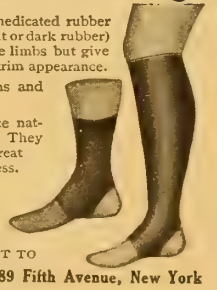
THE HYGIENIC PRODUCTS CO.
Canton, Ohio

Reduce Your Limbs with DR. WALTER'S Medicated Rubber Stockings

The wearing of these wonderful medicated rubber anklets and stockings (in either light or dark rubber) will not only reduce and shape the limbs but give excellent support and a neat and trim appearance.

They relieve swelling varicose veins and rheumatism promptly.

Worn next to the skin they induce natural heat and keep it in the body. They stimulate the circulation and are a great protection against cold and dampness.



Anklets, per pair $7.00
Stockings, per pair $12.00

Send ankle and calf measure

WRITE FOR BOOKLET TO

DR. JEANNE M. P. WALTER, 389 Fifth Avenue, New York

EARN MONEY AT HOME

YOU can earn $1 to $2 an hour in your spare time writing show cards. No canvassing or soliciting. We instruct you by our new simple Directograph System, supply you with work and pay you cash each week. Write today for full particulars and free booklet.

WEST-ANGUS SHOW CARD SERVICE LIMITED
Authorized Capital $1,250,000.00
69 Colborne Building, Toronto, Can.

The Charmer

(*Continued from page* 50)

Ah, Dan was jealous! That was what she thought. Poor Dan! So serious. So in love with her. But foolish, jealous!

"It is not so," she said. "I go to meet him now. He loves me. He wants to marry me, Dan. He is——"

The chauffeur barred her way.

"Mariposa," he said, "I wont let you go!"

Fencing, she saw her chance. She darted around him and rushed to the door.

"I go!" she said.

"Mariposa! Stop!"

The door opened, the key turned, and Dan Murray was locked in!

WHEN he got out of that room he started for the apartment with blazing eyes. In his pocket was a gun; in his heart an ache for one who would not heed. He must save her, that was what he kept telling himself, and as he reached the apartment door, he rapped for admittance. He didn't know that Mrs. Sedgwick was inside. He didn't know that she had called to surprise Boyne in his advances when Mariposa was pleading with him to let her pass. He didn't know that Sedgwick had rapped on this same door and his wife, recognizing his voice, had thrown herself on the mercy of Mariposa, who hid her. And he didn't know that the suspicious Sedgwick had entered only to behold another woman and had left baffled.

But he did know that as the door opened and he rushed in with gun leveled, there was a different expression in Mariposa's eyes.

"Dan," she cried, hardly able to realize it was he, "I'm so glad to see you! So——"

"What do you mean," Boyne demanded, "by coming here with a gun?"

"I mean," said Dan deliberately, "that unless you marry Mariposa I'll——"

"No, no, Dan!" she protested. She rushed over and took the gun from Dan's hand. "You dont understand! I love you! Cant you see? I realize it now! I wouldn't marry him even if he wanted to marry me!"

Bewildered, Dan watched her pick up her hat.

"Come!" she said. "You were right, Dan! Outside I shall tell you everything!"

Chagrined, Boyne watched them go. His hand shook; his face contorted. He closed the door and passed a hand over his eyes. Trembling, Mrs. Sedgwick was emerging from the other room.

NEXT MONTH:

Watch for

"The Merry Widow"

THE fascinating heroine of Franz Lehar's opera has been brought to the screen by the incomparable Mae Murray, and there is a fictionization of it, illustrated with many beautiful and exclusive scenes from the picture.

FREE

Trial Supply

Do you sunburn or tan easily? Do blackheads, pimples or enlarged pores mar your complexion? Is your skin either too dry or too oily? Apply the dainty trial cake of Sem-pray I send. See how it corrects these troubles.

Now! a 'GREASELESS' Creme that really Cleanses

NOTE: Sem-pray is a "greaseless" cleansing creme in this sense: The skin largely absorbs it. The small surplus which remains is easily wiped off, taking with it all the dirt from the pores. A perfect foundation for powder is thus created—a foundation which never causes your powder to look "spotty." A second application of Sem-pray, before retiring should be left upon the skin over-night. Sem-pray will not grow hair. It is absolutely pure and non-irritating.

Many women seem to object to greasy cleansing cremes. They ask me repeatedly why I do not emphasize the point that Sem-pray is "greaseless" (as I have explained above). This message is written at their urging.

More important to my mind, however, is the fact that no other creme cleanses the pores so thoroughly as Sem-pray—or leaves the skin so soft and clear. This is because the dainty and convenient pink cake form (in which it comes) permits embodying in Sem-pray valuable complexion aids not possible to use in cold creams put up in jars or tubes.

For a like reason, use of Sem-pray replaces those precious-to-youth complexion secretions which outdoor exposure, dry wind, powder and rouge each day absorb. Besides cleansing and nourishing the skin, Sem-pray also provides a splendid base for powder.

Celebrated beauties and actresses call Sem-pray "the secret of a skin that is always young." It is equally prized by women everywhere whose youthful, clear, rosy complexions are the envy of all. I advise you to make its acquaintance, for your skin's sake now and in years to come. If you wish to purchase a cake today, "just say Sem-pray" at any toilet goods counter. They all have it. Otherwise, please accept my trial cake offer. Merely address a postal to Mme. La Noré, Sem-pray Jo-ve-nay, 652-F Turner Ave., Grand Rapids, Mich.

Just Say

SEM-PRAY

The Secret of a Skin that's "Always Young"

BEAUTYPEEL "UNMASKS YOUR 'HIDDEN' BEAUTY"

CREATES BEAUTIFUL COMPLEXION BY PEELING OFF tan, freckles, blemishes, pimples, blackheads, liver spots, wrinkles, acne, muddy, oily skins. NON-ACID (Pat.) lotion. Painless, harmless. Effects astounding.

TRIAL COSTS NOTHING Write today for Special Offer and "The Art of Face Peeling" FREE.

Newlyn Chemical Company
128 Newlyn Building El Paso, Texas

Make a Lot of Money!

In your own home in spare time. Others are getting rich in the Candy Business, why not YOU? No experience or capital needed. I teach you everything, and give you an expensive outfit of confectioner's Tools FREE. Write today for particulars, interesting Candy Book, and Recipes—no charge. **NANCY BAXTER, 207-B West Ohio Street, Chicago.**

Enlarged Nosepores, Pimples, Blackheads, Red Nose, Oily Skin, Sallow Complexion and other miserable local skin affections will be quickly remedied and overcome with M. Trilety's A. B. A. Lotion, leaving the skin in a clean, clear and natural healthy condition. No sticky or oily substance, but refreshing and fragrant. Applied at night. A 3-oz. bottle sent on receipt of 75 cents. Address M. Trilety, 69 W. U. Building, Binghamton, N. Y.

Become an Artist

EARN $100 to $250 A WEEK

You can quickly learn to draw pictures that sell through a remarkable simple home-study method. Earn money while learning and secure a well-paying position after completing course. Good artists are always in demand and earn from $100 to $250 a week.

Write today for free book. No obligation

WASHINGTON SCHOOL OF ART
Room 186-C 1115-15th St., N. W. Washington, D. C.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

"When they want a plump comédienne for a picture, I eat plenty of potatoes and sweets and drink milk," says Gertrude Short; "but when they want a skinny one I live on lamb chops and pineapple for a month"

The Right Weigh

(*Continued from page* 107)

and their fresh air—by riding in a limousine with the windows closed.

And Kathryn McGuire:

I NEVER think of it that way—keeping slim. No dancer has to, and I was a dancer long before I went into the movies. Just try standing on the tips of your big toes for hours at a time and see whether you are able to put on weight! Classic dancing is the most rigorous discipline you can put your body under—every part of it has its share of responsibility. When your muscles are working they dont accumulate fat—that is a sign of lazy muscles.

It takes hard work to earn a lovely figure. These things dont just happen. I hear women say, "Oh dear, I'd give anything to be as slim as you are." Then they lie back comfortably on their *chaise-longue* and take another chocolate. As a matter of fact, tho, a girl who works in comedies as much as I have and gets chased, knocked about, thrown overboard off a ship and kept dodging custard-pies doesn't need much other exercise!

Day Data

A QUESTIONNAIRE was recently sent out to about 2,000 persons who attended motion-picture theaters, and some of the results are very interesting indeed. To the question: "On what days of the week do you attend the motion-picture theater?" The result was as follows:

Sunday	*29.9%*
Monday	*4.1%*
Tuesday	*3.4%*
Wednesday	*14.3%*
Thursday	*3.4%*
Friday	*7.1%*
Saturday	*22.0%*
No preference	*16.8%*

No doubt these figures would differ in various localities. For example, in some communities where the religious sentiment is strong, there is only a small attendance on Sundays and in still other places the theaters are closed that day by law. On the whole, perhaps Saturday is the preferred day. *Which day do you choose?*

The Beauty That Dominates

—that sweeps all before it. A skin and complexion so enchanting it commands universal homage and adoration. No matter what type or kind of features you have, after all, the appearance of your skin and complexion really represent your opportunity to possess beauty. Make the most of this opportunity, give to your complexion the alluring seductive appearance that only

GOURAUD'S
ORIENTAL CREAM
"Beauty's Master Touch"

can render. A refined touch of majestic beauty, radiant, entrancing and yet so delicate and subtle it is absolutely devoid of that "made-up-look." Gouraud's Oriental Cream performs three distinct functions for the skin—Beautifies, Preserves and Protects. It is both astringent and antiseptic in effect, making it invaluable in cases of undue redness, wrinkles, flabbiness and excessive oiliness. In commencing its use today you will open the door to a new beauty.

M-2-5

Send 50c for a special assortment of Gouraud's Toilet Preparations or 10c for a trial size of Gouraud's Oriental Cream.

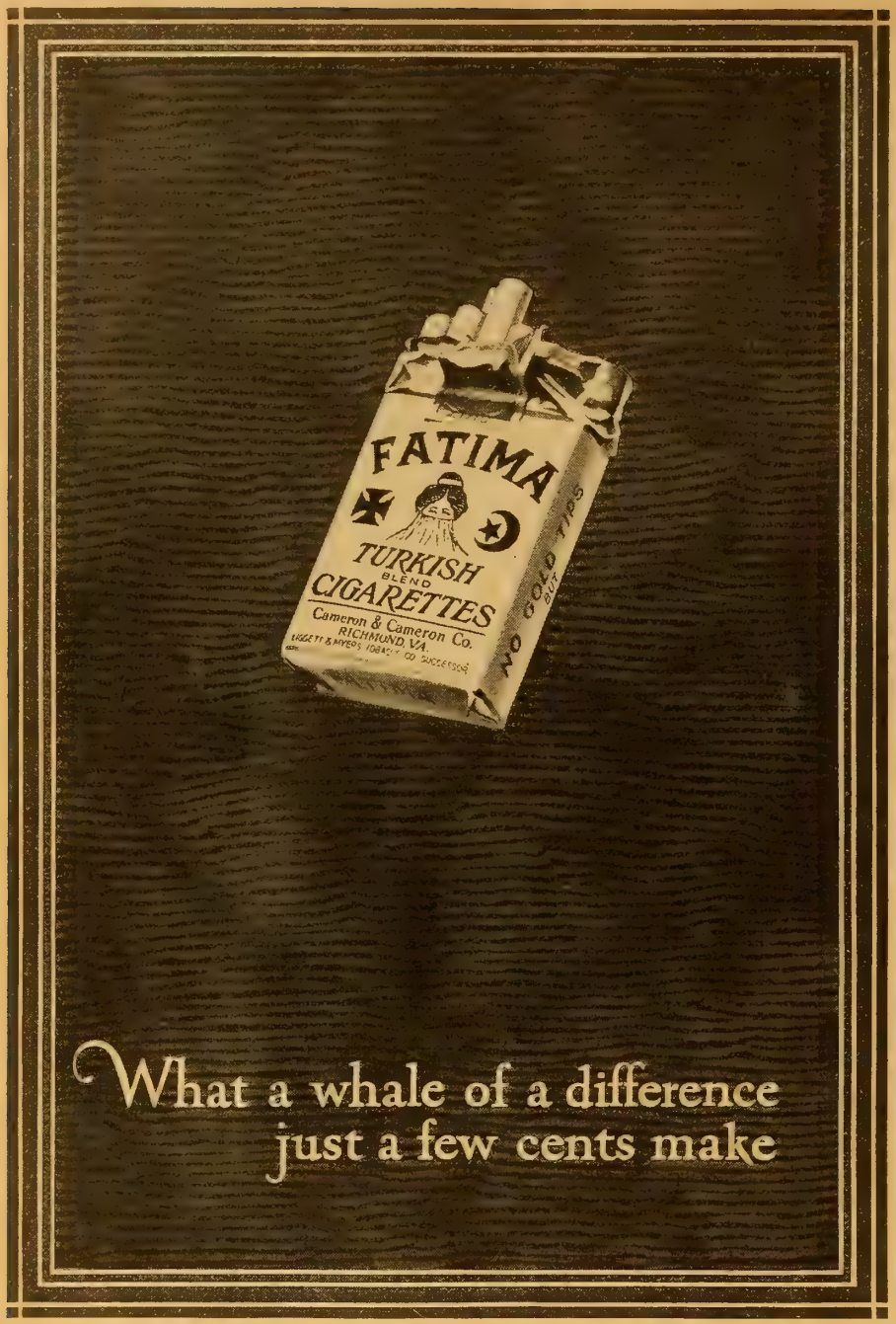
Ferd. T. Hopkins & Son 430 Lafayette Street, New York

Ten Reasons Why You Should Read Motion Picture Magazine

1. *Because it is the oldest movie magazine in the world.*
2. *Because it pointed the way, which all others have followed.*
3. *Because many of the same writers and editors are with it today who were with it in the beginning—and they ought to know.*
4. *Because it has the best artists, writers, and news-hunters in the business.*
5. *Because it is authoritative, authentic and reliable.*
6. *Because it prints the latest news gathered from reliable sources.*
7. *Because it is dignified yet snappy, engrossing without being sensational.*
8. *Because it has the oldest, wittiest, wisest and best Answer Man in all the world.*
9. *Because its policy, criticisms and news are unbiased, and unprejudiced, and not influenced in any way by affiliations with producing companies, players or advertisers.*
10. *Because for these and many other reasons it is the best movie magazine in the world.*

ELECTRIC CURLING IRON
"The Boudoir"

$1.00 Postpaid Guaranteed for Two Years
Attractive curls in a few minutes. Attached to electric light socket it instantly gives a uniform heat at the proper temperature. Curls bobbed or long hair equally well. Sent for $1.00 cash, check or money order. Prompt refund for any iron returned.
Dexter Electric Appliance Co.
Dexter Bldg., Dept. 1109, 453 Washington St., Boston, Mass.



What a whale of a difference just a few cents make

WHY NOT spend Spring, Summer and Fall gathering butterflies, insects? I buy hundreds of kinds for collections. Some worth $1 to $7 each; simple outdoor work with my instructions, pictures, price-list. Send 10c (not stamps) for my illustrated Prospectus before sending butterflies. **MR. SINCLAIR,** *Dealer in Insects,* **Dept. 43, Box 1424, San Diego, California**

MAR-VEL the original, quick, sure, safe Hair Remover. Used by Ladies of Fashion for 20 years. Guaranteed satisfactory. Order today. Sold at leading dept. stores, druggists (Powder) 50c; Liquid $1. **EMILIE GUARDEE, 505 Fifth Ave., New York**

DEVELOP BUST
14 Day Treatment FREE

My old original **Three Part Treatment,** standby of women for 21 years, has made thousands happy. Only tested one that gives **FULL DEVELOPMENT** without bathing, massage, exercises, pumps or dangerous appliances.

Send 10c for 14-Day Demonstration—to cover postage. Why pay more when I give big proof treatment FREE to all except mere curiosity seekers. Dime back if not satisfied.

Madame Williams Dk 16, Buffalo, N.Y.

Superfluous HAIR all GONE

Forever removed by the Mahler Method which kills the hair root without pain or injuries to the skin in the privacy of your own home.

Send today 3 stamps for Free Booklet

D. J. MAHLER CO., 66-B, Mahler Park, Providence, R.I.

SKIN TROUBLE

Itching stops, Eruptions heal Scales and Blotches Vanish, Skin Clears Quickly. Over 35,000 people tell of speedy **CURES.** If you have Eczema, Itch, Tetter, Salt Rheum or kindred skin trouble, no matter how bad, **WRITE NOW** for **FREE TRIAL** of my pleasant, clean, stainless, odorless Ovelmo Treatment and see the wonders it performs. Give age. J. C. HUTZELL, Druggist Dept. 977, Fort Wayne, Indiana

***Every Girl Can Earn a* BRACELET WATCH**

By Distributing Normandy Chocolates

Watch is the newest, dainty rectangular shape, 25-year white gold-filled case. Exquisitely engraved, 6 jewel regulated and adjusted movement.

Normandy Chocolates are of the highest grade, fresh and pure, and sell easily, as they're widely advertised. Send for plan. Tells fully how you can become the proud owner of one of these watches. **HOME SUPPLY COMPANY**

133 Duane St., Dept. 396, N.Y.City.

The Changing Glory of Gloria

(*Continued from page* 35)

the studio café. It was filled with people—with actors in various make-ups . . . messenger boys, cow-punchers, villains with long mustaches.

Without warning, Gloria suddenly addressed the house. With cutting sarcasm, she said she would relieve their curiosity. So she told them about the family bust-up: and walked out.

Chapter Three

THIS chapter came years after. It was just about the time that she made *Manhandled*—just as she was about to leave California for New York. She was sitting on the top of the world. Thruout the motion picture industry she was recognized as the greatest box-office attraction the movie world knew. She had wealth, fame and power.

We had lunch at the Writers' Club together. I had never seen Gloria so sweet—or so unhappy. Gloria cried a little and told me of the bitterness that comes with fame.

She was still, you see, the little girl who walked alone.

What was making her unhappy was scandal. She said that whatever she did was twisted by evil tongues. She said that, as she fought her way up, she found that the rungs of the ladder were spiked and poisoned.

I remember that Gloria threw her beaded purse down on the table with a bang and said: "If it weren't for my baby, I would give Hollywood a scandal that would give these snoopers something to talk about for the rest of their lives. They want to see me as bad—well, I'd be BAD."

I tried to suggest a little bit of the philosophy of a great English statesman to Gloria: a statesman who said: "Never explain; and never complain; but let events justify themselves."

This seemed, for some reason, to clear the atmosphere for Gloria. She cheered up considerably on the way back to the studio. And when we parted, she was telling me a funny story about her chauffeur.

Chapter Four

THIS is a vicarious chapter. I have never seen Gloria since she left California for New York.

But, just before she left for Europe to film *Sans-Gêne* and marry a marquis, she had lunch with an actor. He was one who had known her in the old days at Sennett's when she used to ask: "Say, can I go home now?"

He had to hunt me up and tell me about her. He was pinching himself to be sure he was awake.

"She was wonderful," he said. "In all my life I have never met another woman so poised, so charming, so cultured.

"She was cultured," he went on. "But not with the sudden culture that wealth brings. Not the overnight culture.

"She spoke familiarly, but casually, of books and art and life.

"She was funny at times, but not too funny. She was absolutely assured, but not blatant. She talked well—brilliantly—but not too much. She was charming; but never consciously charming.

"In fact, Gloria has become a charming, wonderful woman."

Chapter Five

AH, but this chapter is still to be written by the Marquise de la Falaise de la Coudray.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Friendship, Love, Marriage

(*Continued from page 53*)

that shows in all her work. It makes me feel that she must have lived before—perhaps she has lived many lives—in order to know so much that she has never had an opportunity of learning, so much that she is too young to have experienced. All artists know things they have never learned, of course. Her logic, her loyalty, and her sense of justice are amazing in one who cannot count up many yearly mile-stones—yet she has an elfin quality, too, a kinship to one Peter Pan, that will always keep her young.

Off the screen, Miss Talmadge and her husband, Joseph Schenck, are my best friends. With them, I have done my best and happiest work—it is always to Mr. Schenck I turn for advice and whose advice—marvelous to relate—I always take. My long association with them and their friendship and kindliness to me thruout the years may make me see them in a rosy haze, but I think my enthusiasm is well justified and will find an echo from anyone who knows them as I know them.

I CAN hardly repeat Kipling's *"And I learned about women from 'er!"* regarding the girls I have loved upon the screen, but I can try to give an impressionistic word photograph of each of them.

Elaine Hammerstein: I played my first picture rôle with Miss Hammerstein, and as it was also her first excursion before the Kleig lights, we were both so scared at the clicking of cameras that I am sure our chief emotion was fear!

Even now I'm nervous the first day of work on a new picture. When I think of every little thing I do going all over the world, before all kinds of people, and whether or not they'll understand—the responsibility seems tremendous, almost more than I can bear. . . . Of course, I get over it presently and lose the idea in work.

I'd like to play with Miss Hammerstein again when we could keep our minds on the scene instead of shaking with terror, for I think she would be wonderful in an emotional drama and we might both do things very much better.

Marguerite Clark: I remember her as irresistibly charming, as ageless as melody, the very spirit of romance.

Olga Petrova: I found Petrova a brilliant and scintillating woman. I recall that I was always learning new words from her and that she appealed to me as intensely clever and very witty.

Virginia Valli: She is a womanly sort

Mae Busch

FOR BLONDE OR BRUNETTE

This Secret of Lustrous Hair

[a touch of henna in the shampoo]

to bring out all the richest natural radiance of every type of hair. Just the right touch of henna, ready for use, in the faintly perfumed liquid of—

Hennafoam Shampoo

If your dealer cannot supply you, send 50 cents to Hennafoam Corp. 511 W. 42 St. N.Y.

Subscribe to MOTION PICTURE Magazine
See Special Offer on page 117

$700 a week from his own Photograph Studio

"My income now averages from $700 to $1000 a week," writes Michael Gallo, who owns his own photographic studio on fashionable Fifth Avenue, New York. He adds, "My portrait studies bring me as much as $250 a dozen." Hundreds of others are earning big money everywhere. Amazing growth of Professional Photography offers chance of a lifetime; high-salaried position or your own business. $25 to $75 a week in spare time!

LEARN AT HOME

No previous experience or special ability is needed. New easy method makes you a Professional Photographer in spare hours at home. Famous experts of New York Institute of Photography train you by mail. All branches: Motion Picture, Portraiture, Commercial, News Photography. Earn while learning.

Motion Picture or 5 x 7 View CAMERA FREE

Your choice absolutely free. Motion Picture Camera takes real Motion Pictures on standard professional film used by all theatres. View Camera is latest professional model for all still photography; genuine anastigmat lens.

NOTE

If you prefer to come to our New York or Chicago Studios for personal instruction, day or evening classes, write for Catalog R-29 to nearest address: 141 West 36th St., New York, N. Y., or 630 South Wabash Avenue, Chicago, Ill.

WRITE FOR BOOK

Handsome, big new book explains wonderful opportunities; positions paying $50 to $250 a week; how to start your own business; how to earn money in spare time. Send postcard or letter today for FREE BOOK and free Camera offer.

NEW YORK INSTITUTE OF PHOTOGRAPHY
Dept. 29, 143 West 36th St., NEW YORK, N. Y.

LOFTIS BROS. & CO. Estd 1858
DIAMONDS WATCHES
CASH or CREDIT

DIAMOND IMPORTERS

We import Diamonds direct from Europe and sell direct by mail—a great saving to you. Our Diamonds are "quality" gems, blue white, perfect-cut, personally inspected by our expert buyers.

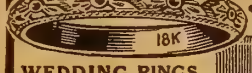
No. 27 Dazzling, Blue White perfect-cut Diamond. Solid 18-k White Gold. Price $100. Pay $10 down, then $2.50 A Week

SEND FOR CATALOG

Over 2,000 illustrations of Diamond-set Jewelry, Watches, Pearls, Mesh Bags, Silverware, etc. Sent prepaid for your Free Examination.

TERMS: Goods delivered on first payment of one-tenth of purchase price; balance in equal amounts, payable weekly, semi-monthly, or monthly, as convenient.

Satisfaction Guaranteed or Money Refunded



WEDDING RINGS

All Platinum, $25 up. With Diamonds: Three Diamonds, $65; five Diamonds, $80; seven Diamonds, $95; nine Diamonds, $110; surrounded by Diamonds, $225. Solid White or Green Gold, $5 up.

NO. 16—Wrist Watch, Solid 18-k White Gold, 17-Jewels, guaranteed, $27.50; 16 Jewels, 14-k, $22.50.

Railroad Watches—Guaranteed to Pass Inspection

HAMILTON NO. 992. 21 Jewels. Adjusted to 5 Positions. Gold filled 25-Year Case - - - - - $55

ELGIN'S LATEST RAYMOND. 21 Jewels. 8 Adj. Runs 40 hours one winding. Gold filled 20-Yr. Case $55

ILLINOIS "BUNN SPECIAL." 21 Jewels, Adjusted to 6 Positions. Gold filled 25-Year Case. $50

LOFTIS BROS. & CO. Estd 1858
THE NATIONAL JEWELERS
DEPT. A-615
108 N. State St., Chicago, Ill.
Stores in Leading Cities

Mary Garden Photo © Mishkin

Rigaud
16 Rue de la Paix
PARIS

YOU can buy no better rouge than Rigaud's Mary Garden Rouge. Mary Garden Lip Stick, Face Powder, Toilet Water, Talcum and Body Powder are likewise distinguished for their excellence—thanks to Parfumerie Rigaud's insistence upon superior quality.

Face Powder in round box with puff	$1.00	Face Powder Compact, in new metal case	$1.00
Rouge or Face Powder Compact in the new small metal case	.50	Talcum Powder in tins	.25
Lip Stick, slide metal case	.25	Toilet Water, 2¼ oz.	1.50
		Body Powder with large puff	1.50

SOLE DISTRIBUTOR: GEO. BORGFELDT & CO., 111 E. 16TH ST., NEW YORK

Watch Out!

for

July Motion Picture Magazine

Here's $50.00 for the Best Guesser

Beginning with our next issue, which will be on the news-stands June 1, we will publish each month an unfinished mystery story. At the very highest point of interest the story stops—and after that it's up to you. For the best solution we offer a prize of fifty dollars. Literary style doesn't matter. Just send us a clearly stated, snappy, clever solution to the mystery.

Rules of the Contest

Answers may be from fifty to five hundred words. Put your full name and address on your paper. No manuscripts will be returned. Send us your answers to the first month's contest by June 20.

The winning solution will be published in the September number and the author's own solution will be published with it. We will also pay five dollars for any answers we think worthy of publication.

Manuscripts should be addressed to the "Mystery Contest Editor"

MOTION PICTURE MAGAZINE

175 Duffield Street **Brooklyn, New York**

Virginia Valli

of girl with a sweetness that you might call charm, altho to me it is indescribable. She seems to me exquisitely feminine—a woman before anything else.

Louise Prussing: With a strictly conventional training and an extremely conventional exterior, Miss Prussing was, I found, one of the best pals a man could want. She was always ready for anything. No hardship or mishap appalled her. Camp life possessed no terrors for her—she surmounted every discomfort, gloriously—as I learned on location trips. In fact, the unexpected turned out to be the truth about Louise.

Laura La Plante: She is like a delightful little white kitten whom you wish to cuddle and protect. Perhaps that is her key-note, that she arouses the desire to take care of her. She is the embodiment of youth and joy.

Mae Busch: Miss Busch is a straight-from-the-shoulder, all-around good sort, very nice to play with. She's not much given to losing herself in an emotional rôle, preferring to get her splendid effects with technique, perhaps, but I enjoyed my association with her very much.

Clara Kimball Young: One of the kindest women I have ever met. Dignified, of course, and most attractive.

Mary Pickford: In the two pictures I played with this celebrated star, she was a child, and I was a grown-up. Consequently, I played no love scenes with her. I think it is a pity her public will not permit her to grow up, for I find her altogether fascinating in her adult characterizations. Personally, I should love to play opposite her in a real drama.

Mary Astor: She impressed me as being a most virginal creature, altogether *spirituelle* and lovely.

Norma Shearer: She is a wholesome, charming, well-bred little thing, of the pal type, one with whom you instinctively think of going coasting or riding—an ideal playmate.

Martha Mansfield: A lovely girl, quite unspoiled by beauty, possessed of a surprising sense of humor. She was a little too young to understand real emotion when I played with her, but I believe if she had been spared to grow up emotionally she might have risen very high in the cinema sky.

Elsie Ferguson: She seemed to me a little austere and unbending, yet wholly lovely, like a perfect lily growing out of reach. I had the feeling that her austerity might have been the result of fear of being hurt by life—or else that she had once been horribly hurt by it and never

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

meant to let it happen again. This was only a fancy of mine, of course, and has no basis on fact. Behind that austerity, there was graciousness, sweetness and an uncommon beauty of spirit.

"WHY haven't I married?"

That is one of the two questions I'm most frequently asked. The other one is: "Why dont I marry?"

I was thrown from prep. school onto the stage and into the company of such bewilderingly fascinating women as Laura Hope Crews, Ethel Barrymore, Fritzi Scheff, Frances Starr, Irene Fenwick, Gladys Hanson, Mary Nash, Marie Tempest, Margaret Illington, Effie Shannon and Alexandra Carlisle.

Associated with such dazzling personalities as these in the theater, I suppose any little girl I might have married then would have seemed too drab and commonplace to hold my interest.

I remember I used to stumble, or fall down or drop things when Ethel Barrymore came into the room. She was so fascinating I invariably forgot where I was going or what I was doing whenever I saw her. I felt as awkward as I longed to feel graceful. . . .

Marriage didn't even occur to me. There seems to have been a sort of glamor about my footlight romances with these illustrious beauties that made an adventure into the real love land pale and unattractive.

Presently, I suppose I grew used to bachelorhood, or got out of the habit of considering myself as a matrimonial possibility.

Most of those who ask me why I'm not married are people who have been divorced four or five times, and they put their question to me, as a rule, right after having told me about their own unhappiness in doleful detail.

I feel like crying: "Why, man alive, it's people like you who keep me out of the whole mess!"

Or like telling them with a slow, sad smile that it may be I am hiding a broken and bleeding heart! . . .

Seriously, tho, single bliss is very lonely, sometimes, especially around the holidays. I dont like holiday times. They make you wish you had a wife and several children and a nice, jolly home.

But there are compensations for those without marital ties—as, for instance, freedom from worry about the inside of divorce courts!

Sometimes, too, I think it is a mistake for an artist to marry unless he is so fortunate as to find a woman who could sink her future in his, who could buoy him up in the dark places and push him along, or hold him back—manage him, perhaps, in a discreet and almost invisible way.

Is it fair to ask so much of a woman? . . . I wonder!

And where could she be found?

Next Month

on the cover

Esther Ralston and Mary Brian

In the magazine

Esther writes her impressions of Mary and Mary writes all about Esther. Two charming stories

Majestic Hotel and RESTAURANTS

TWO WEST 72nd STREET NEW YORK
ENTIRE BLOCK FRONTING CENTRAL PARK
Telephone, Endicott 1900

Selectivity

Choice of experienced travelers who appreciate a central location just a step from everything worth while in New York but out of the hurly-burly. Big, comfortable rooms overlooking the restful expanse of Central Park. Every refinement of convenience and courteous service. *M. P.*

Write for Artistic Brochure telling of Majestic features

Copeland Townsend

A Social Vogue

Special facilities for dinner parties, banquets, and other social affairs, with assurance of correctness in every detail. Reservations should be made in advance.

No More Wrinkles

You too can have a firm wrinkle-free complexion

PARISIAN FLESH FOOD

Makes Men and Women of 50 look 25

Restores youthful freshness, revives beauty marred by time, illness or neglect. A sure way to regain the charm of a clear, wholesomely girlish complexion. Amazing results in short time. Removes wrinkles, crowsfeet, frown lines, furrows. Restores elasticity to skin, and firmness to underlying tissues. Fills hollows of face, neck, and develops bust.

FREE **Remarkable Bust Developer**

Renews youthful firmness. Makes skin smooth and soft. Most welcome discovery—not an experiment—thousands made happy during many years. Send name, address and 10 cents for trial sample and *FREE* Beauty Secrets. **Mme. Foulaire, 103 Parisian Bldg., Cleveland, O. Agents Wanted**

Reduce 8 *to* 15 Pounds *In Only* Two Weeks

A European chemist has discovered how to eliminate excess weight, easily, quickly, safely—without drugs, without diet, without exercise.

Flo-Ra-Zo-Na, a fragrant powder placed in your bath, actually *washes away* fat by activating the glands in the pores.

Guaranteed harmless—contains no EPSOM SALTS, no ALUM, or any other harmful ingredients. Simply dissolve FLO-RA-ZO-NA in your bath. Just bathe and relax. GUARANTEED TO REDUCE YOU 8 to 15 pounds in two weeks.

Recommended by physicians. Thousands of testimonials from users. Money back if not satisfactory. Fourteen treatments, including booklet, $3.50 postpaid. At drug or dept. stores, or address **Florazona Corp., Dept. 46, 100 5th Avenue, N. Y. C.**

BATHASWEET

The Favorite Luxury of Gentlewomen

To step into a bath that smells like a flower garden—into water so soft and limpid it seems to caress the body! Bathasweet brings this luxury to you. A sprinkle of it fills the room with fragrance, makes the water soft and soothing, and leaves about you that indefinable, "scentless" perfume that is the very height of daintiness. In cans, 25c, 50c and $1. In beautiful glass package, $1.50. For sale at all drug and dept. stores. 10c can sent FREE if you write the C. S. Welch Co., Dept. M. H., N. Y. C.

Oh What Joy!

I am Free, you may be

WARM days are here again. And with them that dreaded affliction, armpit perspiration. Surely you will not again spend unhappy hours of humiliation. Like every wholesome woman, there is nothing you dread so much as armpit odor and unsightly perspiration stains.

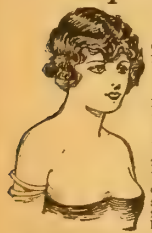
Old reliable NONSPI has brought glorious freedom to a million women. Why not to you? Harmlessly and certainly this wonderful remedy for a disordered condition, keeps the underarms normally dry and free from odor. It is the preparation that trained nurses use, that physicians endorse and that toilet and drug dealers everywhere advocate.

No inconvenience to use—two simple applications weekly protect you from the embarrassment of excessive perspiration—protect, too, your gowns from ruinous perspiration stains. Let a trial convince you. Purchase a bottle from your dealer or send us your name and address and we will gladly mail you a liberal FREE sample. Use coupon or post-card.

TRADE NONSPI MARK

THE NONSPI COMPANY
2643 Walnut St., Kansas City, Mo.
Please send free testing sample to address listed below.
*Name*_____
*Street*_____
*City*_____

Develops Busts Amazingly Quick and Easy!



Just what every woman has been waiting for at a price everyone can afford

"BEAUTIBUST"

for *real* bust and neck development.

No pumps, vacuums, extreme exercising. No foolish or dangerous systems, but a *real* tried and very successful *natural* method that WILL be extremely pleasing and beneficial. *You can't fail* if you follow the simple instructions. Everything mailed (sealed) for *only* $1.00. Do not miss this opportunity. It may not be repeated.

BEAUTIBUST CO., 911-ML LEXINGTON BLDG., BALTIMORE, MD.

WANT WORK AT HOME?

Earn $18 to $60 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you, guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write today. ARTCRAFT STUDIOS, Dept. B-2, 3900 Sheridan Road, Chicago.

MIFFLIN ALKOHOL

REG. U.S. PAT. OFFICE

A real aid to the glowing beauty that comes from a healthy body.

the external tonic

Numa's genius lies in the ability to keep her mind focused on the trainer. So long as a lion does that he's comparatively safe. But once away from the trainer's eye, a lion is a case of dynamite getting ready to explode

Do Animals Have Genius?

(*Continued from page 37*)

Of all animals, horses seem to have the best understanding of movie acting. Wild West pictures always have a thundering ride to the rescue. The horses will always stop running of their own accord just when they get past the camera. Silver King, however, understands the camera still better. He will never do his real stuff until he hears the click of the camera. At rehearsal he wanders thru the scene—pepless, lifeless and bored. Just as soon as the camera starts, he is on fire. It is impossible to make him "act" without the click of the camera.

THERE is a lion named Numa, who works in pictures almost constantly. I forget whether Numa is a lady or a gentleman lion. Anyhow she—it must be she—has a certain type of genius. Has something, at least, that no other lion has. It makes her an expensive star.

While on the set, she never takes her eyes off her trainer. It is only in this way that it is possible to work lions. When you go to the movies and see the lion peering steadfastly at the funny man—well, he isn't. He is looking over the funny man's shoulder at the whip of his trainer. Only you dont see that.

There's no question about it: there is always a lot of danger making lion pictures. The way they do it is for all the actors and the cameramen and the directors to stand as still as possible. The lion keeps his eye always on the trainer just beyond the camera line. It is very dangerous for the actors to make any sudden movement.

Now where Numa's genius as an actor begins to operate is this: her attention never wanders from the trainer—no matter how many people are on the set. Therefore she is safe. Or comparatively so. Nearly all the other lions are dangerous because their eyes waver from the trainer to people and things on the set. And once away from the trainer's eye, a lion is a ship without a rudder: a case of dynamite getting ready to explode.

PERHAPS the finest animal actor in Hollywood is old Minnie the elephant. What she has that is different from other animals in the movies is her sweet temper and her reliability. Minnie saved the life of Madge Bellamy a year or so ago while working in a picture.

They were making a circus picture and were traveling around for that purpose with a small one-ring circus. Minnie and Miss Bellamy and the other actors were trailing along. The big scene was where Miss Bellamy lay on the ground and Minnie knelt over her body.

It happened that the trainer had been looking upon the wine when it was red. In his befuzzled condition, he gave Minnie the order to lie down. The actors on the set were horrified to see the huge bulk settling down on the actress. Minnie knew herself that something must be wrong. She started to lie down: then she trumpeted and squealed a protest and started to get up again. But the cruel elephant hook jabbed into her again.

Miss Bellamy told me that she felt the huge body settling down upon her. She tried to struggle out. She saw her mother fainting out in the crowd. She herself was almost unconscious when a big long snaky trunk came in between Minnie's legs: wrapped itself around her shoulders and pulled her out to a place of safety. Then Minnie flounced down with a grunt.

The Life Story of

ADOLPHE MENJOU

Read it in the

JULY MOTION PICTURE MAGAZINE

You will be astounded, thrilled, intrigued, and delighted

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

FRECKLES

Don't hide them with a Veil; Remove them with Othine — Double Strength.

This preparation for the treatment of freckles is so successful in removing freckles and giving a clear, beautiful complexion that it is sold under guarantee to refund the money if it fails.

Don't hide your freckles under a veil or waste time on lemon juice or cucumbers; get an ounce of Othine and remove them. Even the first few applications should show a wonderful improvement, some of the lighter freckles vanishing entirely.

Be sure to ask for the double-strength Othine; it is this that is sold on the money-back proposition.

We recommend Othine Complexion Soap for use with Othine, also as a shampoo—it's wonderful for bobbed hair—25c a cake at all drug or department stores or by mail. Othine Laboratories, Inc., Buffalo, N. Y.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of MOTION PICTURE MAGAZINE, published MONTHLY at JAMAICA, N. Y., for APRIL 1st, 1925. State of NEW YORK, County of KINGS. Before me, a NOTARY PUBLIC in and for the State and county aforesaid, personally appeared DUNCAN A. DOBIE, JR., who, having been duly sworn according to law, deposes and says that he is the BUSINESS MANAGER of the MOTION PICTURE MAGAZINE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, BREWSTER PUBLICATIONS, INC., 175 DUFFIELD ST., BROOKLYN, N. Y. Editor, FLORENCE OSBORNE, 175 DUFFIELD ST., BROOKLYN, N. Y. Managing Editor, FLORENCE OSBORNE, 175 DUFFIELD ST., BROOKLYN, N. Y. Business Manager, DUNCAN A. DOBIE, JR., 175 DUFFIELD ST., BROOKLYN, N. Y. 2. That the owners are: (Give names and adresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding one per cent. or more of the total amount of stock.) EUGENE V. BREWSTER, 175 DUFFIELD ST., BROOKLYN, N. Y. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of the total amount of bonds, mortgages, or other securities are: (If there are none so state.) NONE. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe than any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. 5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is . . . (This information is required from daily publications only.) DUNCAN A. DOBIE, JR. Sworn to and subscribed before me this 20th day of MARCH, 1925. E. M. HEINEMANN. (My commission expires MARCH 30th, 1926.)

That's Out

(*Continued from page* 59)

Two Good Actors Gone Begging

As good examples of Hollywood's ups and downs, glance at William Desmond and Richard Travers for splendid examples. Who can forget the superb performance of Desmond in his first American film, *The Majesty of the Law.* And the excellent work of Travers in many of the old Essanay films.

Both of these players are splendid actors and, if fortune should break favorably for them, could easily re-establish their old-time popularity. Unfortunately, however, they are not getting the opportunity and must take the best that is offered them.

More Things We'd Like to See

A DOG story without a bite in it.
A desert film without a snake in it.
A Russian picture without a beard in it.
A comedy without a Ford in it.
A news weekly without a candidate in it.
A society drama without a flask in it.

Toys of Fate

HOLLYWOOD is the City of Ups and Downs. A year ago there was a certain well-known player who was rather up against it. Conditions were poor and he was broke. Luckily, he had a pal who took him in and fed him. The pal was a director.

Today this leading player is on top again. No particular reason for it—fate just blew him there. The director friend, however, is broke and out of a job. So it is his turn now to be taken in and be fed. The actor is cheerfully doing it. He realizes only too well that in the City of Ups and Downs it may soon be the director's turn to swing around to the top of the magic circle.

Subtitles That Will Never Die

"DURAND! Turn over those papers or suffer the consequences."

"Let the world think what it may—I love him."

"You cad!"

"Open that door!"

"Do with me what you will . . . I am yours 'til eternity."

"Not guilty."

"Pay your room rent or get out."

"No matter what happens, dear, remember that I loved you."

"There's only one chance left—the short cut thru the hills."

It's a Gift

ONCE upon a time we used to wonder how directors could make pictures so bad. After meeting some of the megaphone wielders in person, one wonders how on earth they make 'em so good.

A creamy deodorant that stops odor all day

Are *you* making the great mistake so many women make—thinking that because you are not bothered with perspiration moisture that you cannot offend with its unpleasant odor?

Creme Odorono destroys every trace of odor without checking perspiration. Apply any time or before going out. Effective for all day or evening. Can be used as often as desired—absolutely harmless.

Creme Odorono is delightful to use, vanishes instantly, and leaves the skin soft and fragrant. Contains no grease or color and will not stain. At all toilet counters, 25c. If unable to obtain from your dealer, send the coupon and 25c for full-size tube.

RUTH MILLER,
The Odorono Company
66 Blair Ave., Cincinnati, Ohio

Please send me full-size tube of Creme Odorono, for which I enclose 25c.

Name .....

Address .....

SLENDER ANKLES CAN BE YOURS $3.25

PEOPLE ADMIRE DAINTY ANKLES

Thick or swollen ankles can quickly be reduced to dainty slender shape by new discovery of special processed rubber.

Lenor Ankle Reducers

ANKLES ACTUALLY LOOK THIN WHILE GETTING THIN

Different in reducing action from all other reducers. Slip on when you go to bed and note amazing results next morning. Reduces and shapes ankle and lower calf. Slips on like a glove. No strips of rubber to bind and cause discomfort. Nothing to rub in or massage. Enables you to wear low shoes becomingly. Worn under stockings without detection. Used by prominent actresses. **Send $3.25** and we will send you Lenor Ankle Reducers in plain package subject to your inspection. Give size of ankle and widest part of calf.

LENOR MFG. COMPANY
Dept. 1-S-6, 503 Fifth Ave., New York

Youth-Ami Skin Peel

A New Scientific Discovery

which painlessly and harmlessly replaces the old skin with a new and removes all Surface Blemishes, Pimples, Blackheads, Discolorations, Tan, Eczema, Acne, Large Pores, etc. A non-acid, invisible liquid. Produces a healthy new skin, beautiful as a baby's. Results astounding. Booklet "The Magic of a New Skin" free in plain sealed envelope.

Youth-Ami Laboratories, Dept. DB, 30 E. 20th St., New York

High School Course in 2 Years

You can complete this simplified High School Course at home inside of two years. Meets all requirements for entrance to college and the leading professions. This and thirty-six other practical courses are described in our Free Bulletin. Send for it TODAY

AMERICAN SCHOOL
Dept. H-A58 Drexel Ave. & 58th St. © A S 1923 CHICAGO

MOVIE MONTHLY

(FORMERLY MOVIE THRILLERS)

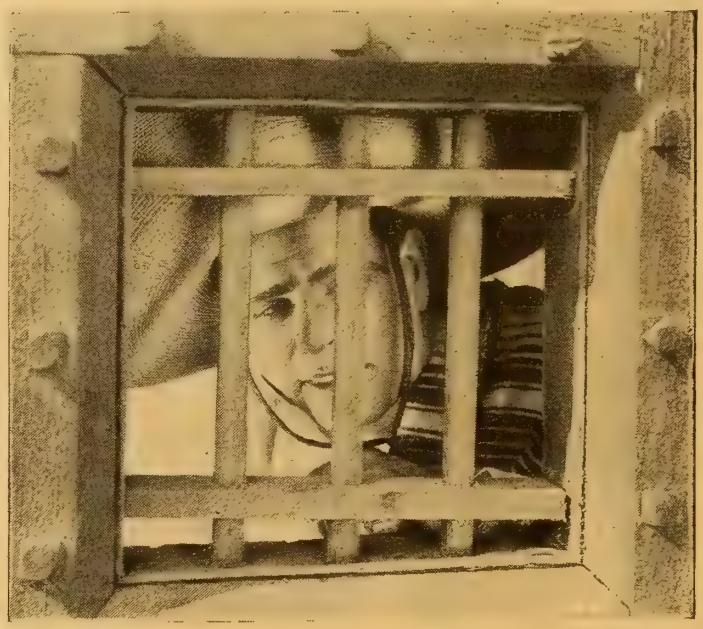
PRINTED ENTIRELY IN ROTOGRAVURE

Here is a "picture fan" monthly that is *different*. In its pages, the best writers novelize the plots of the latest adventure films.

Movie Monthly is thoroughly entertaining and worth while to you as a short story fan, and it is also a live guide to the pictures you would enjoy.

Dix's Road to Fame

There is also an interesting interview with the handsome screen favorite, Richard Dix, as well as one with Gardner James, one of the most adventurous youngsters in pictures



The Unholy Three

A stirring tale of three crooks who, in the course of their criminal activities, are the instigators of a strange romance. There is a ventriloquist's doll in the cast. A very colorful and unusual plot

Don Daredevil

See him peering jauntily at you, as though defying you to keep him behind the bars! He is the daredevil cowboy-hero of one of the best stories on next month's list. His audacious adventures will keep you on the tip-toe of excitement.

Straight Talk From Big Men

Are you on to the monthly interview that is featured in *Movie Monthly?* Jack Dempsey, Will Rogers, Tex Rickard and Big Bill Tilden have already spoken to you. Others equally important are to follow. Don't miss these straight talks.

June Number

Ask Your Newsdealer

MOVIE MONTHLY

20 Cents at all News-stands

June Number

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Cheers and Hisses

(*Continued from page* 94)

For Mix and Dix—A Word to the Wise

DEAR EDITOR: As for me and mine, we swear by Mix and Dix.

Recently while attending a picture show, there floated upon our ears the remark: "Tom Mix is so silly!" (The lady had probably been educated to an appreciation of Pola Negri pictures.)

But it took my young son only a moment to set her right. He turned and spat out, "Tom Mix's got more sense'n you have!"

I quieted him by the pinch method, preventing any heated argument, but his remark proved just what Tom Mix's pictures stand for in the lives of our young Americans.

As for Richard Dix, my Junior would fight a circular saw for him six days out of the week—yea, I fear on the seventh, also. Yet, of late I have noticed—greatly to my disappointment—something creeping into the pictures of both our heroes—something that was never there before.

Formerly there was a delightful absence of the insinuating and unrefined in the pictures of both Mix and Dix. The world loves a lover, all right, but it likes something left to the imagination. And when in *The Last of the Duanes,* Tom kissed the old lady. I dropped the family umbrella and swallowed my chewing-gum! I'll bet that scene gave Tony the distemper.

And when we saw *Sinners in Heaven* and Junior asked me to explain some of the scenes to him, I left the theater feeling like blood sister to Ananias.

Of course, there are some stars from whom we expect shady love-making and know we should leave the children at home. But dont confuse us by shattering our ideals in the few clean standbys to whom we've pinned our faith, and whom the children clamor to see.

MRS. T. P.,
Waco, Texas.

Only They Ain't

DEAR EDITOR: Please tell me why it is that, in the movies, the prosecuting attorney always lives in a mansion with several servants and the style and comfort of a millionaire? I have been one and I know they cant. Also, why is the president of the small-town bank pictured as living in a palatial home with a retinue of servants? This may be the case in the big cities, but in country towns the banker does well if he has a simple cottage and one cook.

The exaggerations in some of the scenes of *Main Street* made me smile. I went to high school in a small town, a regular Main Street, it was, but I was never at a banquet where everyone jumped around for the eats as the townsfolk did in *Main Street.* Occasionally you will find someone whose awkwardness is the laugh of the crowd, but not an entire group of ill-mannered gawks as was the so-called "Society" of this picture. Inhabitants of a small town may be just as refined and gentle as those in the big city.

If the director would only study the customs and habits of the people he portrays, he could give them the real facts of life, not the things he thinks or dreams.

C. M. L.,
Hamilton, Ont.

How Lucille Young Works Her Facial Miracles

This woman can do more for your complexion than all the things you were ever told or sold for clearing your skin and removing blemishes, lines and even wrinkles. And she will send FREE material which will actually demonstrate her ability. Read her offer!

What is your beauty problem? Why don't you let me help you? I have made it a business to discover and develop methods you might not learn for yourself in a lifetime! At least, let me send you my book! With a free tube of Facial Mask (Liquid) if you write NOW.

Lucille Young

This message is for *every* woman. No matter how hopeless may appear her problem of beauty. No matter how plain—for Lucille Young was once positively *homely.* The results she gets seem like magic—but they are due to her *method.* The methods she uses go below the surface; go deeper than the superficial things so many women use; go vastly further in the actual physical improvement that follows.

Real Secrets of Beauty

Lucille Young has made a *life study* of beauty culture. She has gone back far as the days of the old French Courts—and has advanced her discoveries through the present discoveries of Science.

These methods of today make quick work of cultivating beauty—for they put a quick end to the conditions that *cause* a dull skin, eruptions, freckles, oiliness or dryness. Her methods accord with Nature. They get results that last.

A book telling you many of these methods, and giving you in each case the proper materials for their use, is free for the asking. It is a pity every woman doesn't know and have this book; a pity that many women still try to cultivate beauty without this clear knowledge of how to go about it.

A Marvellous Demonstration

So many claims for clearing the complexion have appeared of late years it may be difficult to believe that Lucille Young knows how to clear and beautify the dullest skin in an hour's time. So she offers to *prove* it; will actually give you this secret free; will send you postpaid, and with nothing to pay, a small quantity of her latest contribution to beauty culture called Beauty Mask (Liquid). She invites you to apply a few drops of this remarkable product of Nature's laboratory and less than an hour later your mirror will reveal the results! Beauty Mask (Liquid) is nothing like *anything* you have seen or used. Not a cosmetic. Not a clay. It is a pore purgative that clarifies a skin in marvelous manner. It always works. It can't fail. It is Nature. The tiny tube of Beauty Mask (Liquid) is simply spread over face and features. Soon it hardens and gently activates every pore to its depth. A bit of warm water removes it—and a miraculous clarity and natural color is your reward. All the art of makeup cannot compete with this method! But Lucille Young does not stop with the complexion, however important. She shows you other swift ways to build a beauty of face, features, figure. Her method with hair—her scientific work for beauty of features, nose, lips, eyebrows—these are a *revelation* to women who have never made application of thoroughly *scientific* methods. Her one method of coping with superfluous hair would well reward you for writing. And these things are fully explained in Making Beauty Yours—a beauty book that is valuable beyond words if you value beauty, and it is sent without cost!

Special Introduction Offer
Beauty Mask FREE

Beauty Mask (Liquid) will open your eyes to new possibilities of complexion. A tube of this remarkable clarifier *free* to demonstrate to any woman that a dull or sallow or colorless skin is today *her own fault.* Try this magically swift corrective and you will know why Lucille Young's fame is growing—why the things she recommends for beauty building are the *only* things that thousands of women would think of using. She will positively present this trial tube of Beauty Mask (Liquid) to every woman making reasonably prompt use of this coupon!

LUCILLE YOUNG
406 Lucille Young Building, Chicago:

Please send FREE the Beauty Mask (Liquid) with instructions for the One-Hour miracle of complexion, and also the FREE book Making Beauty Yours

Without Any Charge

Name.....
(PRINT)

Address.....

SPECIAL SUBSCRIPTION OFFER

We want you to receive the next five big issues of MOTION PICTURE MAGAZINE, so we offer you a five-month subscription for one dollar. Fill in the coupon and mail to us today with a one-dollar bill and we will promptly enter your subscription. Do it now.

DO IT NOW!

Brewster Publications, Inc.
175 Duffield Street,
Brooklyn, N. Y.

Gentlemen:

Please enter my subscription to MOTION PICTURE MAGAZINE for the next five issues. I enclose one dollar.

Name.....

Street.....

City.....State.....

Whiten Your Skin Almost Over Night!

No more freckles, no more blackheads, no more sallow skin! A new discovery clears and whitens your skin with amazing quickness! Now you can clear your skin of redness, roughness, blotches, muddiness or any blemish.

Make This 3 Minute Test

There is hidden beauty in *your* skin. Dust, wind, and clogged pores may have injured it. But underneath—just waiting to be brought out—is a clear, vividly beautiful complexion. Banish freckles, pimples and blackheads this new way; don't let liver splotches, moth patches, tan or sallowness mar your beauty. Make this 3-minute-before-bedtime test. Smooth this cool, fragrant creme on your skin. The very next morning look into your mirror.

An Unsolicited Letter

"Almost overnight Golden Peacock Bleach Creme removed all tan from my face, and when I got up in the morning my husband asked if I felt ill because I looked so pale. I told him of the preparation and he said he could hardly believe his eyes. I did not look the same person."
Mrs. M. M., Royal Oak, Mich.

Money-Back Guarantee

So wonderful—so quick—are the results of this new scientific cream that we absolutely guarantee it! Send for a jar now—today. Use it for only five nights. Then if you are not delighted and amazed with the transformation, your money will be instantly refunded. Just enclose a $1 bill with your order and mail direct. Don't be without the natural radiant beauty that lies hidden in your skin.

PARIS TOILET CO., 308 Oak Street, Paris, Tenn.

DIAMONDS

FOR A FEW CENTS A DAY

Your Spare Pennies will pay for this Diamond Ring

MONEY BACK GUARANTEE

Don't send a single penny. Ten days *Free Trial.* When the ring comes, examine it—if you are not convinced it is the *Greatest Bargain in America*, send it back at our expense. Only if pleased, pay 20% as first payment—then send $1.50 weekly at rate of a few cents a day. This bargain Cluster Ring with 7 Blue-White Perfect Cut Diamonds can be yours. No Red Tape. No Risk.

MILLION DOLLAR BARGAIN BOOK FREE

Million Dollar Bargain Book FREE Send for it today. It pictures thousands of Bargains. Address Dept. A152

J. M. LYON & CO.
2-4 Maiden Lane N.Y.

MAKE MONEY AT HOME

YOU can earn good money at home in your spare time making show cards for us. No canvassing or soliciting. We show you how by our new simple instructograph method. We supply both men and women with work at home, no matter where you live, and pay you cash for all work completed each week. Full particulars and booklet free. Write today.

AMERICAN SHOW CARD SYSTEM, LTD.
211 Adams Building Toronto, Canada

The title of Margot's first starring picture was "Will-o'-the Wisp," and it told the story of the mystery of the severed hand

Whose Hand?

(*Continued from page 79*)

smashed the lock. Murchison had crawled into his tunnel. Thought it was a hiding place they'd never find. They pulled him out by the heels, and he's confessed."

"If you dont give me permission to do some raving about you as a *Sherlock Holmes* now, I'll burst," exclaimed Gene.

But her expression had changed. Her whole body relaxed abruptly and she sank into a chair. "Nonsense," she murmured. "The case is ended, and I dont want to be a detective any more. I want to be made love to. Why, we're engaged, Gene! Engaged! And everything else but that has been on our minds for three whole days! Come here at once, and kiss me."

He dropped to his knees beside her chair, and locked his arms about her.

RIGHT here, our story might very well come to an end. If it were a movie, there would be no question about it. The curtain falls in all self-respecting movies at the moment when the virtuous and deserving lovers attain the classic embrace.

But this happens to be a drama of life as it is really lived in the world of motion picture people. The reader is justified in wanting to know the punishments and rewards that came to those concerned in the mystery that Margot Anstruther solved.

The trial of Stella and Murchison was brief, tho dramatic. From the start it was clear that the mutilation the girl had suffered earned sympathy for her with both judge and jury. She was let off with a sentence of a year in the Reformatory. Grim old Murchison seemed to the public to deserve richly his long term in Sing Sing. Yet he was not devoid of a certain dignity, seeing he lived up to the crooks' code of shielding an unsuspected accomplice. He did not bring the name of Stoner into his testimony.

As Margot had hoped, the case of that boisterous director was attended to by Corinne Delamar. The latter staged a scene before the executive committee of the Superfilm Company, which those who were lucky enough to be present say they can never forget. Corinne was at the top of her form. She demanded the official head of Stoner in a tirade with appropriate gestures that it was a crime not to have recorded for the screen. And when he had been ignominiously beheaded under her eyes, she added generously:

(Marie Prevost, Mischievous-eyed Warner Brothers Star)

A sidelong glance, A spirit of mischief, A come hither look-

darted from a pair of lovely eyes—all the lovelier because they are fringed by dark, luxuriant lashes. The winsome little coquette brings out the beauty of her eyes by darkening the lashes with WINX, and then she worries no more about it, for she knows it is waterproof and will neither run nor smear.

Try it yourself. Darken your lashes with WINX and see how much heavier and longer they will seem and how much beauty will be added to your eyes. WINX dries instantly and is harmless. Brush for applying attached to stopper of bottle. Complete, 75 cents, U. S. and Canada. Black and brown.

For shaping the eyebrows, use WINXETTE (cake form). Trace it through the eyebrows after powdering. Complete, with tiny one-row brush and mirror, 50 cents. Black and brown.

Mail 12c. today for a generous sample of WINX. Another 12c. brings a sample of PERT, the rouge that won't rub off.

ROSS COMPANY
242 West 17th Street, New York

WINX Waterproof

Subscribe to
Motion Picture Magazine
— Only $2.50 a year —

GRAY HAIR *banished in 15 minutes with*

INECTO RAPID NOTOX is specifically guaranteed to reclaim permanently the original color of naturally gray, streaked or faded hair. It may be had in 18 shades, from radiant blonde to raven black; and even under the closest scrutiny its application cannot be detected. It will neither rub off nor be affected by shampooing, curling, salt water, perspiration, sunshine, Turkish or Russian Baths. It will not affect permanent waving—and permanent waving does not affect INECTO RAPID NOTOX. Contains no paraphenylene diamine. Beware of imitations—look for NOTOX on the package. It is your protection.

SEND NO MONEY

Merely ask us to send you full particulars about INECTO RAPID NOTOX and our Beauty Analysis Chart L-17.

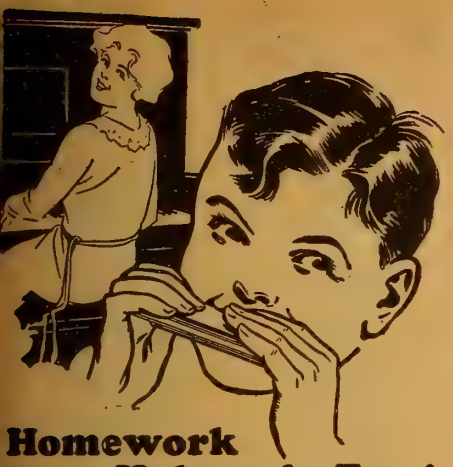
INECTO, INC.
Laboratories and Salons
33-35 West 46th Street
New York, N. Y.

INECTO

Sold by Best Beauty Shops, Drug and Department Stores

HAROLD F. RITCHIE & CO., Inc.
Sales Representatives
171 Madison Ave., New York City

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.



Homework on a Hohner is Fun!

Music plays an important part in the education of the boy or girl; and today the harmonica is playing an important part in musical education.

Anybody can quickly learn to play a Hohner Harmonica with the aid of the Free Instruction Book. There are no long hours of study and practice—just a few minutes a day, when you feel the desire, and you will soon be playing popular, classical and jazz selections.

Homework on a Hohner is *fun*. It teaches accuracy, rhythm and expression, the basis of a musical education. Get a Hohner today and ask for the Free Book. If your dealer is out of copies, write M. Hohner, Dept. 175. New York City.

Leading dealers everywhere sell Hohner Harmonicas—50¢ up.

HOHNER HARMONICAS

IF you like vigorous, exciting stories, with realistic illustrations containing the same characters you have been seeing on the screen at your theater, *Movie Monthly* is the magazine you want. It is only **20c** a copy, or **$2.00** a year. Your newsdealer will be glad to let you look through a copy.

Moles HOW TO BANISH THEM

A simple, safe home treatment—16 years success in my practice. Moles (also BIG growths) dry up and drop off. Write for free Booklet giving full particulars.

WM. DAVIS, M. D. 1241 Grove Ave., Woodbridge, N. J.

VANITY RING WATCH

SET THE STYLE! Dainty Vanity Ring Watch, richly engraved in platinum effect. **SECRET** Rouge Compact and Mirror hidden under dial. Get one. Be the envy of all your friends. Send strip of paper for finger size. **SEND NO MONEY.** Pay Postman $1.83 on delivery, plus a few cents for postage.

$1.83

J. N. HUGHES CO., Dept. 26K 85 Sprague St., Providence R.I.

"One of the meanest things he did was to try to prejudice me against Margot Anstruther. I admire Miss Anstruther. The publicity she has earned is valuable not only to herself, but to me and the whole company. I advise you to star her."

"Vel, vy not?" said Abe Snitkin, the President of Superfilm. "But virst, ve must find her a picture."

"That's easy," declared Corinne. "The title of the picture will be *Will-o'-the-Wisp*. It will tell the story of the mystery of the severed hand."

In due time, the thing was done. There are few greater favorites with the public today than Margot Anstruther—in private life, Mrs. Eugene Valery.

(The End)

WHAT HAPPENED BEFORE

MARGOT ANSTRUTHER, a screen star, occupies one room in an old house in New York, that, jokingly, is called haunted. She gives a party to two men who are in love with her: Fred Stoner, her director, and Eugene Valery, a young cameraman. She tells of two people who have mysteriously disappeared from this room, Stella Ball, a shop-girl, and an old man, Murchison. Later Margot in bed lights a cigaret. She drops the lighted match on the floor. As she turns to put it out, a small hand, followed by an arm, reaches out from under the bed and puts out the match. Terrified, she 'phones Valery to come and they search the room—nothing! They call the police—still nothing! Next evening, however, a girl tries to sneak in thru the window. It is the missing Stella Ball. She refuses to talk—but one arm has been amputated at the elbow. Stoner, angry at the publicity the haunted house has brought down on Margot and jealous of Valery, fires both of them from the studio. Margot forces the police to make another search, and under the carpet they find a trap-door. Prying it open, they discover a woman's hand and arm, scarred from wrist to knuckle by a burn. It is the hand of Stella Ball! A radium burn is the solution offered by Margot, who discovers a small capsule of radium in the clenched hand and it is proved correct when later Stella is brought from the jail and questioned. She tells that the radium, worth $20,000, was stolen from the Rockefeller Institute and entrusted to her keeping by Murchison, who cut off her arm one night in a scrap ensuing when a prospective buyer called. Later, when she was released from the hospital, she returned to find the radium and was caught coming thru the window. The mystery of the lights on the carpet is still unsolved, however, when Margot explains that radium rays are invisible to the naked eye.

Read

The Fangs of the Leopard

next month

and compete for the prize offered for the best solution

Nothing like it for Removing Superfluous Hair!

Nu-Del REG. U.S. PAT. OFF.

Removes Hair in 3 Minutes

Haven't you always hoped that some day, somewhere, you could secure a depilatory cream that is soft and delicate and fragrant and at the same time pure enough to be *snow-white* in appearance? A depilatory that would remove hair in a few minutes?

The secret is revealed in NU-DEL—the crowning achievement of our chemists. You can *now* shun harsh razors and ordinary, unwholesome-looking and ill-smelling compounds for removing disfiguring hair, for something supremely better—Nu-Del.

S-N-O-W W-H-I-T-E, just think of it! Nu-Del is a necessary toilet dainty. Only three minutes after application the unsightly hair has vanished. What a feeling of satisfaction!

Accept Our Invitation

Millions of women want NU-DEL. It is available now for the first time. We want you to try it, feeling sure that you will thank us for this invitation. Be sure to insist on NU-DEL at your drug or department store. But if they are temporarily out of it, write us at once. Send 10c for a generous sample in plain wrapper or mail the coupon below and $1.00 for full-size economy tube in plain wrapper. *Money refunded if not satisfied.*

The Nu-Del Laboratories, Dept. 196
540 Lake Shore Drive, Chicago, Ill.

Enclosed is $1.00. Please send me in plain wrapper a full-size tube of your new discovery, NU-DEL for removing superfluous hair.

Name .....

Address .....

Dealer's Name .....

Develops Bust Like Magic!

During the past 17 years thousands have added to their captivating glory of womanhood by using

GROWDINA

for bust, neck or arm development

Great Discovery of Parisian beauty expert. Harmless, easy, certain results accomplished quickly. Marvelous testimonials of efficiency. Confidential proof and literature (sealed) on request. Write now. **Mlle. Sophie Koppel, Inc., Suite 49, 593 Fifth Ave., New York**

BE A RAILWAY TRAFFIC INSPECTOR

Earn Up to $250 Per Month, Expenses Paid

Trained men needed in this important profession. Fascinating work; plenty of variety; chances to travel. *Advancement rapid* with experience. Report to high officials.

We secure a position for you, upon graduation, paying at least $110.00 a month and expenses or refund your money. Prepare in 3 months' spare-time home study. Cost moderate; terms if desired. Send coupon for full details.

—MAIL TODAY—

Standard Business Training Inst., Buffalo, N. Y.

Send me, entirely free, Booklet No. D-58, giving full particulars about course in Railway Traffic Inspection.

Name .....

Street ..... City .....

He Had Loved Her Best of Them All

The warmth of her youthful coloring had charmed him from the first. For that he would love her always.

SHE remembered it now—the evening he first told her of his love. "How beautiful you are dear" he had said "always glowing and sparkling, little maid o' rosy cheeks."

Her happiness had been beyond words. It was late that evening when he left—she had glanced hastily into the mirror and from its depths, a reflection of PERT rosiness greeted her. How glad she was that she had been using PERT Rouge! Whether dancing, motoring, shopping or swimming, PERT once applied, was on to stay. Yet it would vanish at the touch of cold cream or soap.

There are now two kinds of Pert Rouge to use. One of greaseless cold cream base, patted into the skin first, assures perfect adherence. After powdering, to intensify the rosy coloring, use Pert Compact Rouge. One may be applied without the other, of course. Both are waterproof.

For a white skin we recommend light orange cream Pert (changes to pink on the skin) and blush tint Compact.

For a medium skin, dark orange cream Pert and blush tint Compact.

For an olive skin, rose shade cream Pert and rose Compact.

Pert waterproof Lipstick to match. Rouge and Lipstick, 75c.

Mail the coupon today with 12c for a generous sample of Pert Cream Rouge.

ROSS COMPANY
242 West 17th Street New York

Pert Cream Rouge, applied with slightly moistened finger, spreads as easily as powder.

Please print

ROSS COMPANY, 242 West 17th St., N. Y.
Enclosed find 12c for a sample of Pert Rouge.
Another 12c brings a sample of Winx.

Name _____

Address _____

City & State _____

Clip this coupon!

Pert Rouge, 75c
U. S. and Canada

Pert Rouge

Fortune Telling Globe!

The GENUINE CRYSTAL ORACLE

answers every question--Love, Marriage, Money, Luck. Mystifying, thrilling, fascinating game and entertainer.

$2.45 Combination Outfit includes 6 inches round CRYSTAL GLOBE; 168-page book on DIVINATION by Crystal, Dreams, etc.; also $1 Pack of Hindu Fortune Telling Cards. Send 20c for postage, pay balance ($2.25) when delivered. PARK PUB. CO., 1242 Halsey St., Brooklyn, N. Y., Dept. MP-3

Photoplay Ideas Wanted

Don't send your manuscripts to studios until first protected by copyright. Plots accepted in any form; revised, criticised, copyrighted, marketed. We are right on the ground in daily touch with the studios. Not a school—no courses or books to sell. Advice free.

UNIVERSAL SCENARIO CORPORATION
260 Security Bldg., Santa Monica and Western Ave. Hollywood, California

Publishers Popular Scenario Writer *Send for free sample copy*

No More Fat; Wash It Away With La-Mar Reducing Soap

New Discovery Brings Quick and Amazing Results and Shrinks the Skin, Keeping It Free From Telltale Wrinkles

What will reduce me and make me thin? Science answers this question with La-Mar Reducing Soap, a new discovery that reduces any part of the body without affecting other parts. Nothing internal to take. No dieting or exercises. You simply wash your fat away without changing your regular routine. It acts like magic in reducing double chin, abdomen, ungainly ankles, fat wrists, arms, shoulders, large breasts or superfluous flesh on any part of the body.

Fat is a needless burden, over-taxing the heart, causing high blood pressure and hardening of the arteries. And who ever saw a double chin that was beautiful or excessive fat that was becoming? Fat is fatal alike to beauty and to health. La-Mar Reducing soap washes it away and shrinks the skin, leaving it free from flabbiness and telltale wrinkles. Sold direct to you by mail, postpaid on a money-back guarantee. Price 50c a cake or three cakes for $1.00—enough usually to accomplish its purpose. Order today and begin to reduce. You will be surprised at the results.

LA-MAR LABORATORIES
504-P Perry-Payne Building, Cleveland, Ohio

A recent snap-shot

My Life Story

(*Continued from page* 42)

a baby carriage proudly beside his wife.

I have only been in love three times in my life. That was the first time. The second, I realized when S. Rankin Drew, son of the late Mr. Sidney Drew, and my director, said good-bye to me in his aviator's uniform and started off for France at the beginning of the war. We were not engaged, but I think we might have been if he had come back.

When I was eighteen I came down with the first illness of my life, typhoid fever. We were making *The Girl, Phillippa.* It was midsummer and, unless the picture was finished before the leaves fell, the company would lose all the work already done on it. They gave me three weeks to have typhoid in, and then sent around word that the leaves were beginning to float down and I'd better get back to the studio. By keeping my head soaked in oil, the doctor and my mother had managed to save my hair, but the Phillippa in the first part of the picture was a husky and plump young woman, in the last scenes she was thin and drawn-looking in spite of padding. Still we finished it, leaves and all. And then I proceeded to have nervous prostration.

I mention that as an excuse for my subsequent folly. All my life I had pictured myself as a bride; as a child I had dressed in the parlor window-curtains and played wedding, in later years I had planned to be married in white satin and seed pearls, with half a dozen bridesmaids. And then, for no reason at all, I *eloped!*

The man I married was a Mr. Cameron, a Broadway actor, graduate of Boston Tech, an officer during the war. I had been introduced to him over at Vitagraph and had played with him in several pictures. There wasn't the slightest reason for secrecy, but I kept my news so well that it was six months before anyone knew that I had a husband. Then Vitagraph sued me for breach of contract, and on the witness stand the lawyer asked perfunctorily, "Married?" and I gasped "yes!"

Louis Myers paid Vitagraph a huge sum

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

to release me and had me come to Hollywood to make pictures for him. For four years I worked here, acquired four thousand acres of oil land (and if there's no oil, there is at least four thousand acres of climate), bought a house much too big and splendid to live in comfortably, and worked harder than ever before. There was need to work now to keep up with the breathless pace of the pictures, to hold my place against the hundreds of newcomers who were after it. It was comparatively easy to become a picture actress in the old days—especially if one happened to live near a studio. Now the most beautiful women from the four corners of the earth come out here, the cleverest stage actresses are trying for the films; and little schoolgirls who give up high school in their freshman year to become movie stars have far less chance than I had.

During this time my hasty marriage had been followed by leisurely repentance. It wasn't that we had any real fault to find, or didn't care for each other. We did, and still do, I think—tho we have been separated for several years now. But we quarreled continually over the most senseless things. One of our favorite arguments was whether the children that we didn't intend to have (we were both too hard at work for babies) should be brought up as Catholics, like my husband, or as Protestants! Perhaps our trouble was too much youth, perhaps actresses cannot combine their careers successfully with home life.

I know if I should ever marry again I would not try to do both. I would give up the pictures and live quietly—very quietly, I think. If I ever do marry again, my husband will be older than I am—and wiser.

I have tried retirement. For a year and a half after my contract had expired I lived in New York and tried to get back to my music and learn to live simply and think sanely after the wild whirl of my ten years in pictures. I had offers to go back on the screen, but I made up my mind to wait for the one I wanted, the one that would mean growth and opportunity and not just money. For I have never squandered my money and have invested it so well, that now I shall never again have to do a thing for that reason I hope.

I knew that people were saying, "Anita Stewart is done. Gone at last—finished." But I wasn't afraid. I knew somehow that I had really just begun. And the pictures I am making now confirm my faith. *Never the Twain Shall Meet* is a good picture if I do say so, who shouldn't—as we say in the country. Sid Grauman, maestro of our movie palace in Hollywood, told me the other day, that he had seen it at a preview and that, when he sat thru a picture at two in the morning, it proved what he thought of it!

I own two houses out here, but I live in a small apartment. I could never learn to live wealthily with many servants to manage, elaborate menus to plan and a big house to run. I will not let *things* tyrannize over me and tie me down.

Luck has been with me all the way—so far. If my father hadn't moved to Brooklyn, if my sister hadn't married into the movies, if I hadn't been a High School girl ten years ago instead of today—well, who knows? Instead of being a movie star now, I might have "amounted to something"!

It's a queer thing, but, in spite of all that these years have brought me, that phrase from a prim little school-teacher's letter still rankles!

Bridal roses and lily of the valley, Mendelssohn's wedding march, something old, something new, something borrowed and something blue - and of course

Necklaces of La Tausca Pearls
FRENCH MADE
Only at Your Jewelers

He never knew what that word "AIN'T" told her!

One incorrect, clumsy expression may stamp you as a person of poor education. Errors in English hide your real abilities from others. Your conversation and letters may be full of mistakes that you don't know you are making, for the average person is only 61 per cent efficient in using our language. Are you better, or worse?

Get this "How you talk" test FREE

Mail a postal now for Sherwin Cody's amazing new "15 minute English Test." It will reveal the errors you may be making. We will also send Mr. Cody's book, "How to Speak and Write Masterly English," describing his wonderful invention that quickly gives you the HABIT of speaking and writing correctly and forcefully. No rules to memorize. No hard study. Fascinating as a game. Lack of language power may easily be costing you thousands of dollars. Learn where you stand. Send now for the test. Write

SHERWIN CODY SCHOOL OF ENGLISH
406 Searle Building Rochester, New York

Play a SAX!
Have Fun

Nothing will bring you so many friends or make you so popular as being able to play a saxophone. The new York Saxophone is easier to finger, easier to blow.

6 DAYS FREE TRIAL

With our free lessons you can be playing popular tunes in a short time. You can get this wonderful instrument, with its superb tone and perfect workmanship on six days' free trial in your own home.

Then if you decide to keep it you can take ten months to pay. Write at once for free saxophone booklet. Other York Band Instruments sent on the same easy terms. Free literature upon request.

J. W. YORK & SONS
Dept. 325-F, Grand Rapids, Mich.

DIAMONDS
WATCHES
JEWELRY
·10·
MONTHS
TO
PAY

Pay only $2.00 down after inspection and balance in ten monthly payments. Dealings confidential. No red tape or delay. Money back guarantee certificate with each purchase. Ten days free trial. Send trial order.

62 62

No. C-2

This popular diamond cluster ring has seven best quality genuine diamonds set in solid platinum. The seven brilliant diamonds sparkle and flash like a 2 carat solitaire. Two blue sapphires are set in the 18 kt. gold ring. Pay $2.00 down and $6.00 a month for 10 months.

No. S-3

The blue white genuine diamond in this latest style engraved 18 karat solid white gold ring sparkles with all the colors of the rainbow. Two blue sapphires set off this gorgeous diamond to best advantage. It will stand any test. Pay $2.00 deposit and $6.00 a month for 10 months.

No. C-5

$52.00

Seven extra brilliant sparkling blue white, best quality, genuine diamonds, set in solid platinum. Two blue sapphires set in 18 kt. white gold ring. Pay $2.00 down and $5.00 a month for 10 months.

No. S-4

$72.00

Sparkling blue white, fiery, brilliant, best quality, genuine diamond set in 18 kt. white gold ring with 4 blue sapphires in sides. Pay $2.00 down and $7.00 a month for 10 months.

No. 42 Pay only $2.00 deposit and $4.00 a month for 10 months for this small sized 14 karat solid gold wrist watch. FOUR BLUE WHITE GENUINE DIAMONDS are set in the engraved case. Former price $52.00. **Reduced now to $42.00.**

ORDER FROM THIS LIST

¼ Carat	$25.00	¾ Carat	$147.75
½ "	$49.25	1 "	$197.00
½ "	$65.65	1¼ "	$246.25
½ "	$73.75	1½ "	$295.50
½ "	$98.50	2 "	$394.00

Each diamond guaranteed genuine blue white. Pay 10% down and 10% a month.

Write for Jewelry Catalog

It tells you all facts about diamonds. It is just like having **a big jewelry store full of diamonds, watches, etc.,** right in your home.

STERLING DIAMOND & WATCH CO.

(Diamond Importers—$1,000,000 Stock—Est. 1879)

63 PARK ROW, Dept. 1934, NEW YORK

TEAR OUT AND MAIL

STERLING DIAMOND & WATCH CO., Inc.
63 Park Row, Dept. 1934, New York, N. Y.

Gentlemen: I have selected.....Size.....

☐ Please send it to me at the bank or express office written in the margin below for free inspection.

☐ I enclose $2.00 as a deposit to show my good faith. Please send it direct to my home for 10 days' trial.

☐ Just send your big bargain catalog to me, so that I can order my selection from the thousands of bargains pictured in it.

Your Name.....

Local Address.....

City & State.....

Facts That I Can Read in the Faces of the Film Stars

(*Continued from pages 70 and 71*)

VIOLA DANA

The hands show a highly inspirational nature, very impulsive, frank and outspoken.

Miss Dana's face is well proportioned, indicating a nature so versatile that she finds it difficult, at times, to know what she likes to do best. Such people usually find it hard to concentrate upon one thing and are frequently restless and dissatisfied without knowing why.

In summarizing her character, Viola Dana is an active, restless person, fond of out-of-door sports, dancing and music. She is very versatile and has a vivid imagination and a keen sense of the dramatic.

JAMES KIRKWOOD

enthusiasm and dignity. The lower lip denotes a patriotic nature, with a great love of his own people and a well-developed paternal sense. Here, too, is shown a love of animals. The mouth proves him to be a very kind, charitable, sympathetic person, who is ever ready to help the unfortunate.

The hand shows a strong will, not easily swayed, great independence and a splendid sense of the dramatic.

Mr. Kirkwood is a kind man with high ideals, keen sense of humor, well-developed mentality and good ability to plan and organize. He is too conscientious for his own good. Mr. Kirkwood is a splendid actor, but he should be using his executive faculties. He would make a wonderful director, and I have a feeling that, one of these days, we will hear of him doing big things in that line.

AILEEN PRINGLE

Back of the hair-line, there is the fulness which is the sign of a good conversationalist with a ready gift of speech. She likes good things to eat and drink and is a very good judge of foodstuffs.

The hands indicate a frank, outspoken nature and an interest in the occult and the unusual.

In summarizing her character, Aileen Pringle is of a nervous temperament and has more nervous energy than physical strength. She cares for few people, but is very fond of the few she does like. She is highly emotional and has a fine sense of the dramatic.

RAMON NOVARRO

own people. He would make many sacrifices for his own and is inclined to be clannish. Here, too, is shown pride, strong desires and an intense nature.

The chin denotes great love of the beautiful. It indicates persistency and an attraction for the opposite sex. The jaw line shows independence of thought, plenty of endurance and love of freedom of thought and action for himself and for others.

The cheeks show good recuperative power, and indicate an industrious, intense, ambitious character.

The hands prove him to be of a highly inspirational nature with a great love of the beautiful. He is artistic, romantic, impulsive and sensitive and feels things deeply.

Making a summary, I would say that Ramon Novarro has a good mentality with the artistic faculties well developed. He is versatile, inclined to be analytical, and is the type that would be greatly interested in the occult, in mysticism and things unusual. He has decided dramatic ability and is certain to be a very successful man.

Are You 30 But Look 50?

This is a direct offer to stop falling hair—to stimulate hair growth.

Such promises have been made before—but note this fact well—this offer is backed with a written guarantee of results or money refunded.

First you must know that hair grows from a bulb—not from a root. When the hair bulbs get sluggish—inactive—falling hair results—eventually baldness. But the hair bulbs themselves seldom die—they merely lie dormant—like a plant bulb in winter. Revive them and the hair grows again.

A new method of treating the scalp now revives dormant hair bulbs to renewed activity. It does this by simultaneously attacking the causes to which 90% of all hair bulb inactivity is due. Hence its remarkable success.

This treatment is not a mere tonic. The principle is new. Scientifically correct. Leading specialists are now advocating the theory. And the ease of the treatment will astonish you. One application a week is all that is needed for most hair troubles. It leaves no odor—no grease.

We urge you to test this new treatment. Do so at our risk. If it fails it costs you nothing. A written guarantee in every package protects you fully. Ask for STIM SCALP TREATMENT at your dealers or write us direct

FREE BOOKLET

Write us for free booklet on Hair and Scalp

SANITAS CO.

604 Sanitas Bldg.

33 Keap St., Brooklyn, N.Y.

BE POPULAR

Entertain your friends by playing 30 sets of chords on the piano in 30 different keys. *No knowledge of music required.* The Bush One Minute Chord Assembler will teach you how in 30 minutes. **Only 50c postage prepaid.** Send today. Carrie Woods Bush, Dept. M. P. 6427 Sunset Blvd.

HOLLYWOOD, CALIFORNIA

How to Speak and Write Good English

Easy and delightful way to learn good English—at home—without RULES. Spelling, grammar, punctuation and expression, taught in 10 minutes a day. Ability to use clear, forceful, and convincing English would undoubtedly bring you MORE MONEY—MORE POWER—and SOCIAL SUCCESS. Write today for Free Book "How to Speak and Write Good English" and 10-minute test with answers. Address

ELMER CLIFFORD SCHOOL OF ENGLISH
213 W. Como Avenue, Columbus, Ohio

Be Sure to Buy June MOVIE MONTHLY

20 cents—At All Newsstands

EUGENE V. BREWSTER was the pioneeer publisher of Motion Picture magazines. He began in 1910. The first ever published in the world was the MOTION PICTURE MAGAZINE. It recently celebrated its fourteenth birthday. Now it is Bigger and Better than ever, full of beautiful pictures, news, gossip and chats with the players. The Answer Man department alone is worth the price of the whole magazine—bright, witty, sparkling and full of facts that you want to know. And it contains puzzles and prize contests that are interesting to everybody, the latest being one for the best criticisms of Motion Picture plays that you have seen at your own theater. The price is $2.50 a year, or 25c. a copy. Ask your news dealer for a copy.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

A Secret from Paris

French Women Have Solved the Problem of Unpleasant Body Odors and Perspiration —No Paste, Salve or Lotion

"'BON ODOR' is absolutely indispensable to the woman who cares to appear at her best at all times," says the chic Parisienne—and who better than she knows what to do to attract and retain admiration? She has found out long ago, that to conquer and please, she must always be free from perspiration and disagreeable odors, which destroy all feminine charms.

"BON ODOR" has taken Paris by storm. French women acknowledge it as the ideal deodorant. The moment it is applied it checks all odors—and can be used on the finest lingerie or silk garments without fear of damage. Actresses, society women, business girls, and men themselves declare that at last a really perfect deodorant has been found. "BON ODOR" eliminates all excess perspiration and odors WITHOUT CLOSING THE PORES OR CAUSING PAINFUL SORES OR LUMPS—it is recommended for babies as well as grown-ups. "BON ODOR" is a product entirely new and different from any known deodorant—not only does it relieve perspiration and unpleasant odors but it also gives the skin a clear, smooth appearance and when applied on pimples or eruptions, will quickly heal them. It possesses so many wonderful antiseptic qualities that a descriptive booklet telling when and where to use "BON ODOR" has been written—every woman who cares about her appearance should have it in her possession. WILL BE SENT FREE OF CHARGE UPON REQUEST TOGETHER WITH SEVERAL INTERESTING FORMULAS OF OLD FRENCH BEAUTY SECRETS WHICH ARE USED BY FAMOUS BEAUTIES TO KEEP YOUNG AND ATTRACTIVE.

Absolute Guarantee of Satisfaction or Money Refunded

"BON ODOR" contains no dangerous chemicals and will do everything that is claimed for it. Buy "BON ODOR"—try it and if you are not entirely pleased send back the unfinished box and your money will be REFUNDED WITHOUT QUESTION. This should prove to you beyond doubt the value of this incomparable product. Just try it and you will agree with the smart French women that never before have you used such a wonderful deodorant!

SPECIAL OFFER NO. 7

$2.00 Value for $1.49

To introduce "BON ODOR," Paris' latest creation, two full size boxes, which sell for $1.00 per box will be sent prepaid upon receipt of $1.49—IF THIS COUPON IS ENCLOSED. This offer will not be honored by druggists who sell "BON ODOR" at the regular price of $1.00 per box. For your future needs buy from your druggist; if he is out of "BON ODOR" he can get it from his wholesaler.

Scientific Research Laboratories, 350 W. 31st St., N. Y. C.

Name.....

Address.....

PIMPLES

Your Skin Can Be Quickly Cleared of Pimples, Blackheads, Acne, Eruptions on the face or body, Barbers Itch, Eczema, Enlarged Pores and Oily or Shiny Skin.

FREE Write today for my **FREE BOOKLET**, "A CLEAR-TONE SKIN,"—telling how I cured myself after being afflicted 15 years.

E.S.GIVENS, 222 Chemical Bldg., Kansas City, Mo.

PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-Instruction Course for Advanced Pianists. Learn 259 styles of Bass, 684 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Café Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato, and 247 other Subjects, including Ear Playing. 133 pages of REAL Jazz, 25,000 words. A Postal brings our FREE Special Offer.

Waterman Piano School, 1830 W. Adams St., Los Angeles, Calif.

The Answer Man

(*Continued from page* 102)

PETER PAN; EDDIE; CAVE MAN; LARRY; LILLIAN GISH FAN; DOLLY DIMPLES; E. C. D.; RUTH R.; MILDRED L.; FRANK R.; COCO COLA; KATHERINE P.; MISS K. M.; BOBBIE; MARJORIE K.; AGNES L. R.; CHARLES P.; VALDEZ; HELEN T.; KATHLYN S.; HELEN S.; PAT O'M.; BLONDIE; FRANCES W.; BILLIE; HENNY BOY; ELLEN OF BEVERLY; EUNICE N.; SUNNY JIM, and ELIZABETH R.—Step aside, ladies and gentlemen, and make room for those who have asked questions that have not been answered before. Like Shakespeare, I never repeat. But dont forget to call again—I miss you if you dont.

H. E. W.—So you want to start a Kathlyn Williams Correspondence Club. Very good, and I hope you write and get her consent. Just address her at Famous Players, 1520 Vine Street, Los Angeles, California, and tell her you are going to start a club. She has been long in the service and should be honored. Raymond McKee at the Mack Sennett Studios, 1712 Glendale Boulevard, Los Angeles, Cal.

E. M. K.—Here, here, you want to know how the face in the moon is formed and you want to know how the milky way is formed in the heavens. Well, I cannot tell you about the heavenly stars—only the movie stars, whether they are heavenly or otherwise. William Duncan is with Universal.

CARMELIA.—There, there, little one, dont cry; you see, here is a nice long answer for you. Ben Lyon isn't married. He is twenty-four, five feet eleven, and has blue eyes and brown hair. No, I have no valet. I can dress myself, just like all great men. Even Washington had no valet—except Valley Forge.

JOAN E. B.—I forwarded the letter as requested. Of course, Huntly Gordon is playing; his next picture will be *My Wife and I*, with Irene Rich. Alberta Vaughn is twenty-one.

MISS BALTIMORE.—You ask me why it is that you cannot stand it to rise early in the morning. Perhaps it is modesty—perhaps you dont like to dress before the sun. Of course, you dont wear undressed kids, and you have no bearskin rugs. Yes, yes, modesty is the brightest jewel in all the crown of womanhood, but I fear it is a lost art. Yes, Alice Terry's family name was Taafe, but I cannot say whether her father was from Baltimore. Percy Marmont is married, but Violent Heming isn't. No, Marguerite Clark has no children.

WHITE SISTER.—So you want a picture of Lillian Gish on the cover. You know she was on the April, 1923, MAGAZINE, but she is certainly due for another.

CONSTANCE R.—You say since your name appeared in these columns announcing the Norma Talmadge Correspondence Club, you have been swamped with letters from the fans thinking you were a player. Anyone wishing to join the above-mentioned club may do so by writing to Constance Riquer, 14207 Northfield Street, E. Cleveland, Ohio. Now you can appreciate the Answer Man's mail.

LOUIS M., AMSTERDAM.—Yes, I remember the first Rex Beach *Spoilers* very well. It made its appearance at the opening of

The Joke's on Monte

A corking good story about Monte Blue in the next number. Dont miss it!

The Magic Charm of Lovely Hands

The way to a man's heart is often through soft, beautiful, well-kept hands. Nothing is more pleasing to the masculine eye; nothing speaks more eloquently of culture and refinement—and now, thanks to Glazo, nothing is easier to attain.

Instead of long, tedious buffing, you simply touch each nail with this splendid liquid polish, wait a few seconds for it to dry—and there you are, with the lustrous shell-pink nails that Fashion demands!

Glazo spreads evenly, does not crack or peel, is not marred by soap and water, and needs renewing only once a week.

Separate Remover Means Perfect Results

Glazo is the original Liquid Polish. It comes *complete* with separate remover, which not only insures better results but prevents the waste that occurs when the Polish itself is used as a remover.

Stop at your favorite toilet goods counter today and get the Glazo package. It will mean lovely nails always, with the minimum of exertion and expense. 50c at all counters.

GLAZO

Nails Stay Polished Longer— No Buffing Necessary

Try GLAZO Cuticle Massage Cream

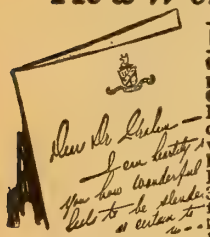
It shapes the cuticle and keeps it even and healthy

For trial size complete GLAZO Manicuring Outfit, write name and address in margin, tear off and mail with 10c to

The Glazo Co., 23 Blair Ave., Cincinnati, O.

"Slender at Last!

How Wonderful it Feels"



PROMINENT women in society, business and the theatre, give unqualified praise to Dr. R. Lincoln Graham's prescription, NEUTROIDS, for flesh reduction. "Slender at last! How wonderful it feels," write hundreds of grateful women. Dr. Graham has more than 3000 such letters on file at his famous New York sanitarium, proving that without the annoyance of diet, baths or exercise, it is now possible to regain and retain the slenderness and vitality of youth.

Dr. Graham's Prescription is Harmless

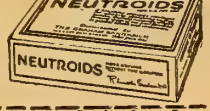
Neutroids, the prescription developed by Dr. Graham, famous stomach specialist, merely reduces the yeast cells in your stomach. This causes your food to turn into firm tissue instead of fat. Neutroids have the opposite effect of yeast cakes and preparations taken by people who wish to gain flesh. They relieve that bloated feeling, nausea, headache, blood pressure and all the ills of obesity—and reduce you to your desired weight. Neutroids contain *no thyroid* or other dangerous drugs and are guaranteed to be harmless

Personal Consultation Without Charge

Dr. Graham will be pleased to have you consult him personally at his sanitarium, or write him for professional advice regarding your case. This offer is open to all who order Neutroids, using the coupon below

Written Guarantee Eliminates Risk

Dr. Graham guarantees Neutroids to give satisfactory results and that his prescription may be taken with safety by any one. If you want to regain the slender appearance and vigor of youth use this coupon without delay.



Dr. R. Lincoln Graham, The Graham Sanitarium, Inc., Dp.214-F, 123 East 89th St., New York—Send me 2 weeks' treatment of Neutroids which entitles me to free professional mail consulting service and free booklet on Obesity. I will pay postman $2 (plus postage) on arrival in *plain package*, my money to be refunded if I am not satisfied.

Name .....

Street .....

City ..... State .....

Subscribe to

MOTION PICTURE MAGAZINE

$2.50 a year

PERSONAL Appearance

is now more than ever the key note of success, both in social and business life. **Bow-Legged and Knock-Kneed men and women,** both young and old, will be glad to hear that my new appliance will successfully straighten, within a short time, bow-leggedness and knock-kneed legs, safely, quickly and permanently, without pain, operation or discomfort. Worn at night. My new "Lim-Straitner," Model 18, U. S. Patent, is easy to adjust; its results will soon save you from further humiliation, and improve your personal appearance 100 per cent. (Model 18 is not like old-fashioned splints or braces, with bothersome straps, hard to adjust, but a scientific, modern device of proven merit, used and recommended for the last 3 years by physicians everywhere.)

Write today for particulars, testimonials and my free copyrighted physiological and anatomical book which tells you how to correct bow and knock-kneed legs without any obligation. Enclose a dime for postage.

M. TRILETY, SPECIALIST

1267 L. W. U. Building, Binghamton, N. Y.

OPPORTUNITY MARKET

AGENTS WANTED

Why not sell us your spare time? $2 an hour, $19.70 daily easy for full time, introducing new style guaranteed hosiery. 57 styles, 37 colors. No capital or experience required. Just write orders. We deliver and collect. YOUR PAY DAILY, also monthly bonus. Free auto offer besides. Elegant outfit furnished. All colors, grades, including silks, lisles, chiffons. Macochee Textile Co., Station 2386, Cincinnati, Ohio.

Agents—Write for Free Samples. Sell Madison "Better-Made" Shirts for large Manufacturer direct to wearer. No capital or experience required. Many earn $100 weekly and bonus. MADISON MILLS CORPORATION, 501 Broadway, New York.

Big money and fast sales. Every owner buys gold initials for his auto. You charge $1.50, make $1.44 profit. 10 orders daily easy. Samples and information free. World Monogram Co., Dept. 18, Newark, N. J.

AGENTS—Signs for stores and offices. Entirely new. $50 week easily made. World Signs, x166 W. Washington, Chicago.

HELP WANTED

U. S. Government Jobs. Men, women, 18 up. $95-$250 month. Postal salaries raised. Steady. Common education. Sample coaching and full particulars free. Write to-day, sure. Franklin Institute, Dept. D-96, Rochester, N. Y.

HELP WANTED—FEMALE

Ladies Earn $6-$18 a Dozen decorating Pillow Tops at Home; experience unnecessary. Particulars for stamp. Tapestry Paint Co., 126, LaGrange, Ind.

WANTED—Girls, women. Learn gown-making at home. Earn $25.00 week. Learn while earning. Sample lessons FREE. Write immediately—to-day. Franklin Institute, Dept. D-538, Rochester, N. Y.

Ladies wanting home work; any kind; spare time; write us; enclose stamp. Eller Company, Dept. 26, 296 Broadway, New York.

HELP WANTED—MALE

WANTED—Mail clerks to handle mail on trains (travel), forest rangers, guard forest reserves; special agents, make investigations. Big pay. Write Ozment, the Coacher, 294, St. Louis, Mo., quickly.

Detectives Earn Big Money. Excellent opportunity. Travel. Experience unnecessary. Particulars free. Write, George M. Wagner, Former Government Detective, 1968 Broadway, New York.

HEMSTITCHING AND PICOTING

Hemstitching and Picoting. High grade patent, 1924. Attachment with instructions by mail $2. Works on any machine. Emb. Needle Free. Testimonials. Rebus & Co., Cohoes, N. Y.

MAIL ORDER METHODS

$50 A WEEK EVENINGS HOME. I made it with small mail order business started with $3. Booklet for stamp tells how. Sample and plan 25 cents. One dozen Articles free. I trust you for $3.00. Almpe Scott, Cohoes, N. Y.

MANUSCRIPTS TYPEWRITTEN

PARAMOUNT—Manuscripts typed, revised, sold without expense. Hadley Co-operative League, Woodland Ave., Morristown, N. J.

MOTION PICTURE BUSINESS

$35.00 Profit Nightly—Small capital starts you. No experience needed. Our machines are used and endorsed by government institutions. Catalog free. Atlas Moving Picture Co., 431 Morton Bldg., Chicago.

MUSIC

Sacrifice, very large stock musical instruments, 110-page catalog, 10c. Play jazz, be popular. Easy instruction book (copyrighted) with popular song (arranged); play immediately; price $1.00. Winn School, Dept. 25, 2117 Regent Place, Brooklyn, N. Y.

NEWS CORRESPONDENCE

Earn $25 weekly spare time, writing for newspapers, magazines. Experience unnecessary. Copyright book free. Press Syndicate, 960, St. Louis, Mo.

OLD GOLD AND SILVER

Mail us your discarded jewelry. Gold crown and bridges, watches, diamonds, silver, platinum and old false teeth. Money sent at once. Goods returned if offer is refused. U. S. Smelting Works (Old Reliable), Dept. 41, Chicago.

PALMISTRY

PALMISTRY—Read the future on your friends' hands. Complete course with chart sent prepaid for a dollar bill. Palmistry School, 1414 West 9th St., Cleveland, Ohio.

PATENTS

Inventors—Write for our free illustrated guide book, "How to Obtain a Patent." Send model or sketch and description of your invention for our opinion of its patentable nature free. Highest references. Prompt attention. Reasonable terms. Victor J. Evans & Co., 833 Ninth, Washington, D. C.

Inventions commercialized on cash or royalty basis. Patented or unpatented. In business 20 years. Complete facilities. References. Write Adam Fisher Mfg. Co., 513 Enright Ave., St. Louis, Mo.

PHOTOGRAPHY

Films Developed—Special Trial Offer. Any size Kodak film developed 5c, prints 3c each. Trial 6x10 Enlargement in handsome folder 40c. Over night Service. Roanoke Photo Finishing Co., 20 Bell Ave., Roanoke, Virginia.

PHOTOPLAYS

Send to-day for free Copy Writer's Digest. Tells how to write and sell short stories, photoplays, poems, songs. Writer's Digest, B-22, East 12th St., Cincinnati.

Stories and Photoplay Ideas Wanted by 4 companies; big pay. Details free to beginners. Producers League, 441, St. Louis, Mo.

$ $ $ FOR PHOTOPLAY IDEAS. Plots accepted any form; revised, criticized, copyrighted, marketed. Advice free. Universal Scenario Corporation, 205 Security Bldg., Santa Monica and Western Avenues, Hollywood, California.

Write photoplays. Our book tells you how. Contains model scenario, list of 57 buyers, and all information necessary. Price, 35 cents. Photoplay Book Company, 2253 Ainslie Street, Chicago, Ill.

Successful Photoplays Bring Big Money. Our new book, "Successful Photoplays," gives full instructions for writers. Send for free copy. Successful Photoplays, Box 43, Des Moines, Iowa.

Photoplay Authors—Turn your scenarios into cash. Let us help you win success. Write for booklet A. Screen Writers' Service Bureau, Box 508, Newark, N. J.

STORIES WANTED

Earn $25 weekly spare time, writing for newspapers, magazines. Experience unnecessary. Copyright book free. Press Syndicate, 961, St. Louis, Mo.

Story Ideas Wanted for photoplays and magazines. Big demand. Accepted in any form. Revised, typed, published, sold on commission. Send manuscripts for free criticism. Universal Scenario Corporation, 300 Security Bldg., Santa Monica and Western Ave., Hollywood, Cal.

Stories, Poems, Plays, etc., are wanted for publication. Good ideas bring big money. Submit MSS. or write Literary Bureau, 134 Hannibal, Mo.

Have sold our own short stories, books, articles. Can SELL yours. Send manuscripts in any form. Expert services. Established 1911. Advance Publishing Company, Box 496, San Francisco.

Short stories, novelettes, articles, etc., revised and typewritten in proper form and placed on the market. Send manuscript or write H. L. Hursh, Dept. 2, Box 1013, Harrisburg, Pa.

TYPEWRITERS

Underwood Typewriters—Only $3.00 down. Easy monthly payments. Low prices at less than manufacturers. 10 days' free trial. Rebuilt, all worn parts replaced. Just like a new machine. Five year guarantee. Write for big free catalog 3655. Shipman-Ward Mfg. Co., 3652 Shipman Bldg., Chicago, Ill.

VAUDEVILLE

Get On the Stage. I tell you how! Personality, confidence, skill developed. Experience unnecessary. Send 6c postage for instructive illustrated Stage Book and particulars. M. LaDelle, Box 557, Los Angeles, Cal.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

the Strand Theater in New York on April 11, 1914. Hobart Bosworth had the lead.

KENNETH D.—After some research in your behalf, this is what happened. While experimenting with harmonic telegraphy at Boston University, Professor Alexander Graham Bell heard a twanging sound, and his investigations of that sound led to his invention of the telephone, March 7, 1876. Coupled with the telegraph, it changed business methods everywhere. Professor Bell is joint inventor of the graphophone, flat-disc records and aerial locomotion. William Farnum has been ill, but he intends to play on the stage. Alberta Vaughn is reported engaged to George O'Hara. Bebe Daniels is an American, and she is not married.

HELEN McD.—You ask my advice about going into business, and you say you almost got poor at farming. Try poultry—that's very profitable; for every grain they eat they give a peck. Wow! Yes, Agnes Ayres is playing in *The Awful Truth*.

KATHLEEN G.; ELSIE M.; VICTOR L.; RICHARD TALMADGE FAN; CURLY; OLGA O.; MILDRED S.; KITCHEN CANARY; PUNCH; and MAGGIE. Your questions have been answered. So long!

Confidences Off-Screen

(*Continued from page* 95)

startled to hear a woman pleading with the manager at the door.

"You'll just have to let me search thru the house," she said. "My little boy has been in there since three o'clock this afternoon."

The dubious manager finally let her pass. She returned presently with her boy. He was wide-eyed and happy.

Unable to tear himself away, he had been reveling in showing after showing of the wonder-picture, as it had come at intervals of about two hours on the "continuous" bill.

We Take the Blame

THOMAS MEIGHAN does not go in for silly puns, and I regret that two typographical errors in last month's department should have made him seem like that sort of kidder.

He was quoted as referring to his company as the "Famous Flayers," when of course he said, "Players." The South African novel he said he would like to transfer to the screen is *The Dop-Doctor*, not "Hop-Doctor."

We do our best to avoid errors, but mistakes will sometimes get by the most vigilant of proof-readers.

Our apologies to Mr. Meighan.

One Million Radio Fans Heard This Interview

IF you were listening in on WHN, New York, at 8 P. M., March 17, you heard

Eleanor Boardman

introduced for the most novel motion picture interview ever staged.

W. Adolphe Roberts stood on the other side of the microphone, and asked her confidential questions before the huge public of the air. Read her answers, word for word, in "Confidences Off-Screen," next month.

Watch for it—the July issue

On sale June 1

Just My Age

My aids to youth, which made the difference, are at your command

By Edna Wallace Hopper

The lady whose photograph I print with mine is about my age. But I had the advantage of scientific aids.

From early girlhood I have searched the world to get them. I spent in all nine years in France. Those helps made me a famous beauty. Now, at this lady's age, I retain my contours, my complexion. My hair is as fine and colorful as 40 years ago. I look like a girl, and live and play a girlish part today.

Now I offer those same helps to all who wish to use them. Toilet counters everywhere supply them. And any girl or woman who asks me will receive a trial free. They form, I believe, the greatest beauty aids in existence.

My Youth Cream

Is a remarkable creation, combining many factors. It contains products of both lemon and strawberry. Also the best helps science gave me to foster and protect the skin.

It comes in two types—cold cream and vanishing. I use it as a night cream, also daytime as a powder base. Never is my skin without it. My velvet complexion shows what that cream can do. The cost is 60c per jar. Also in 35c tubes.

My Facial Youth

Is a liquid cleanser I owe to France. Great beauty experts the world over now advise this formula, but their price is too high for most women.

It contains no animal, no vegetable fat. The skin cannot absorb it. So it cleans to the depths, then departs. My Facial Youth will bring you new conceptions of what a clean skin means. The cost is 75c.

White Youth Clay

A new-type clay, white, refined and dainty. Vastly different from the crude and muddy clays so many have employed.

It purges the skin of all that clogs and mars it. Removes the causes of blackheads and blemishes. Brings a rosy afterglow which amazes and delights. Combats lines and wrinkles; reduces enlarged pores.

No girl or woman can afford to omit it. It multiplies beauty. White Youth Clay costs 50c and $1.

My Hair Youth

The cause of my luxuriant hair, thick and silky, finer far than 40 years ago. I have never had falling hair, dandruff or a touch of gray.

A concentrated product combining many ingredients. I apply it with an eyedropper directly to the scalp to tone and stimulate. No man or woman will omit it when they see what Hair Youth does. The cost is 50c and $1 with eyedropper.

My Face Powders

They are supreme creations. No face powders you have used can compare. Mine are exquisite. They come in two types. One a heavy, clinging, cold cream powder, in square box, $1. I like that best. The other is light and fluffy, in round box, 50c.

All toilet counters supply my beauty helps. Send the coupon and I will mail you a sample of any one you choose. Also my Beauty Book.

Your Choice Free

Mail to Edna Wallace Hopper 770—M.P.M.
536 Lake Shore Drive, Chicago

☐ Facial Youth ☐ Hair Youth
☐ White Youth Clay ☐ Youth Cream

Name.....

Address.....

Movie Acting!

A fascinating profession that pays big. Would you like to know if you are adapted to this work? Send 10c for our Twelve-Hour Talent Tester or Key to Movie Acting Aptitude, and find whether or not you are suited to take up Movie Acting. A novel, instructive and valuable work. Send dime or stamps today. A large, interesting, illustrated Booklet on Movie Acting included FREE!

FILM INFORMATION BUREAU, Sta. W., Jackson, Mich.

Marvel Silver Cleaning Process

In ONE MINUTE more than ONE HUNDRED articles of SILVERWARE cleaned in HOT WATER without POLISH, obliterating the unpleasant task of rubbing. Absolutely HARMLESS. Also beautifully cleans diamonds and jewelry. 25c per package with full instructions. Representative

The Marvel Silver Cleaner
342 Cloverdale Ave. Akron, Ohio.

The New Freely-Lathering
Cuticura Shaving Stick
For Tender Faces
EMOLLIENT MEDICINAL ANTISEPTIC

"I Want YOU"
Men—Women 18 up
$1140 to $3000 a YEAR

Many U. S. Government jobs obtainable. Steady work. Experience unnecessary. Common education sufficient. Write today sure for free list of positions and free sample coaching.

FRANKLIN INSTITUTE, Dept. D-257, Rochester, N.Y.

BE AN ARTIST

Comics, Cartoons, Commercial, Newspaper and Magazine Illustrating, Pastel Crayon Portraits and Fashions. By Mail or Local Classes. Easy method. Write for terms and List of successful students.
ASSOCIATED ART STUDIOS, Dept. A, 100 W. 23rd St., New York

TIRED, BURNING FEET
are quickly relieved by massaging with soothing, healing
Mentholatum
Write for free sample
Mentholatum Co., Buffalo, N.Y., Wichita, Kans.

Losing 39 lbs.
In 6 Weeks Was Easy

Had Mrs. Betty Clarkson been told that in less than 6 weeks she could lose 39 lbs., she would have smiled incredulously, and then pointed to her 162 pounds as a pretty good reason for her doubt. She had tried about everything. To stand just 5 ft. 2 in. and weigh 162 lbs. made Mrs. Clarkson, as she puts it, "the despair of friends and dressmakers." Her story is interesting, for there are thousands today who have the same problem she has so happily solved, and who now have the same opportunity for free proof.

"I was so fat that I hated to look in a mirror. I was the despair of friends and dressmakers. I tried about everything to lose weight, without success, when a friend urged me to try the Wallace records. I really did it to please her, and as she told me the first lesson was free, I figured I had nothing to lose. I sent for the lesson—it came, everything free. Imagine my joy when the scales showed me 4 lbs. lighter the first week. At an incredibly low price I got all the lessons, and in just 6 weeks I lost 39 lbs. to music, nothing else. Now I am slender, wear modish gowns, look and feel better than ever, and Mr. Wallace, I owe it all to you. What I have done others can do, and the lessons aren't 'work,' they're 'just fun.'"

Wallace's Free Offer

For those who doubt and wish to test at home, Wallace has set aside a thousand first lessons, records and all, which he will gladly mail for a free trial, if you will send name and address. There's nothing to pay—no postage—no deposit. He wants you to prove for yourself that you *can* reduce, just as Mrs. Clarkson and thousands of others have done.

Wallace, 630 S. Wabash Ave., Chicago, Ill. 566

Please send me *free* and *postpaid*, for a week's free trial, the Original Wallace Reducing Record with all instructions. This trial is not to cost me one cent.

Name.....

Address.....

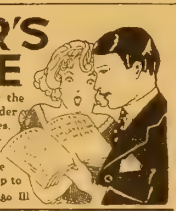
Note: The publishers of this magazine assure you that this trial is free—nothing whatever to pay.

FREE: HAIR CARE

Wonderful Treatise on the Human Hair sent free on request. Tells how to have strong, lustrous hair, heal dandruff, every scalp trouble, falling hair. *Write Today.*

U. S. OIL PRODUCTS CO.
Dept. of Research Flushing, N. Y.

FLAPPER'S EXPERIENCE



is the name of the newest magazine that the sheiks and shebas are crazy about--and the older folks too--full of peppy personal experiences, humor, fiction, readers' photos, snappy cartoons and lots of other good things. You can have a sample copy FREE by sending name and address of your newsdealer and a stamp to EXPERIENCE PUB CO., 443 S. Dearborn, Chicago, Ill.

MAKE MONEY AT HOME

Earn big money at home writing Showcards for us. We show you how, provide work and pay cash each week no matter where you live. Send for FREE Booklet.
KWIK SHOWCARD SYSTEM LIMITED
75 HERMANT BLDG., TORONTO, CANADA

Why Do Women Adore Valentino?

DO THEY LOVE HIM BECAUSE HE IS:
Distinguished, poised, cultured, kind, dignified, fair, painstaking, clever, industrious?

OR IS IT BECAUSE HE IS:
Romantic, dark, mysterious, strong, masterful, virile, sophisticated, young, intriguing?

The Kid Who "Sassed" Lubitsch

What do you suppose happened when little Clara Bow made a face at Lubitsch, her director? First he flushed scarlet; muttered that she was a fresh kid. Then he made her a star. But it wasn't all easy going. "He's taken me down a peg," Clara says, "but I've learned more from him than I ever knew before."

She Has Seven Rivals in Love

Betty Compson
Norma Talmadge
Pola Negri
Madge Bellamy
Constance Talmadge
Anna Q. Nilsson
Barbara La Marr

Doris May tells how she holds her husband, Wallace MacDonald, in spite of the charms of these stars who love and are loved by him daily at the studios.

Read These and Other Features in

JUNE
MOTION PICTURE CLASSIC
At All News-stands

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

The Prize Winners

Here are the lucky three who won the limerick contest in the April number. The contest is still going strong, remember, and there's a chance for everybody to win a prize. Keep at it! This month's limericks will be found on page 80.

A young star named Dorothy Gish,
Being bored with her rôles, made a wish,
That she'd out-vamp by far,
Naldi, Pringle, La Marr—
Said hubby: "Poor fish! What ambish!"
—Grace Wilkins, New York City.

You know that young screen star, Ben Lyon,
Who looks seventeen without tryin',
Who is such a dear boy,
And the flappers' great joy—
But, ladies, no diamonds he's buyin'.
—Clara Waterfield, Salisbury, Md.

If you could look like Colleen Moore
And have all her pep and allure,
Would you try to be queen
And reign on the screen?
—Being just a mere man, I'm not sure.
—J. Thomas, Des Moines, Iowa.

A Guide to 150 Current Pictures

(*Continued from page 7*)

school-teacher. She also brings him love in the personality of a former pupil. It is a fine adaptation, rich in sentiment and scenery. And competently acted, too. (*Principal*)

Redeeming Sin, The—Treats of regeneration of an apache maid of the Paris underworld, portrayed in colorful Kiki-like style by Nazimova. The usual plot. An aristocrat goes slumming and steals her heart—which brings vengeance from the apache lover. He steals from the church—but finds redemption. Well done. (*Vitagraph*)

Red Lily, The—A sordid, brutally realistic story is this one. It tells a plot of the Paris underworld with two sweethearts climbing out of the murky atmosphere thru finding redemption. Vivid atmosphere, but many unpleasant touches. (*Metro-Goldwyn*)

Revelation—This was made once before with Nazimova as the star. She is succeeded by Viola Dana who doesn't bring the same spiritual significance to story. A picture of redemption. Should have carried more appeal. Fair enough. (*Metro-Goldwyn*)

Riders of the Purple Sage—Tom Mix has put aside his semi-humorous rôles, temporarily, at least, and rides Tony in the pursuit of Western bandits who have kidnapped his sister. It is a Zane Grey story, beautifully mounted—and packed with action. Mix is a Texas ranger. Bill Farnum starred in the same story some years ago. (*Fox*)

Roaring Rails—Good, old primitive melodrama is served up here—one exploiting a locomotive engineer and his adopted child. Covers familiar ground, but always compels the interest thru its physical action and heart appeal. Some thrills. Harry Carey is the engineer—Frankie Darro, the adopted boy. (*Producers Distributing Corp.*)

Romance Ranch—Just an ordinary Western framed around the lost will which is located in time to bring prosperity to the rightful heir. Obvious all the way, but colored here and there with creditable incident. (*Fox*)

Roughneck, The—That faithful device—the locket—restores a son to his mother after scenes are exploited showing his triumph against tremendous odds. Travels from the water-front of Frisco to the South Seas. Features vivid action and hectic melodrama. Well interpreted by George O'Brien in the title-rôle. (*Fox*)

Saddle Hawk, The—A fair-to-middlin' Western, this—from the Hoot Gibson lots. Affords the actor plenty of hard ridin' and quick shootin' from the trigger finger. Rustlers figure—and a pretty girl conquers the heart of Hoot. Good incident makes it satisfying. (*Universal*)

Sainted Devil, A—Rudolph Valentino has another romantic drama in this colorful production. It abounds in lavish settings, gorgeous costumes and exquisite photographic effects. The star plays a dashing young noble of the Argentine who rescues a heroine in distress after believing her faithless. Not up to "Beaucaire"—but satisfactory in its appeal. (*Paramount*)

Sally—Colleen Moore in farce comedy in which she proves herself of Pickford quality. An elaborate

Combination Wave and Curls
Beautiful soft wave with tight little curls around edges.

Cross or Circle Wave
The very latest Marcella cross or circle waves that last much longer than other ordinary waves.

Marcellacap
Made of special woven material, keeps your hair looking as well every day as if it were dressed for a special occasion.

Now! Marcella's Home Hair-Waving Set Yours for only $1.95 COMPLETE

By special arrangement women can now have a genuine Marcella Home-waving Outfit at purely nominal cost. This simple home outfit produces the same gratifying coiffure as the most expert dresser—and all without use of dangerous curling irons, chemicals or curling fluids.

AT LAST, women of America can have the very latest and most popular styles of genuine Marcella waves that present-day fashions call for—and all at only a few cents' cost. Even before the days of bobbed hair, fastidious women were compelled to employ, at considerable expense and waste of time, the weekly services of professional hair-dressers. But now, with the original Marcella Home Hair-Waving Outfit ready for distribution in this country, women can keep their hair beautifully waved and dressed in the most becoming style at all times. With the genuine Marcella Outfit you can dress your hair in your own boudoir easily and quickly and get the same gratifying results as an expert hair-dresser.

Wonderful Results for Any Type or Style

Regardless of which style or wave you like best—whether straight, shingle, Ina Claire, center or side part, circle or cross wave—whether your hair is fine and fluffy, or coarse and straight—with the Marcella Home Hair-Waving Outfit you are sure of the most pleasing results. Never any danger of burnt or scorched hair from hot curling irons—no dangerous chemicals, curling fluids, washes or solutions. No fuss or muss of any kind. Marcella's Home Outfit requires no such makeshifts. The secret of her truly astounding results has been through use of only natural, simple methods—yet the world knows the marvelous effects her inventions have achieved.

Approved by Marinello and Good Housekeeping

The Magnetic Hair Wavers are so effective in producing beautiful soft waves (or curls) that they have been approved by the famous Marinello Institute and Good Housekeeping.

A Blessing to Girls

The Marcella Home Outfit not only accomplishes what many imitators are attempting to accomplish, but it does it all in such a quick, simple way that you can hardly believe your own eyes when you remove the Marcellacap and see how really beautiful your hair is waved (or curled). It is positively true that Marcella's Home Outfit always keeps your hair at its best, and furthermore it completely ends the continual expense of the professional hair-dresser. Think of the saving this alone amounts to!

FREE TRIAL Introductory Offer

As soon as possible this marvelous Home Outfit will be on sale by every druggist and beauty parlor. But until that time arrangements have been made to have the Marcella Studios (of America) supply all requests direct at a special low introductory price of $1.95—with a positive money-back guarantee of satisfaction or your deposit promptly refunded. The free trial coupon below is for your convenience. Use it now.

Horseshoe Wave

Bob Curl

Water Wave

Send No Money

You do not have to send 1 penny. Simply fill out the special introductory offer coupon below and the complete Marcella Home Hair-Waving Outfit will be sent to you in a plain wrapper—then when the postman delivers your outfit simply deposit $1.95 (plus few cents postage) with him. Then give this amazing outfit every test. If you are not more than pleased with the splendid results obtained, your deposit will be returned in full.

Marcella Studios (of America)
Dept. 10, Majestic Bldg., 22 W. Monroe St., Chicago, Ill.

Introductory Trial Offer Coupon

Marcella Studios (of America),
Dept. 10, Majestic Bldg., 22 W. Monroe St., Chicago, Ill.

Please send me in a plain wrapper, by insured parcel post, your regular $5.00 Home Hair-Waving Outfit. I will pay the postman $1.95, plus few cents carrying charge, on delivery with understanding that if, after a full five-day trial, I am not more than delighted with results, I may return the complete outfit and you will immediately refund every cent paid by me.

Name.....
Street.....
Town..... State.....

If handier, or if you are likely to be out when the postman calls, you may enclose two dollars and the complete outfit will be sent you postpaid with the same money-back guarantee.

Play Your Sax NEW EASY WAY

Saxophone players all over the country are going wild about an amazing new discovery—a device that almost revolutionizes Saxophone playing.

Amazing New MOUTH PIECE!

It is a new kind of mouthpiece that produces clear, sweet tones with half the usual blowing. Without complicated tonguing, you can produce jazz effects that before have been impossible. It is more responsive and it plays in better tune than other mouthpieces. Nothing like it ever before invented—it is shaped by a new secret process found after many years' experience in building Saxophone mouthpieces. It will make an inexpensive Saxophone play like a high-priced one.

FREE TRIAL!

Surprise your friends by the ease with which you can do Saxophone tricks, playing for hours without lip strain. You can get this remarkable invention on free trial—without sending one cent of money.

SEND NO MONEY Simply fill out and mail the coupon below—it will be sent you for six days' free use. If not satisfied your money will be instantly refunded. If you keep it, it is guaranteed for the full life of your Saxophone. Send no money. Simply pay postman $4.98, plus a few cents postage, the low introductory price, try it out thoroughly at our risk. Mail coupon immediately.

SAXOPHONE SUPPLY COMPANY
Dept. 1-G, Elkhart, (Not Inc.) Indiana

SAXOPHONE SUPPLY COMPANY (Not Inc.)
Dept. 1-G Elkhart, Indiana

Send me at once your New Method Saxophone Mouthpiece and your free booklet. I agree to pay postman $4.98, plus a few cents postage. It is understood that I can return mouthpiece and my money will be refunded in full, or if I keep it it is guaranteed for the full life of my Saxophone.

Name.....

Address.....

City.....State.....

Manufacturer and model of Saxophone.....

.....

Write plainly name and maker of your Saxophone, also model, such as "C" Soprano, "B" Soprano, Alto, "C" Melody, Tenor, or Baritone.

Gray Haired People

Learn MY STORY

I brought the natural color back to my hair by a secret method that no one can detect. I did it in the privacy of my own home at barely any expense. Once again my hair has the color and lustre of more youthful days. Write me and I will tell you a True Story and how to do it free.

Before **After**

Address Juel Denn, 416 S. Dearborn St. AR-104 Chicago, Ill.

Ranger $5 a Month

Finest bicycle built—44 styles, colors and sizes. Factory to Rider prices. FREE delivery, express prepaid on 30 Days Free Trial. Cash or easy payments. Tires lamps, wheels and equipment at half usual prices. Send no money. Write today for big catalog, special Factory Bicycle Prices from $21.50 up; free trial plan and marvelous offers.

Mead CYCLE COMPANY Dept. D-39, CHICAGO Write us today for free catalog

AVIATION Information FREE

Send us your name and address for full information regarding the Aviation and Airplane business. Find out about the many great opportunities now open and how we prepare you at home, during spare time, to qualify. Our new book "Opportunities in the Airplane Industry" also sent free if you answer at once.

AMERICAN SCHOOL OF AVIATION
Dept. 3275 3601 Michigan Ave. CHICAGO

but overdone and unsatisfactory production. (*First National*)—*E. V. B.*

Salome of the Tenements—The love story of a Jewish girl of the slums and a wealthy New Yorker. The plot is slight but the background of New York's East Side, and the fine types of old men and women from the Ghetto, make the picture worth seeing. (*Famous Players-Lasky*)

Scarlet Honeymoon, The—Affords a pleasant hour of romance on an oft-told theme. The idea is that of sweethearts who run up against parental conflict. But the twist enters when the Argentinean fools his beloved's parents into believing he is of no account. Merely a test to prove her love. A neat little number—the best for Shirley Mason in a long while. (*Fox*)

Sea Hawk, The—Superlative in every department. Sabatini's stirring and picturesque story finely adapted to the screen. Marvelous marine shots. A triumph of pictorial beauty and action. Transports us with its color. Finely acted. (*First National*)

Self-Made Failure, A—Thoroly pleasing is this light comedy—which tells a neat little story of mistaken identity and tells it without recourse to hokum and slap-stick. Plot swings along in fine style. Very well done by Lloyd Hamilton and Ben Alexander. (*First National*)

Seven Chances—The surest cure for the blues we know of. Buster Keaton at his best. He never smiles but he will make your sides ache. Dont miss it. (*Metro-Goldwyn*)—*E. V. B.*

Side Show of Life, The—Not so effective as a character study because there is little opportunity for shading. Ernest Torrence has had far more adaptable rôles. However, this tale of the circus clown who goes to war and discovers romance thru tragedy is enjoyable. (*Paramount*)

Signal Tower, The—The triangle in a remote railroad spot. Excellent melodrama which holds you in suspense thru the action, incident and interpretation. Builds to an effective climax. Old? Surely, but you never think of that. Absorbing. (*Universal*)

Silent Watcher, The—Exceptionally human treatment makes this a rare picture. Completely absorbing in its story of a youth who remains loyal to his chief tho it disrupts his home. Never loses its humanities. Real feeling put in it by Glenn Hunter and Bessie Love. (*First National*)

Sinners in Heaven—A desert-isle romance featuring youth and girl who wed without benefit of clergy after their plane is wrecked. Colorful incident. Is well treated considering the single-track story. (*Paramount*)

Sinners in Silk—Affords plenty of high jinks in a sophisticated manner. Depicts some new antics of the younger set. Such stories have to carry invention in the incident. And there are several bright, new ideas. A pleasant hour (*Metro-Goldwyn*)

Snob, The—Another fine picture—made so by its treatment. The director has shown a keen sense of humor. And his characters never strut but appear convincing in their emotions. A story of a fawning worshiper of wealth and position. (*Metro-Goldwyn*)

So This Is Marriage—The triangle executed with a sense of humor. The old, familiar plot looks brand-new because of its adroit directions. All about a young couple who disagree over debts and flirtations. Characters appear genuine. Well acted. (*Metro-Goldwyn*)

Sundown—An historical drama of the events attending the last great drive of the cattle kings of the old West. Becomes monotonous because there is no variety of scene. Done on a big scale and shows a stampede and a prairie fire. But it never grips you. Good characterizations. (*First National*)

The Swan—Not much. Some fine sets and scenery, and fairly good story, but Frances Howard doesn't shine as the star and Ricardo Cortez is almost miscast. Adolphe Menjou saves the picture. (*Paramount*)—*E. V. B.*

Tarnish—A very faithful translation of the stage success. Shows a philandering husband and father whose daughter is twice disillusioned when she places wrong conclusion on innocent affair between her dad's temptress and her fiancé. Treated and acted in human fashion. (*First National*)

Tess of the D'Urbervilles—If you have read the original by Thomas Hardy, you will understand that the spirit of the book is missing. Marshall Neilan deserves credit for making it a tragedy, but the author is too elusive and the players strive too hard to live their rôles. (*Metro-Goldwyn*)

Three Women—This isn't a very pleasant story, but it is extremely well done. Features the conflict of a woman and her daughter over a man. No scenes are wasted in projecting its plot and scenes are well dovetailed. (*Warner Brothers*)

Thundering Herd, The—A Western drama on the order of "North of 36" and "Covered Wagon," about buffalo and Indians and their hunters. Perhaps the most thrilling picture of recent years, and beautifully done. Lois Wilson, Jack Holt, Noah Beery, Raymond Hatton, and a dozen other 100% actors. Dont miss it. (*Paramount*)—*E. V. B.*

Thundering Hoofs—A Western melodrama, this, showing the stunt rider, Fred Thomson, triumphing against a border bandit and his gang in made-to-order action. Contains typical incident and picturesque scenery. First-rate entertainment. (*F. B. O.*)

Too Many Kisses—Here is Richard Dix in a Wallace Reid type of rôle. It is a story of a scapegrace son who brings financial embarrassment to his wealthy dad because of some breach-of-promise suits. The youth is packed off to the Basque country of Spain (a neglected country in the movies) and conquers the heart of a native belle while subduing the emotions of a jealous rival. Keyed in a fine comedy pitch. (*Paramount*)

Top of the World, The—James Kirkwood in a double rôle, ably supported by Anna Q. Nilsson, in a stirring drama dealing with a dope-fiend and Kaffirs, love and romance, ending with a remarkable flood scene. Not great, but above the average. (*Paramount*)

Trail Rider, The—Buck Jones has taken his cue from Tom Mix that Westerns must be enlivened with comedy and fresh incident if they are to survive. Here he has one of his best bets. The old material has been given a new dressing. Satisfies. (*Fox*)

Triumph—One of Cecil De Mille's. Builds it around point that success is neither a gift nor an inheritance, but the reward of sincere effort. A wastrel loses his business and a young idealist takes it over and loses his sense of proportion. Substantial and compelling. Leatrice Joy gives a brilliant study. (*Paramount*)

Try and Get It—A slight, but thoroly amusing comedy—executed in a spontaneous manner—centering around a young bill collector who must collect a bad debt or lose his job. Moves at good speed and keeps within bounds. Performances unmarked by exaggerations. (*Producers Distributing Corp.*)

Turmoil, The—Booth Tarkington's story is excellently humanized here. A tale of a Middle-Western town, it reflects the affairs of a family in accurate style. Has one important scene. (*Universal*)

Wanderer of the Wasteland—A graphic picture produced in natural colors. Adapted from a stirring yarn of the old West by Zane Grey. Jack Holt plays the wanderer who, thinking himself a murderer, becomes a wanderer. The colors enhance the feature and lend vividness to the plot. Finely done. (*Paramount*)

Warrens of Virginia, The—Shows the last moments of the Civil War—with romance centering around the customary conflict of Northern hero and Southern girl. Not so good in building its high lights—and atmosphere not of the best. Lacks vitality. (*Fox*)

Welcome Stranger—Again something different in the line of comedy. Is kindled with sentiment and pathos in relating the adventure of storekeeper who is run out of the town. How he puts himself and the town over make up the interesting episodes of story. (*Producers Distributing Corp.*)

White Man—The old, old story of the girl who runs away from tying herself up to a mercenary marriage. Meets aviator and is carried in his plane to the Congo. Romance almost negligible, but youth proves to come from good stock. Fair. (*Schulberg-Preferred*)

White Moth, The—Sophisticated and a trifle *risqué*—this story succeeds in being quite interesting. Plenty of French atmosphere for this plot of a man who saves his brother from a dancer only to fall in love with her and marry her, himself. Colored with spice. (*First National*)

Wine—Falls into the conventional slot of a "flapper play." Nothing startling concerning the bootlegging trade is introduced, tho it is expected. Has a good climax, but takes too long to get there. Walter Long the most convincing as the bootlegger. (*Universal*)

Wine of Youth—First-rate film version of Rachel Crothers' play, "Mary the Third." Enlivened with jazzy scenes featuring a little group of wilful drinkers and dancers. Well contrasted with "high doings" in grandma's day. Capitally played. (*Metro-Goldwyn*)

Winner Take All—Larry Evans' prize-fight story shapes up very well as an attraction for Buck Jones. He meets shady gamblers and forsakes the ring, but enters it again on the basis that "winner take all." Of course he wins. Incident carries it thru. (*Fox*)

Without Warning—A serial condensed into six reels. Straight out-and-out melodrama which moves vigorously, but lacks motivation. Presents an anti-climax and too much flag-waving. Acted in tense manner by cast headed by Antonio Moreno. First called "The Story Without a Name." (*Paramount*)

Woman on the Jury, The—This stage-play carried sufficient film values to lend itself easily to adaptation. Rather complicated as to plot, but it holds the attention. Girl wronged by a man convinces jury (she is one of the twelve) that another of her sex is innocent thru confessing her own transgression. Rather heavy. Not for the children. (*First National*)

Worldly Goods—Treats of the awakening of a young "show-off"—who after living a life of sheer bluff discovers that he has lost his wife. Awakens in time to put over one of those big deals and wins back his spouse. Not pretentious. (*Paramount*)

They're Mad At Nita Naldi!

Nita said, in the March number of this magazine, that no blonde actress could ever be a successful vampire. Presto! Six screen stars, very blonde and very successful in vamping rôles, wrote to us defending their "color," and next month you can read what they have to say about it.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Do You Know That YOUR OPINION May Be Worth THOUSANDS OF DOLLARS ? ? ? ?

What do you think of the motion pictures you have seen? Did you like one better than another? WHY DID YOU LIKE IT BETTER? Because of the story? Or the direction? Or the setting? Or the cast? COULD IT HAVE BEEN MADE BETTER? What were its flaws? How could it have been improved?

We want you to write about these pictures to us. We want to help you to become CRITICS and to reward those who are most successful.

We Have 105 CASH PRIZES and MEDALS for You
$2500.00 in All

The Grand Prize	**$1,000.00**
1st honor, a gold medal and	**100.00**
2nd honor, a silver medal and	**75.00**
3rd honor, a bronze medal and	**50.00**
4th honor	**25.00**
50 prizes of $10.00 each	**500.00**
50 prizes of $5.00 each	**250.00**
Medals to contestants and stars	**500.00**

And Dont You Want to Give a Medal to Your Favorite Star?

We want you to present a medal to your favorite actor and actress—"from the readers of Brewster Publications"—and at our expense! These medals will be emblematic of their popularity. In addition an issue of MOTION PICTURE MAGAZINE will be dedicated to the most popular Motion Picture Actress and an issue of *Motion Picture Classic* will be dedicated to the most popular Motion Picture Actor.

Eugene V. Brewster, Editor-in-Chief and President of our Company, has written a little book entitled "How to Criticize a Picture." In it are twenty-eight charts for twenty-eight Motion Picture Reviews, with blanks to be filled in by you. This book will be very helpful to you, altho it is not necessary for you to have one for the contest. (We will be glad to mail one of these books to you for ten cents in cash or stamps. Six books for fifty cents.)

There is no entrance fee to the contest. Anybody may compete—except employees of Brewster Publications and their families or professional writers. The judges will be a competent board of editors presided over by Mr. Eugene V. Brewster.

Rules

1. *Write a criticism, not more than 250 words, of any picture you have seen. Also vote for your favorite stars.*
2. *Sign your name and address at the bottom of the page.*
3. *Send in any number of "opinions" either in one envelope or separately.*
4. *No entries will be returned, and we reserve the right to publish any we receive whether it wins a prize or not.*
5. *This contest will run for six months.*
6. *For every book, "How to Criticize a Picture," sent in completely filled out with twenty-eight criticisms, we agree to mail to the sender another copy of the book, free. All favorable ratings of players in the books will count as votes. These books shall not be entered as prize criticisms. However, each of these criticisms will count as a ballot in favor of the players mentioned.*
7. *The best criticisms of pictures will be decided by the judges, but the Motion Picture Actress and Actor receiving the greatest number of votes will be declared the most popular.*
8. *During the contest* MOTION PICTURE MAGAZINE *and Motion Picture Classic will print each month some of the criticisms received.*
9. *The picture that is the subject of the "Opinion" winning the first prize will be fictionized in Movie Monthly, if permission can be obtained.*

Address: "Your Opinion" Editor,
BREWSTER PUBLICATIONS, INC.
175 DUFFIELD STREET BROOKLYN, NEW YORK

Falling Hair Stopped — New Hair Grown In 30 Days — *Or No Cost!*

By ALOIS MERKE

Founder of Famous Merke Institute, Fifth Avenue, New York

SAVE yourself from baldness! No matter how fast your hair is falling out—no matter how little of it is now left—no matter how many treatments you have tried without results—I have perfected a new scientific system that I absolutely guarantee will give you a new head of hair in 30 days or the trial costs you nothing!

I have found during many years research and from experience gained in treating thousands of cases of baldness at the Merke Institute, Fifth Avenue, N. Y., that in most cases of loss of hair the roots are not dead—but merely *dormant*.

It is useless and a waste of time and money to try and get down to these under-nourished roots with tonics, massages, crude oil, etc., etc., for such measures only treat the surface of the skin.

But my scientific system involves the application of entirely new principles in stimulating hair growth. It penetrates below the surface of the scalp and gets right to the cause of most hair troubles—the starving dormant roots, and provides not only an efficient way of reviving and invigorating these inactive roots, but of giving them the nourishment they need to grow hair again. And the fine thing about my system is the fact that it is simple and can be used in any home where there is electricity without the slightest *discomfort or inconvenience*.

Positive Guarantee

Of course there are a few cases of baldness that nothing in the world can cure. Yet so many hundreds of men and women whose hair was coming out almost by "handfuls" have seen their hair grow in again as the shrunken roots acquired new life and vitality that I am willing to let you try my treatment at my risk for 30 days. Then if you are not more than delighted with the new growth of hair produced, write to me immediately. Tell me my system has not done what I said it would and the 30-day trial won't cost you a cent!

Free Booklet Tells All

The very fact that you have read this announcement shows that you are anxious about the condition of your hair. So why not investigate? Find out for yourself. That's the only common-sense thing to do. If you will merely fill in and mail the coupon I will gladly send you without cost or obligation a wonderfully interesting booklet which describes in detail my successful system which is growing new hair for thousands all over the country. Clip and mail the coupon today. Allied Merke Institutes, Inc., Dept. 566, 512 Fifth Avenue, New York City.

PROOF

Results Gratifying

"Ten years ago my hair started falling. I used hair tonics constantly but four years ago I displayed a perfect full moon. I tried everything—but without results. Today, however, thanks to your treatment I have quite a new crop of hair one inch long."—F. H. B., New York.

Hair About Gone

"My hair has been falling for the last two years and I had hardly any more hair on the front of my head. But since I started using your treatment I am raising a new crop of hair. Your treatment is best I ever saw."—O. J., Northbridge, Mass.

Falling Hair Checked

"My hair was coming out at an alarming rate but after four or five treatments I noticed this was checked. My hair is coming in thicker and looks and feels full of life and vigor."—W. C., Great Neck, L. I.

New Hair Growing

"Results are wonderful. My hair has stopped falling out and I can see lots of new hair coming in."—F. D. R., Washington, D. C.

New Hair on Bald Spots

"I have used Thermocap Treatment for 8 weeks and although the top of my head has been entirely bald for 6 years the results up to the present are gratifying. In fact the entire bald spot is covered with a fine growth of hair."—W. C., Kenmore, Ohio.

Can't Say Enough For It

"Am glad to say I can see such great change in my hair. It is growing longer and my head is full of young hair that has made its way through since I have been using Merke Thermocap. I can't say enough for it. It will do everything you claim it to do."—G. G., Texas.

ALLIED MERKE INSTITUTES
Dept. 566, 512 Fifth Avenue,
New York City

Please send me, without cost or obligation, on my part, a copy of the new booklet, "The New Way to Make Hair Grow," describing in full detail the Merke Institute Home Treatment.

Name.....
(State whether Mr., Miss or Mrs.)

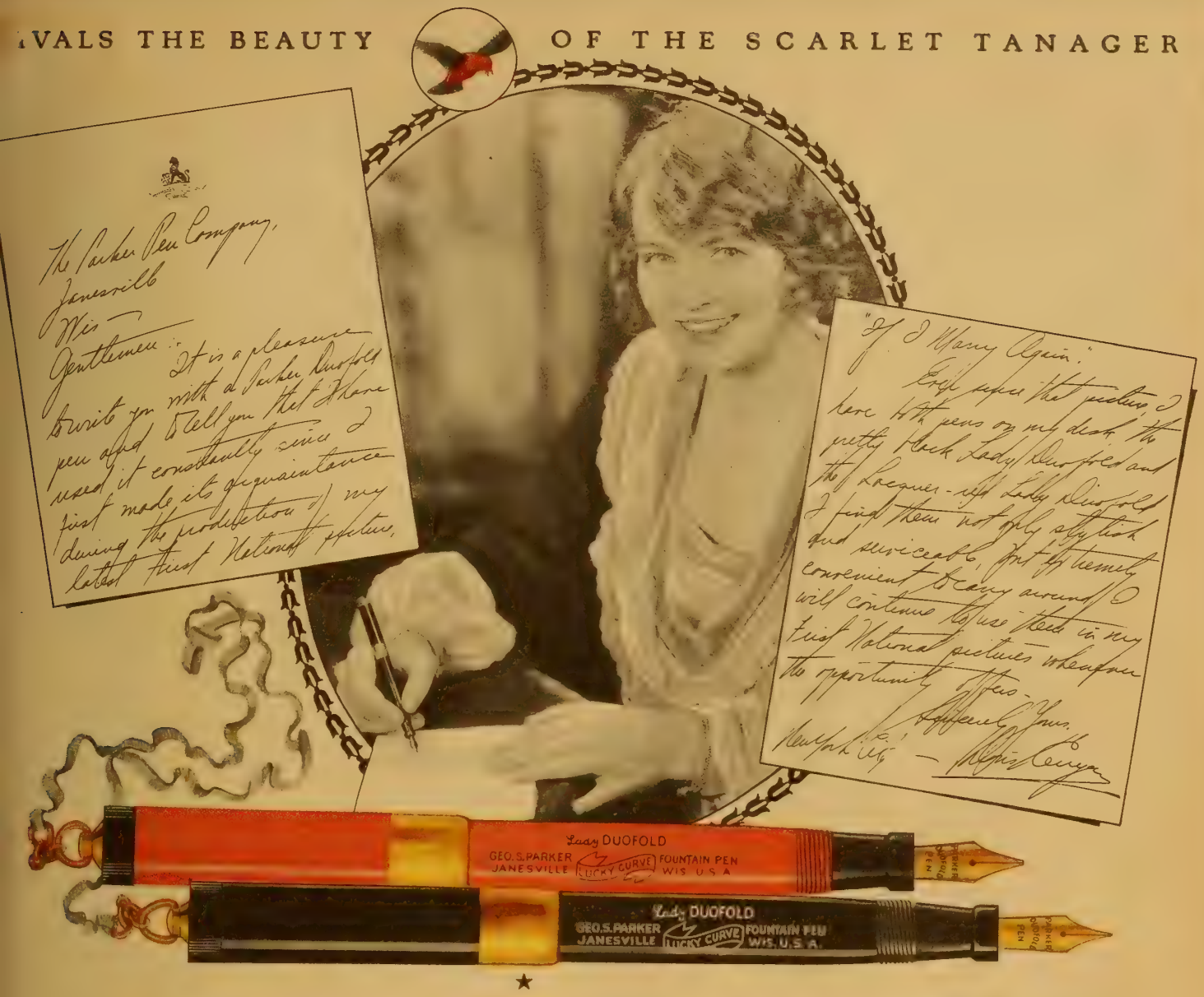
Address.....

City.....State.....

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

EDWARD LANGER PRINTING CO., INC., JAMAICA, NEW YORK CITY.

VALS THE BEAUTY OF THE SCARLET TANAGER



Always One Pen to Wear With Her Costume

And One to Adorn Her Desk

TWO star performers, these—Doris Kenyon of First National Pictures and Lady Duofold. Inseparable are they, because Miss Kenyon always has a Lady Duofold to wear with any costume—the black-tipped Chinese lacquer-red model to enliven the ensemble, or to pick up some color note. If the costume itself be lively enough, then she can wear the flashing black Lady Duofold to contrast or subdue the suit or gown.

But in this vogue Miss Kenyon is by no means alone, for many of the ultra smart women of the screen, the stage and society have adopted this fashion—which, by the way, never robs the home of its pen, for the Lady Duofold that one is not wearing is left on the desk where all the family can freely use it. By this you may infer that no style of writing can distort this 25-year guaranteed point. And right you are. Yet what other fountain pen would you dare to entrust to the variable writing of various hands?

Ink-tight is Lady Duofold, because the inner-sleeve of the Duo-Sleeve cap forms a perfect seal. And the Press-Button Filler is capped inside the barrel—where it cannot mar the classic beauty of the slender barrel, or catch on the clothing.

Due to large output resulting from popularity, we now include the wide ★Gold Girdle for your monogram without extra cost. Also the neat Gold Ring to fasten to ribbon or chatelaine, or Gold Clip for the hand-bag, if you prefer.

Stop at the first pen counter and try the Classic pen that has captivated the world. And look at the Over-size Duofold for him—the big, full-handed pen that is after a man's own heart.

THE PARKER PEN COMPANY · JANESVILLE, WISCONSIN

NEW YORK · CHICAGO · *Duofold Pencils to match: Lady, $3; Over-size Jr., $3.50; "Big Brother" Over-size, $4* SAN FRANCISCO

THE PARKER FOUNTAIN PEN CO., LIMITED, TORONTO, CANADA · THE PARKER PEN CO., LIMITED, 2 AND 3 NORFOLK ST., STRAND, LONDON, ENG.

Parker LUCKY CURVE

Lady Duofold LACQUER-RED OR BLACK **$5**

With The 25 Year Point

Red and Black Color Combination Reg. Trade Mark U. S. Pat. Office

Over-Size Duofold $7

Duofold Jr. $5 Same except for size

Use Colgate's
It *removes causes* of tooth decay

"LET'S SEE YOUR TEETH"

GOOD teeth, good health and good looks are closely related. Keep your mouth clean and healthy and you safeguard not only your health but your personal attractiveness, too.

Preventive dentistry is the new forward step in dental science. It is sweeping the United States—and with it Colgate's Ribbon Dental Cream is closely allied. Colgate's is a preventive dentifrice. It removes causes of tooth decay.

FREE—A Generous Trial Tube

COLGATE & CO., Dept. 453
581 Fifth Avenue, New York City

Please send me, free, a trial tube of Ribbon Dental Cream.

Name.....

Address.....

This offer good only in U. S. A.

Colgate's "Washes" Your Teeth

Colgate's is a common sense dentifrice—safe for a lifetime. It "washes" and polishes your teeth—does not scratch or scour them. The washing action of Colgate's results from its mild soap. Precipitated chalk loosens clinging particles. The soap gently washes them away. The polishing action is the combined action of the soap and chalk, which leaves the mouth in its natural condition.

Avoid grit in your dentifrice. The U. S. Public Health Service warns against it. So do dentists and physicians. There is no harsh grit in Colgate's. No "cure-all" claims are made for Colgate's. It cleans your teeth safely, and by its thoroughness, helps prevent decay.

Take the Safe Course

See your dentist at least twice a year and use Colgate's Ribbon Dental Cream after every meal. If you wish a generous trial tube, fill out and mail the coupon.

COLGATE & CO.
Established 1806

Prevent this

Result of neglected teeth

Neglect of Teeth May Shorten Life

U. S. Health Bureau Traces Degenerative Diseases to Infected Mouths

HUMAN LIFE is often shortened from five to ten years by so-called degenerative diseases — rheumatism, heart disease, kidney trouble and other ailments.

The U. S. Public Health Service says

> "Neglect of the teeth in early life usually means an infected mouth and abscesses at the roots of the teeth which, unless cared for, persist in later life. Such abscesses may act as reservoirs of infectious material which may enter the blood stream and be carried to the remote parts of the body, frequently causing rheumatism, heart disease, kidney trouble, and other ailments which may materially shorten life."

Mental development as well as physical, often depends on the teeth. The late Dr. John J. Cronin, of the Bureau of Child Hygiene, Department of Education, New York City, traced 94% of abscesses among school children to toothache and other dental ailments. This means retarded mental development.

Even insanity can be caused by dental disorders. Dr. Henry A. Cotton, Director of the N. J. State Hospital for the Insane, declares decayed teeth are a chronic cause of this dread affliction.

Preventive dentistry and observance of simple rules of health, mean better health and more happiness for the whole human race.

Give Yourself a Chance!

The Metropolitan Life Insurance Company maintains an elaborate dental clinic to improve the health of its 8,000 workers. These are the Oral Hygienists who help the employes escape disease—who help them work better, feel better and look better.

Brett Litho. Co.

MOTION PICTURE

JULY - 25 CTS

A BREWSTER MAGAZINE

2500.00 Cash Prizes for your opinion [illegible] he best picture

FOR CHARM AND BEAUTY

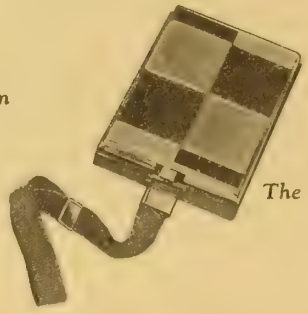
The Terri Vanity is the inseparable companion of many of the most charming women of America. We have a large file of photographs showing the pretty stars of Hollywood joyfully using their Terri vanities. It is both a beautiful ornament for the smartly dressed woman and a necessary help to her "fresh" complexion. A Terri Vanity graces your costume and adds that note of indefinable loveliness. And, too, it is so handy. Everything you need—hanging exquisitely from your wrist.

Terri VANITY

A Terri Vanity has a full-length mirror, lip stick, rouge and powder compacts, silk-velour puffs, a bill clip and a coin compartment! No need for a purse when you have a Terri Vanity. It is cleverly arranged to hold your money, too!

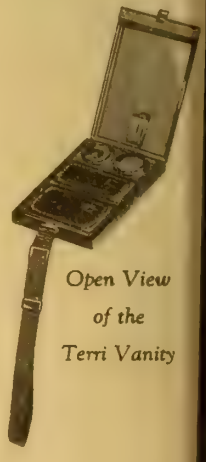
There are three distinctive designs, The Chevron, The Check and The Moire. All are finished in black enamel with silver or gold plating. The price is $3.75. Refills for the rouge and powder can readily be obtained at a small cost. Note the beauty of these models. Don't you feel that you owe yourself this wonderful vanity? If you wish one sent you directly from the company, choose your style and mail in the coupon to the left.

The Chevron



The Check

The Moire



Open View of the Terri Vanity

CUT THIS COUPON HERE ALONG DOTTED LINE

TERRI, INCORPORATED, 4 West 40th St., New York City

Enclosed is $3.75 for which you will please send me, at once, a Terri Vanity. (Place cross in box next to style you wish)

The Chevron ☐ The Check ☐ The Moire ☐

My name is.....

My address.....

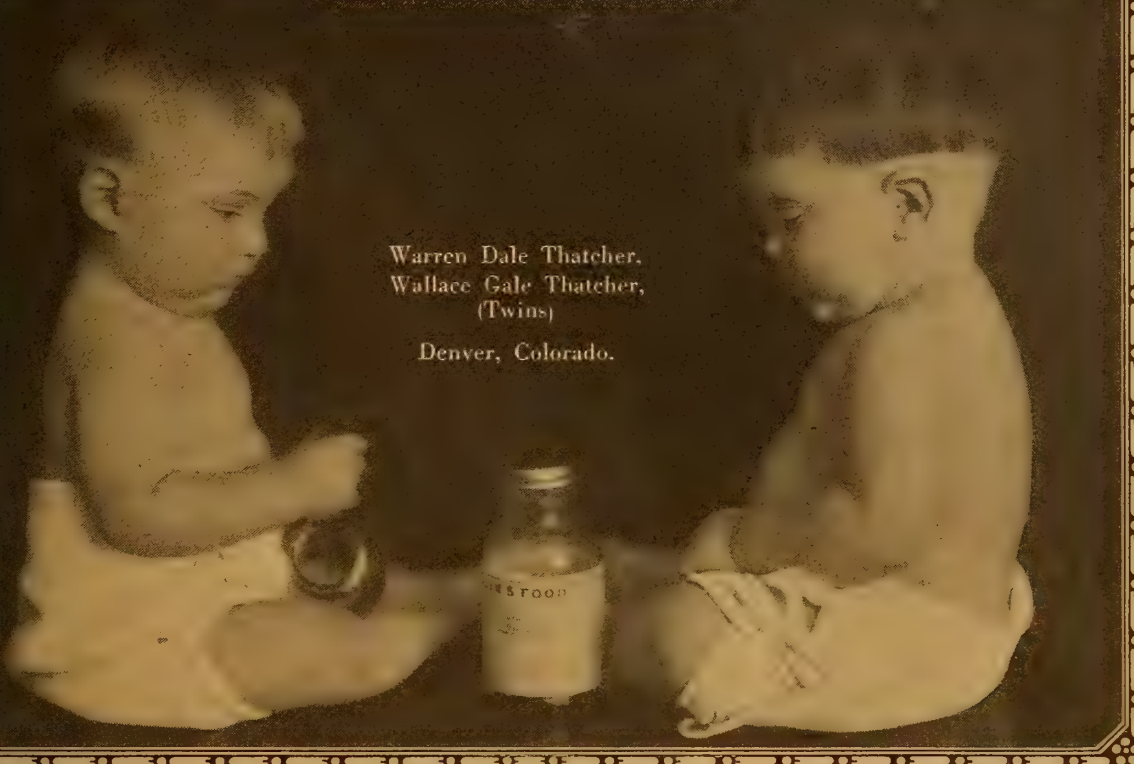
City.....

State.....

TERRI, INCORPORATED

4 West 40th St., New York City

"We are advertised by our loving friends"



Warren Dale Thatcher,
Wallace Gale Thatcher,
(Twins)
Denver, Colorado.

Mellin's Food

Use the Mellin's Food Method of Milk Modification for your baby. It has raised thousands of the brightest and healthiest babies in the world.

Write to us for a copy of our book, "The Care and Feeding of Infants", also a Free Trial Bottle of Mellin's Food.

Mellin's Food Co., 177 State St., Boston, Mass.

Personalities of Paramount

Thomas Meighan

SOME stars draw the crowds without creating the slightest public affection for themselves.

Tom Meighan is different. People think of him as the sort of friend they would like to have come visiting their home. "We don't merely respect him, we love him!"

Tom Meighan's widest fame dates from "The Miracle Man." Plenty of folks have never missed a Meighan picture since. Judging by box office records his army of admirers is ever-increasing.

Some men seem made to play Big Brother to people. They have strength and heart, enough and to spare. Perhaps it is this feeling coming out in Tom Meighan's pictures which has made them so successful.

Titles easily remembered are "The Miracle Man," "Cappy Ricks," "The Bachelor Daddy," "Our Leading Citizen," "Back Home and Broke," "Manslaughter," "Homeward Bound," "Tongues of Flame," "Coming Through," and, at present in production, "*Old Home Week*," by George Ade.

TRADE MARK
Paramount Pictures
PRODUCED BY FAMOUS PLAYERS-LASKY CORP
ADOLPH ZUKOR—PRESIDENT
NEW YORK CITY

Paramount Pictures

How the *finest* pictures are made

THEY are made by a very highly developed organization. This means that if a star or director needs a certain story translated, say, from the Russian, then its picturization in a series of scenes sometimes thousands of miles apart, enacted with a supporting cast hand-picked from the entire dramatic sphere for the occasion, that all this, and often much more, will be done.

Famous Players-Lasky Corporation makes the one demand that each picture be denied nothing in the making that is necessary to its complete artistic and popular success.

On a large scale this demands enormous investment and the deepest confidence of theatres and patrons alike.

The greatest asset any director or star can have today is an association with Paramount wherewith to ride to bigger things. And the greatest asset you have, as a fan, is that you can't go wrong when it's a Paramount Picture.

"If it's a Paramount Picture it's the best show in town!"

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

We're Asking You:

Isn't It a Great Idea?

DONT you love MOTION PICTURE JUNIOR on pages 54-55? We're going to run it every month and we think the younger fans—and some of the grown-ups, too—are going to find it the most interesting feature in the book from now on. It's an absolutely new thing. No other fan magazine has ever had it before, but the editor of big MOTION PICTURE MAGAZINE decided the children deserved a special little magazine just for themselves. You see, we get so many letters from boys and girls who love movies, that, for some time, we've been thinking about giving them a page. Then the editor thought up the little magazine idea—so here you are. Wouldn't you love to know Claire Windsor's little boy? And isn't Benny Alexander a regular fellow? We want all the younger fans to be sure to write and tell us how they like having a little fan magazine all their own.

Good at Guessing?

EVER play guessing games when you were a kid? You're in luck if you did, because somebody's going to guess themselves into a fifty-dollar prize before very many days. We have one of the thrilliest, blood-curdlingest mystery stories you ever read on page 48. But it isn't finished. Just as you are sitting on the edge of your chair to know what happened next—just as your hair is rising right straight up on your head with suspense—that's where the story stops short. And that's where the guessing and the prize begins. The person who sends us the peppiest, best solution gets the prize. The details of the contest are all on page 99, right with the story. Go to it! Hope you win!

Did You Ever?

LOSE your temper over the telephone? If so, you'll sympathize with the sufferers on page 47. They're all just about as mad as human beings can be. But, oh dear me, the shock they'll get when they look on page 98.

You'll get a surprise when you see that page, too. Dont miss it!

Catching the Limerick Liner?

There are two ten-dollar prizes to be won this month! Dont you want one? If so, send us the missing last lines to these unfinished limericks. The two best get the prizes. Remember the last line rhymes with the first two. Put your name and address on your contributions and send them to the Limerick Contest, 175 Duffield St., Brooklyn, N. Y. Send as many as you please. No lines will be returned.

That Wild Western hero, Bill Hart,
In the movies has not taken part
For one year or more,
And it's made the fans sore,

___ ___ ___ ___ ___

The first time we saw Clara Bow
We thot she was quite the whole show.
She's now our pet flapper,
And if critics rap her,

___ ___ ___ ___ ___

Did You Win?

WHAT about the Limerick Liner? Are you trying for the prize? Right in the center of this page is this month's contest. Jump in now! A ten-dollar prize goes to the two best last lines. And—quick! Look on page 129 and see if you won any of the prizes for those other limericks!

Got One?

WE mean, have you got an opinion of your own? For your own sake we hope you have, because we're giving $2,500 in prizes for the best opinions about motion pictures. Read all about it on pages 60 and 93, and then sit down and write us just what you think. Almost everybody has a sneaking desire to be a dramatic critic and there couldn't be any better training than this contest. Aside from the prize, you get the very valuable experience of writing, and a good many of you will be able to see your work in print—to compare it with the work of other people who are all trying to do the same thing. No matter how you look at it, this contest is a good thing for everybody.

Who's Your Favorite?

OF course, you have a favorite star! Everybody in the civilized world has one! Whoever that star is, wouldn't you like to see him or her win the popularity contest we're running? On page 61 you'll find out how the race is going so far—who's ahead and who's being left out entirely. It's up to you to see that your favorite star gets your vote. And after you've done your own part, get busy and tell all your friends about it and make them vote, too. The stars deserve all the praise and glory they can get. They work just about as hard as human beings can to keep you amused. Now's your chance to do something for them and of course you want to make good!

Engaged?

ARE you engaged to be married? If so, the most important thing in the world to you just now is what to wear at your wedding. But you dont need to worry any longer—we've given you a page of the loveliest wedding gowns that were ever seen. And they're being worn by some of the loveliest stars that were ever seen, too. Just as soon as you see these pictures on pages 62-63, you'll find out what to wear at your own wedding.

Blonde? Brunette?

WHICHEVER you are, you can beautify your hair by the rules laid down for you by the six stars whose advice makes up the beauty symposium on pages 80-81.

Summed up briefly, the way to have lovely hair is this:

Give your hair plenty of air.
Sun it whenever possible.
Brush it often.
Dont wash it too often.
Rinse it well when shampooing.

Like 'Em?

DONT you like our idea of giving the movie stars titles and coats-of-arms? We think it's time Hollywood had its own nobility. On pages 42-43 you'll see our ideas on the subject. Tell us how you like them.

Vol. XXIX, No. 6 **MOTION PICTURE MAGAZINE** JULY, 1925

PUBLISHED MONTHLY BY THE BREWSTER PUBLICATIONS, INC., AT 18410 JAMAICA AVE., JAMAICA, N. Y. Executive and Editorial Offices, 175 Duffield Street, Brooklyn, N. Y.

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. Printed in the U. S. A.

Eugene V. Brewster, *President and Editor-in-Chief;* Duncan A. Dobie, Jr., *Vice-President and Business Manager;* George J. Tresham, *Circulation Director;* E. M. Heinemann, *Secretary;* L. G. Conlon, *Treasurer.* Also publishers of MOTION PICTURE CLASSIC and MOVIE MONTHLY.

Subscription $2.50 a year in advance, including postage in the United States, Cuba, Mexico and Philippines; in Canada, $3.00. Foreign countries, $3.50. Single copies, 25 cents, postage prepaid. U. S. Government stamps accepted. Subscribers must notify us at once of any change of address, giving both old and new address.

First copyrighted and published February 21, 1911. Copyrighted, 1925, in United States and Great Britain by Brewster Publications, Inc.

A Guide to 150 Current Pictures

Which are now being shown thruout the United States

Alaskan, The
Not up to the caliber of story we expect from Tom Meighan. Too convenient and old-fashioned in plot and treatment. Carries wonderful backgrounds, however. (*Famous Players*)

Air Mail, The
A timely melodrama in that it uses an air-plane as its chief property. Records in thrilling fashion the exploits of a crook determined to rob the overhead mail. Wins redemption, recognition and a wife. (*Paramount*)

As Man Desires
Traces the adventures of English army surgeon in East India and the South Seas. Charged with murder, he becomes a pearl fisher and finds romance and tranquillity. Rather complicated but offering a satisfying hour. (*First National*)

As No Man Has Loved
An elaborate historical drama of the early days of America founded on E. E. Hale's famous story, *The Man Without a Country*. Strong patriotism propaganda, well handled and well done. (*Fox*)—*E. V. B.*

Babbitt
Too wordy in its treatment and never develops the story as it was contained in book. Characters somewhat indefinite. Interesting in spots. (*Warner Brothers*)

Barbara Frietchie
Presents flashes of conflict of North and South, founded on play of same name. Customary plot reveals Northern hero and Southern girl—with romance sweeping aside the song of hate. Has several dramatic scenes, fair action—and fine acting by Florence Vidor. (*Ince-Producers Distributing Corp.*)

Beloved Brute, The
An exciting melodrama, this—one built around regeneration of fighter who eventually meets his master. Characterization finely developed—and situations carry convincing note. Title-rôle colorfully played by Victor McLaglen. (*Vitagraph*)

Boomerang, The
Not so amusing as the stage version, chiefly because cast lacks light comedians. Well treated and manages to hold up fairly well. All about a doctor who prescribes for "Heart troubles." (*Schulberg*)

Broadway Butterfly, A
Sets forth the oft-told tale of the rustic maid who strikes Broadway—and after encountering the inevitable "men about town" teaches them a lesson in deportment and morals. Hackneyed of plot, but quite appetizing. Capable cast here—headed by Dorothy Devore. (*Warner Brothers*)

Capital Punishment
Melodrama of the better kind. George Hackathorne and Clara Bow add to their laurels. Gripping and thrilling. (*Schulberg-Preferred*)—*E. V. B.*

Captain Blood
Tells in vivid fashion a swashbuckling story of piracy on the high seas during the seventeenth century. Adapted from Sabatini's novel and is saturated with action and color. Highly entertaining. (*Vitagraph*)

Charley's Aunt
A side-splitting farce comedy of the old style, with Sydney Chaplin as the aunt. (*Producers Distributing Corp.*)—*E. V. B.*

Charmer, The
Pola Negri, Wallace MacDonald and Robert Frazer in rather a poor story, replete with improbable situations. Well produced but only a fair picture. (*Paramount*)—*E. V. B.*

Cheaper to Marry
Excellent society comedy with Lewis Stone, Conrad Nagel and Marguerite de la Motte. One couple marries and prospers: the other couple defies the conventions and suffers. Brilliant titles and clever direction make this play exceedingly interesting. (*Metro-Goldwyn*)

Christine of the Hungry Heart
The eternal triangle of an unhappy woman longing for love after matrimonial tragedies with two husbands and one lover. Treated in sympathetic fashion, tho it serves nothing new in plot. Florence Vidor brings feeling to the character of the title. Fair enough. (*Ince-First National*)

Chu Chin Chow
An alleged drama of foreign origin and setting. It should have stayed there. Betty Blythe is featured but she hasn't much to offer in this. Dont waste your evening on this tiresome picture. (*Wilcox*)

Clean Heart, The
A. S. M. Hutchinson's novel makes a most compelling photoplay as treated by J. Stuart Blackton and Percy Marmont. Is exceptionally human and perfectly intelligible. Tells of man conquering his worries. Appealing all the way. Worth your while. (*Vitagraph*)

Code of the West
Another from Zane Grey which gets away from the beaten track of Western heroics. Is treated with fine naturalness, there being no high-pressure melodrama used. The timid cow-puncher wins the flapper. (*Paramount*)

Coming Through
Tom Meighan appears again in a conventional melodrama—a triumph of courage against heavy obstacles. The star needs the bright human pieces, for there are several luminaries who could put this story over. Obvious and slow—tho convincing in atmosphere. A few good moments. (*Paramount*)

Confessions of a Queen
Even with Lewis Stone giving one of his inimitable portrayals of a royal ruler, picture doesn't rise to the heights. Certainly not another "Zenda." Best with its humorous side. Too much restraint from Alice Terry. (*Metro-Goldwyn*)

Daddy's Gone a-Hunting
—Doesn't convince because of the arbitrary manipulation of the characters. The father, tiring of domesticity, runs off to Paris—and returns without any *amours*. He comes to his senses after the death of his child. Fails to extract sympathy even with such clever acting as Percy Marmont and Alice Joyce give it. (*Metro-Goldwyn*)

Dangerous Innocence
"*Ann's an Idiot*" shapes up pretty well in celluloid form. Features a young girl's awakening to the call of romance. She emerges into a woman during a cruise from Liverpool to Bombay, but discovers the man has had a love affair with her mother. Well handled considering the slight material. Pleasant diversion. (*Universal*)

Dante's Inferno
Presents in vivid fashion a sermon on what befalls a worshiper of wealth. Modern story linked up with graphic scenes of the Inferno as Dante and Doré conceived them. A real novelty, pictorially satisfying. (*Fox*)

Déclassé
The beautiful Corinne Griffith gives breadth, substance and charm to this Ethel Barrymore play. An effective drama which follows the original pretty faithfully. Cumbersome in spots. Neatly mounted. (*First National*)

Denial, The
The parental conflict theme, employing a domineering mother who brings tragedy into her daughter's life by compelling her to marry a man she doesn't like. The daughter appears first as having a child of her own—and is confronted with the identical problem. By the flashback the modern mother appreciates the sin of too much interference. Interesting with its atmosphere, but lacking spontaneity and conviction. (*Metro-Goldwyn*)

Devil's Cargo, The
Treats of the California gold-rush days—and treats it in vivid melodramatic style. The central figures are a young editor and a girl who are driven out of Sacramento. They come back in style. Sustained action. (*Paramount*)

Dick Turpin
Tom Mix hangs up his chaps and bedecks himself in the raiment of a chivalrous knight of Merrie England. Plays celebrated highwayman in the Fairbanks manner. Stirring incident, enjoyable humor—and romance makes this a likely picture. Check it off and see it. (*Fox*)

Dressmaker from Paris, The
If you like fashion shows, very well. Leatrice Joy in a poor part in a poor show. Ernest Torrence in new garb. Mildred Harris and Allan Forrest supporting. (*Paramount*)—*E. V. B.*

Dynamite Smith
Charles Ray returns to type of story that made him popular. Plays again the rôle of a timid youth who overcomes cowardice when goaded by vengeful brute and under spell of romance. Well done—with plenty of physical and mental conflict. Rugged entertainment. (*Ince-Pathé*)

Enticement
A frank exposition adapted from an equally frank novel depicting the folly of fanning the love of an old affection after one has become married. Emphasizes the "new freedom." Not for the children. (*First National*)

Excuse Me
Rupert Hughes' story and stage success makes a capital light comedy—one which exploits the adventure of an eloping couple—who when they board a train encounter all kinds of trouble. Plenty of high jinks—and plenty of laughs. Bert Roach as a drunk in an upper berth steals the acting honors. (*Metro-Goldwyn*)

Feet of Clay
This is a Cecil B. De Mille production—the story of which is overwhelmed by the backgrounds and appointments. Has a romance and a series of counterplots—and exploits a flapper wife in search of jazz. (*Paramount*)

Female, The
Betty Compson in South African surroundings. Unhappily married to a native of the veld, she does not discourage the attentions of an Englishman arriving on the scene, and we have the too familiar triangle situation again, with the Englishman triumphing. Noah Beery, as the Boer, does best acting. Picture only fair. (*Paramount*)

Fifth Avenue Models
The Cinderella pattern again—done with first-rate sentiment and heart appeal. Working girl discovers a Prince Charming who saves her from disgrace. The human touches make it fairly convincing. Enjoyable. (*Universal*)

Find Your Man
A deceptively titled melodrama woven around youth and his dog in a lumber camp: not a Northwest Mounted story, but the tale of a dog's loyalty to his master thru thick and thin. Rin-Tin-Tin makes an otherwise tedious melodrama interesting by uncanny intelligence. (*Warner Brothers*)

Folly of Vanity
Picturizes a fantastic dream of a woman who becomes conscience-stricken when pursued by a wealthy bounder. She descends to Neptune's domains and takes us on a colorful cruise. The moral poorly brought out. Lavish without much meaning. Has photographic appeal. (*Fox*)

Fool, The
Does not score its points except at intervals. Lacks simplicity, the plot being complicated with capital *versus* labor conflict. Fails to generate the big heart touch. Well-produced and acted with sincerity. (*Fox*)

Fools in the Dark
Here is a picture which pokes fun at old-fashioned, serious melodrama. The paid kidnappers, the mad scientist, the oily Hindu, the young adventure-seeker, his fiancée—they are all here, amid comedy settings. Matt Moore, Patsy Ruth Miller and Tom Wilson excellent. A good mixture of thrills and comedy. (*F. B. O.*)

Forbidden Paradise
A sophisticated modern romance dealing with a fictional queen whose greatest weakness is men. Pola Negri as the alluring queen is the best she has yet been in an American-made film. Well sup-

ported by Rod La Rocque, Adolphe Menjou, and Pauline Starke. Fine food for sophisticates. (*Ernst Lubitsch-Paramount*)

Forty Winks
The missing papers are found in this bright and breezy comedy—found by Raymond Griffith in the rôle of a comic British lord who saves the honor of the family along with the papers. Griffith is immense. Theodore Roberts is back with his cigar. Thoroly amusing. (*Paramount*)

Gerald Cranston's Lady
Domestic drama based upon marriage of convenience which results in a triangle when couple misunderstand each other: love and happiness result eventually. A story without much suspense or surprise, but situations are logically developed and the acting is good. A little above the average play of its kind. (*Fox*)

Golden Bed, The
Cecil B. De Mille again with all his taste for opulent display. Story is much too long to trace the human wreckage left by a woman who plays with men for the fascination of the game. Mostly appealing to the eye. Lillian Rich gives her usual dependable performance. (*Paramount*)

Good Bad Boy, The
Packed with enjoyable humor and heart interest, this juvenile study certainly affords a satisfying hour. Youngster has reputation of being a bad boy, but lives it down. (*Principal*)

Grass
Fifty thousand Persians crossing mountains and rivers to find grass for their herds. No plot, no cast. Remarkable, but depressing. Better as a one-reel scenic than feature. (*Paramount*)—*E. V. B.*

Great Divide, The
A Western drama quite above the average with Alice Terry at her best and Conway Tearle and Wallace Beery also. 'Nough said. Then there is a wonderful flood scene which is a real thriller. Dont miss it. (*Metro-Goldwyn*)—*E. V. B.*

Headwinds
Misses in not being treated humorously. The strong, silent man lures the stubborn girl aboard his yacht and compels her to love, honor and obey. Plot dies out and the hokum is born. Just fair. (*Universal*)

Heart Buster, The
Tom Mix sees to it that the Westerns should be treated to a dose from the comedy faucets. Here he's a cowboy who resorts to extreme measures to prevent girl from marrying a scoundrel. Plenty of action and a number of laughs. Mix has had better ones. (*Fox*)

Her Love Story
Smacks of the George Barr McCutcheon school of mythical kingdom romances. Gloria Swanson adopts the rôle of a princess who loves a young captain of the guard. She is forced into an unpleasant marriage with an aging monarch. Below the Swanson standard. Appeal rests with atmosphere and characterization. (*Paramount*)

Her Night of Romance
One of the best of the Constance Talmadge comedy caprices. Scenes laid in England deal with impecunious nobleman hounded into a proposal of marriage to an American heiress. Farcical complications and the spirit of action and acting make it enjoyable. (*First National*)

His Hour
Romantic drama is unfolded here—of the pre-war days in Russia. Elinor Glyn is the author andshe builds exotic love affair between young prince and an English widow. Affords a pleasant hour. Aileen Pringle and John Gilbert are convincing as the lovers. (*Metro-Goldwyn*)

His Supreme Moment
Blanche Sweet and Ronald Colman in an elaborate production, partly in color, but the story is not a good one nor well told. A fairly good picture. (*First National*)

Hot Water
Something new for Harold Lloyd in that he is married right off the reel. Develops trouble with the in-laws—and then the fun begins. Volumes of laughs thruout and the incident sparkles along at a lively pace. Up to his high standard. Sure fire. (*Pathé*)

I Want My Man
The old story of the blind soldier who marries his nurse, but with a real kick in the last reel. A very fair picture. Doris Kenyon excellent, Milton Sills not at his best. (*First National*)—*E. V. B.*

In Every Woman's Life
Uncovers the usual triangle theme, tho it goes it one better in that three men seek the same woman. As it is her place to make the ultimate choice, she selects the man she loves. Packs away all the necessary elements—and packs satisfactory speed. Marc MacDermott shines. (*First National*)

In Hollywood with Potash & Perlmutter
Reveals clever and jolly satire of studio life with Montague Glass' celebrated partners trying to break into the "fillums." Delectable burlesque which exposes in realistic fashion the life of the movies. Capitally titled—and capitally acted. (*First National*)

Inez from Hollywood
This was once known as "The Worst Woman in Hollywood." Revolves around famous film actress with publicity complex who is not so black as she is painted. Scornful of men, she tries to save innocent sister from them—and fails. Not especially convincing—and rather trite, but Lewis Stone and Anna Q. Nilsson make it interesting. (*First National*)

Introduce Me
Refined comedy that should please everybody and put Douglas MacLean in the front ranks of light comedians of the screen. (*Associated Exhibitors*)—*E. V. B.*

Iron Horse, The
The much-talked-of feature dealing with the late sixties in the West when the first transcontinental railroad was built and completed. Thrilling drama mixed with much comedy. Educational, historic, instructive. (*Fox*)

It Is the Law
Mystery melodrama, this—one carrying out a youth's diabolical scheme of vengeance against his best friend for stealing the affections of the only girl. Taken from stage play and holds attention with its vivid action, thrills and the characterization by Arthur Hohl. See it and shiver with excitement. (*Fox*)

K—The Unknown
Inclined to be unduly sentimental and drama seems unconvincing. Adapted from best seller but story loses in transference to silversheet. Treats of a surgeon who sacrifices everything when he believes himself guilty of carelessness. Finds redemption in surgical manner. Pretty well acted. (*Universal*)

Lady of the Night
A weak drama that starts off like a race-horse and ends like a snail. Norma Shearer, who plays the double rôle very well, is entitled to better stories than this. (*Metro-Goldwyn*)—*E. V. B.*

The Lady
An unusually interesting story, full of pathos. This was all that was needed to make Norma Talmadge the "Bernhardt of the Screen." (*First National*)—*E. V. B.*

Last Laugh, The
A German film of unusual beauty and artistry. The story deals with old age and poverty, and is a grim piece of realism marred by an unconvincing happy ending. Emil Jannings' work is splendid. (*UFA*)

Last Man on Earth, The
Another novelty from the Fox lots, depicting the awful state of the world when men no longer follow at women's heels. Fantastic, but slight of plot. The women discover last man hiding in jungle—and there's a fight between two Amazons to win him. Amusing and abounding in pretty girls in négligée. (*Fox*)

Learning to Love
A tiresome society comedy as usual. Constance Talmadge is beautiful and attractive in anything, but she can do more than look pretty and laugh if they will only find her a good story. (*First National*)

Life's Greatest Game
Exploits our national pastime—baseball—as it was played in the days of the Orioles and in this day by the Giants. Complete with hokum and sentiment, but manages to entertain. (*F. B. O.*)

Little Robinson Crusoe
Deals with adventure as sponsored by Jackie Coogan who lives over the days of the original Crusoe. Carries an abundance of comedy, drama and thrills. Certain of its appeal to the children. Interesting. (*Metro-Goldwyn*)

Lost World, The
Something entirely different—let us call it a scientific comedy. If you want to see all the strange prehistoric mammalia, some 100 feet long and high, which Wallace Beery, Bessie Love, Lloyd Hughes, Lewis Stone and Bull Montana found on the Amazon, here you are, with plenty of thrills as well as laughter. (*First National*)

Lover of Camille, The
Tells a tale of unrequited love—and doesn't tell it very well. Adapted from Belasco's *Deburau*, and loses its spark and vitality and atmosphere in the transference from stage to screen. Lacks movement and is mostly characterization. (*Warner Bros.*)

Man and Maid
Elinor Glyn says women do one of three things to a man—elevate him, degrade him, or bore him to death. She then proceeds to show how they do it. A tiresome, cut-and-dried story. Lew Cody is good. (*Metro-Goldwyn*)

Man in Blue, The
Place a cop in a foreign quarter of a large city—and you have your romance made to order. Here Herbert Rawlinson, making a good representation of the Irish officer, wins an Italian belle away from swarthy politicians. Good incident, but always conventional. Fair entertainment. (*Universal*)

Manhattan
Elevates Richard Dix to stardom in a rôle wherein he is called upon to display some acrobatic prowess. It is a romance of Gotham revolving around a wealthy idler going after thrills and adventure—and finding them and a bride to boot. Fast action and vivid incident keep it moving. (*Paramount*)

Man Must Live, A
Gives Richard Dix a chance to extract sympathy in an unpleasant rôle—the star playing a reporter on a scandal sheet who rebels when forced to compromise his best friends. Obvious, but Dix puts it over. (*Paramount*)

Man Who Came Back, The
This appears about the best picture based upon the redemption theme ever made. While action is convenient and obvious, somehow it carries a ring of truth. Is graphic and colorful. George O'Brien ideal in title-rôle. (*Fox*)

Man Who Fights Alone, The
Stresses self-sacrifice so much that realities and humanities are lost. Features a husband paralyzed who believes intruder—his best friend—is stealing his wife's love. All ends well. Fair entertainment—with William Farnum exercising too much emotion as central figure. (*Paramount*)

Mansion of Aching Hearts, The
Suggested by song of yesteryear, but going back to ideas which have been rejected in this modern day. Exploits a stern-hearted father who turns his wife and child from home. He makes a belated "about face" but the finish is too arbitrary to ring true. Ethel Clayton tries to bring conviction to rôle of the harassed wife. (*Schulberg*)

Marriage Cheat, The
Just an ordinary film with a South Seas setting. Offers a triangle which never leaves its obvious groove. Right and Might triumph. Abounds in atmospheric backgrounds—authentic and colorful—and acting is competent. Just fair. (*First National*)

Midnight Express, The
Lives up to its title—with the action concentrated around the fast train and the car shops. Plot deals with disowned youth who makes good by starting at the bottom. Wins love of engineer's daughter and flags the train to prevent the wreck. Lots of physical action. Obvious, but entertaining. (*C. B. C.*)

Midnight Molly
The dual rôle is given to Evelyn Brent in this triangle story. It revolves around a feminine Raffles and a playful wife of the political candidate. The former doubles for the latter and saves the husband from losing votes. Far-fetched, but made fairly interesting thru the sincere performance. (*F. B. O.*)

Miracle of the Wolves, The
A thrilling spectacular romance of fifteenth-century France. It is beautifully produced and acted, and Yvonne Sergyl as Jeanne, the heroine, is charming. It is full of impressive and convincing battle scenes, and is thoroly satisfactory. (*Société Française d'Editions de Romans Filmés*)

Miss Bluebeard
A slight romantic comedy of a French actress' adventures—played by Bebe Daniels in a new bob and a new collection of gowns. She finds herself with two husbands on her hands—but it is proved she's no bigamist. Fairly good. (*Paramount*)

Monsieur Beaucaire
Rudolph Valentino returns to screen in impressive picture adapted from Tarkington's story and play. Backgrounds unexcelled—and story moves with good pace and releases sheer romance. Fine direction noticeable in treatment of plot, characters—and the manner of its mounting. Well worth while. (*Paramount*)

Monster, The
A serio-comic drama meant to be very gruesome but in reality very silly. Even Lon Chaney does not save it. (*Metro-Goldwyn*)—*E. V. B.*

My Son
Dont miss this. Nazimova at her best, ably supported by Jack Pickford and Bosworth. Good story, well told. (*First National*)—*E. V. B.*

Navigator, The
Buster Keaton, the "frozen-faced" comedian, tops all his previous efforts with this wonderful comedy. Like Lloyd, he goes after new inventions and gets them. Shows misadventures of hero and heroine who are adrift on an ocean liner. Ingenious all the way. A sure gloom chaser. (*Metro-Goldwyn*)

New Lives for Old
A modern drama, which, tho not particularly unusual, gives Betty Compson a chance to be her usual attractive, vivacious self. There are one or two scenes that get over big and the picture as a whole is entertaining. (*Paramount*)—*E. V. B.*

New Toys
Richard Barthelmess—supported by his charming wife, Mary Hay, has a triangle story this time. There is a fresh, humorous twist when an old flame comes back into his life. The piece is radically different from anything the star has appeared in before. First-rate. (*First National*)

North of 36
The story of a great cattle drive across the plains in pioneer days. An heroic effort, scenically and photographically. Lois Wilson, Ernest Torrence, Jack Holt, and Noah Beery are the stars. (*Paramount*)

Oh, You Tony
Tom Mix busts into politics here when he becomes a lobbyist in Washington for some of the boys back home. Learns "etiket" and gets "buncoed" by Washington flapper. Tony, the pony, figures at the end and saves the day for Mix. He wins the race. Interesting thru its humor. (*Fox*)

On Thin Ice
A familiar type of crook melodrama which for three reels carries out a first-rate line of action, incident and suspense. In treating the romance, the plot is inclined to sag. Effects a crook's redemption and is a good picture of its kind. Tom Moore is excellent. (*Warner Brothers*)

One Night in Rome
Laurette Taylor succeeds in making this interesting thru a colorful and convincing performance. A duchess after a series of dramatic adventure succeeds in clearing herself of the charge that she caused her husband to kill himself. Neatly mounted. (*Metro-Goldwyn*)

One Way Street
Never gets anywhere. Becomes very talkative in trying to show a woman retaining her youth at all costs. Monkey glands refuse to function. Unconvincing and pointless. (*First National*)

One Year to Live
Another sex drama with Paris setting. Antonio Moreno and Rosemary Theby at their best, with Aileen Pringle and Dorothy Mackaill not quite so good. An old theme entertainingly handled. Above the average. (*First National*)—*E. V. B.*

Only Woman, The
Norma Talmadge appears in one of the oldest formulas—that of the girl who ties herself to a mercenary marriage to save a financially embarrassed father. Obvious, but well done by the director and the star. (*First National*)

Open All Night
Very sophisticated this, dressed up with novel treatment. Director becomes bold in developing plot around wife who tires of her meek and conventional husband only to return to him when she becomes disillusioned with ill-mannered bike rider. Smart titles. (*Paramount*)

Painted Lady, The
This melodrama contains two themes—one revolving around a girl hounded by the law—the other featuring a youth seeking vengeance against man responsible for death of his sister. Farfetched and often lurid, but absorbing. (*Fox*)

Pampered Youth
A movie title is tacked on Tarkington's "The Magnificent Ambersons." Still it is not enough to destroy the spirit and flavor of story. Carries humanities and realistic atmosphere. (*Vitagraph*)

Percy
The story of boy, trained to play the violin and do esthetic dancing. Circumstances land him at the Mexican border, and, from then on, things keep moving at a fast clip. Charles Ray is at his best and the picture is excellent. (*Pathé*)

Peter Pan
A beautiful picture, carrying out all the Barrie charm and whimsy. Certainly sustains the spirit of youth. His rich romance and adventure suggested thru fine spirit of make-believe. Betty Bronson an ideal Peter. See this and take the children. (*Paramount*)

Proud Flesh
An enjoyable little number, treated with pointed satire by King Vidor who refuses to handle old formula—the taming of a haughty girl by a "diamond in the rough"—seriously. You shouldn't take it seriously either. (*Metro-Goldwyn*)

The Rag Man
Jackie Coogan at his best. Interesting and laughable thruout. It lacks artistic finish but ranks very high and should please. (*Metro-Goldwyn*)

Rainbow Trail, The
Zane Grey and Tom Mix—certainly a good Western combination. Cowboy star executes plenty of thrills and excitement in author's story of gunplay, hard ridin', and he-man fights. (*Fox*)

Ramshackle House
Presents a murder mystery which is a bit different from the usual run of such stories. The crime is framed on innocent man who is protected by the girl when a mob scours the countryside for him. Good of its kind. Betty Compson is the heroine. (*Producers-Distributing Corp.*)

Re-Creation of Brian Kent, The
Harold Bell Wright can truthfully say that this is "as I wrote it." Tells a story of a youth's redemption brought about by a kindly, sympathetic school-teacher. She also brings him love in the personality of a former pupil. (*Principal*)

Redeeming Sin, The
Treats of regeneration of an apache maid of the Paris underworld, portrayed in colorful Kiki-like style by Nazimova. The usual plot. An aristocrat goes slumming and steals her heart—which brings vengeance from the apache lover. He steals from the church—but finds redemption. (*Vitagraph*)

Remember When
Harry Langdon in his usual funny get-up. Not much of a story (as usual) but he is funny enough without one. (*Pathé*)—*E. V. B.*

Riders of the Purple Sage
Tom Mix has put aside his semihumorous rôles, temporarily, at least, and rides Tony in the pursuit of Western bandits who have kidnapped his sister. It is a Zane Grey story, beautifully mounted—and packed with action. Mix is a Texas ranger. Bill Farnum starred in the same story years ago. (*Fox*)

Roaring Rails
Good, old primitive melodrama is served up here—one exploiting a locomotive engineer and his adopted child. Covers familiar ground, but always compels the interest thru its physical action and heart appeal. Some thrills. Harry Carey is the engineer. (*Producers Distributing Corp.*)

Romance Ranch
Just an ordinary Western framed around the lost will which is located in time to bring prosperity to the rightful heir. Obvious all the way, but colored with creditable incident. (*Fox*)

Roughneck, The
That faithful device—the locket—restores a son to his mother after scenes are exploited showing his triumph against tremendous odds. Travels from the water-front of Frisco to the South Seas. Features vivid action and hectic melodrama. Well interpreted by George O'Brien. (*Fox*)

Sackcloth and Scarlet
An interesting drama with Alice Terry, Dorothy Sebastian and Orville Caldwell. Above the average but not a great picture. (*Paramount*)—*E. V. B.*

Saddle Hawk, The
A fair-to-middlin' Western, this—from the Hoot Gibson lots. Affords the actor plenty of hard ridin' and quick shootin' from the trigger finger. Rustlers figure—and a pretty girl conquers the heart of Hoot. Good incidents. (*Universal*)

Sainted Devil, A
Rudolph Valentino has another romantic drama in this colorful production. It abounds in lavish settings, gorgeous costumes and exquisite photographic effects. The star plays a dashing young noble of the Argentine who rescues a heroine in distress after believing her faithless. Not up to "Beaucaire"—but satisfactory. (*Paramount*)

Sally
Colleen Moore in farce comedy in which she proves herself of Pickford quality. An elaborate but overdone and unsatisfactory production. (*First National*)—*E. V. B.*

Salome of the Tenements
The love story of a Jewish girl of the slums and a wealthy New Yorker. The plot is slight but the background of New York's East Side, and the fine types of old men and women from the Ghetto, make it worth seeing. (*Famous Players-Lasky*)

Scarlet Honeymoon, The
Affords a pleasant hour of romance on an oft-told theme. The idea is that of sweethearts who run up against parental conflict. But the twist enters when the Argentinian fools his beloved's parents into believing he is of no account. Merely a test to prove her love. A neat little number—the best for Shirley Mason in a long while. (*Fox*)

School for Wives
The poor artist marries the rich girl and everything happens that has ever happened in an old-fashioned melodrama. Awkwardly told and players are lost in a maze of broken situations. (*Vitagraph*)

Seven Chances
The surest cure for the blues we know of. Buster Keaton at his best. He never smiles but he will make your sides ache. Dont miss it. (*Metro-Goldwyn*)—*E. V. B.*

Signal Tower, The
The triangle in a remote railroad spot. Excellent melodrama which holds you in suspense thru the action, incident and interpretation. Builds to an effective climax. Old? Surely, but you never think of that. (*Universal*)

Silent Watcher, The
Exceptionally human treatment makes this a rare picture. Completely absorbing in its story of a youth who remains loyal to his chief tho it disrupts his home. Never loses its humanities. Real feeling put in it by Glenn Hunter and Bessie Love. (*First National*)

Sinners in Heaven
A desert-isle romance featuring youth and girl who wed without benefit of clergy after their plane is wrecked. Colorful incident. Is well treated considering the single-track story. (*Paramount*)

Snob, The
Another fine picture—made so by its treatment. The director has shown a keen sense of humor. And his characters never strut but appear convincing in their emotions. A story of a fawning worshiper of wealth and position. (*Metro-Goldwyn*)

So This Is Marriage
The triangle executed with a sense of humor. The old, familiar plot looks brand-new because of its adroit directions. All about a young couple who disagree over debts and flirtations. Characters appear genuine. Well acted. (*Metro-Goldwyn*)

Sundown
An historical drama of the events attending the last great drive of the cattle kings of the old West. Becomes monotonous because there is no variety of scene. Done on a big scale and shows a stampede and a prairie fire. But it never grips you. Good characterizations. (*First National*)

The Swan
Not much. Some fine sets and scenery, and fairly good story, but Frances Howard doesn't shine as the star and Ricardo Cortez is almost miscast. Adolphe Menjou saves the picture. (*Paramount*)—*E. V. B.*

Tarnish
A very faithful translation of the stage success. Shows a philandering husband and father whose daughter is twice disillusioned when she places wrong conclusion on innocent affair between her dad's temptress and her fiancé. Treated and acted in human fashion. (*First National*)

Tess of the D'Urbervilles
If you have read the original by Thomas Hardy you will understand that the spirit of the book is missing. Marshall Neilan deserves credit for making it a tragedy, but the author is too elusive and the players strive too hard to live their rôles. (*Metro-Goldwyn*)

That Devil Quemado
Good old border melodrama, filled with Western adventure and thrills. Sort of a cow-country "Robin Hood." Fred Thomson and his gifted horse, Silver King, will make friends here. (*F. B. O.*)

Three Women
This isn't a very pleasant story, but it is extremely well done. Features the conflict of a woman and her daughter over a man. No scenes are wasted in projecting its plot. (*Warner Brothers*)

Thundering Herd, The
A Western drama on the order of "North of 36" and "Covered Wagon," about buffalo and Indians and their hunters. Perhaps the most thrilling picture of recent years, and beautifully done. Lois Wilson, Jack Holt, Noah Beery, Raymond Hatton, and a dozen other 100% actors. Dont miss it. (*Paramount*)—*E. V. B.*

Thundering Hoofs
A Western melodrama, this, showing the stunt rider, Fred Thomson, triumphing against a border bandit and his gang in made-to-order action. Contains typical incident and picturesque scenery. First-rate entertainment. (*F. B. O.*)

Tides of Passion
Fairly good story with some beautiful, picturesque settings. Mae Marsh is always good. (*Vitagraph*)—*E. V. B.*

Too Many Kisses
Here is a Richard Dix in a Wallace Reid type of rôle. It is a story of a scapegrace son who brings financial embarrassment to his wealthy dad because of some breach-of-promise suits. The youth is packed off to the Basque country of Spain (a neglected country in the movies) and conquers the heart of a native belle while subduing the emotions of a jealous rival. (*Paramount*)

Top of the World, The
James Kirkwood in a double rôle, ably supported by Anna Q. Nilsson, in a stirring drama dealing with a dope-fiend and Kaffirs, love and romance, ending with a remarkable flood scene. Not great, but above the average. (*Paramount*)

Trail Rider, The
Buck Jones has taken his cue from Tom Mix that Westerns must be enlivened with comedy and fresh incident if they are to survive. Here he has one of his best bets. (*Fox*)

Try and Get It
A slight, but thoroly amusing comedy—executed in a spontaneous manner—centering around a young bill collector who must collect a bad debt or lose his job. (*Producers Distributing Corp.*)

Turmoil, The
Booth Tarkington's story is excellently humanized here. A tale of a Middle-Western town, it reflects the affairs of a family in accurate style. Has one important scene. (*Universal*)

Waking Up the Town
Sketchy story of youth who makes good in his own home town. Interesting enough for a little while, but plot soon evaporates into thin air. Jack Pickford is the star. (*United Artists*)

Warrens of Virginia, The
Shows the last moments of the Civil War—with romance centering around the customary conflict of Northern hero and Southern girl. (*Fox*)

Way of a Girl, The
Succeeds in becoming an enjoyable light comedy because those who made it kidded the old, old

(*Continued on page* 13)

Just Published! A Daring NEW Book by Elinor Glyn!

The Naked Truth About This Passion Called Love!

Why do most wives fail to satisfy their husbands? Can a shop-worn girl marry happily? What is the secret of sex attraction? Do you know how to make people love you? What should a man do to captivate a woman? How can a single girl attract the man she desires? How can a husband keep his wife a sweetheart? What makes men unfaithful? Can a dying love be revived? How can both men and women retain their charm always, regardless of age?

ELINOR GLYN, famous author of "Three Weeks" and "The Philosophy of Love," has written an amazing NEW book which fully answers these precious questions—and countless others even more vital to your happiness. "This Passion Called Love" is the title of her brand new book just published. It is not a novel—it is a Wonder Book of Love which strips bare the most intimate relations of men and women—it is a priceless solution of all the perplexing problems of love and marriage, about which most of us know so little and concerning which we should be so well informed.

"This Passion Called Love" will create a sensation and take the country by storm because it tells people the naked truth about the most important things in life—Love and Passion! Of course, narrow-minded critics will say the book is not fit to be read—that it ought to be suppressed. Others will claim that Elinor Glyn should not have dared write about such a breath-taking subject—that she has handled delicate problems with too much frankness. But we want you to read the book before passing an opinion. *This you can do at our risk—without advancing a penny!*

Warning!

For certain reasons, the publishers do not care to send "This Passion Called Love" to anyone under eighteen years of age. Unless you are over 18, please do not fill out the free coupon below.

Fearless Answers to Frank Questions

JUST *ask yourself these questions frankly:* Do you know how a wife can keep her husband home nights? Do you know what "petting" does to women? Do you know how to put obstacles in a man's way and make him want you all the more? What kind of women do men love? How can a woman control the polygamous nature of man? Why do most people lose their charm at 30, when they still could be fascinating at 50?

Would you like to be the kind of man all women love? Do you know how to say the things that captivate a woman? Will you win the girl you want—or will you take the one you can get? Do you know how to keep a woman in love? Do you know the little things that make women like you?

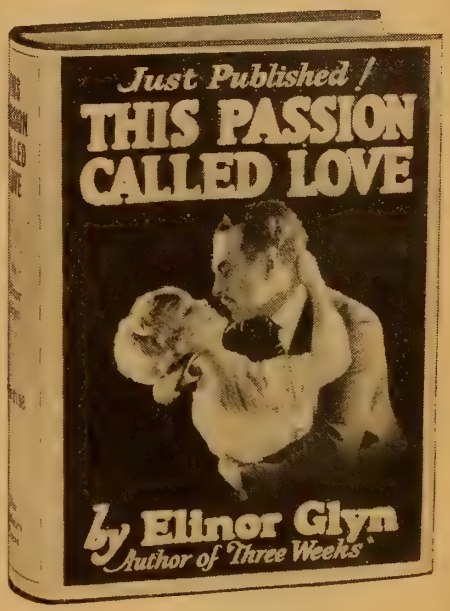
What does the modern young girl do that disgusts men? What liberties should a wife allow her husband? What are the three ways women may attract men? What should be done when the one you love becomes infatuated with someone else?

How can the clever wife detect that she is being deceived? What about birth control? Should the number of children ever be limited? Is marriage happier with babies or without them? Do you know how to make yourself popular? Do all men make love to you—or are you a "wall-flower?" Do you know how to use properly the successful methods of "vampires?" How to make yourself desirable to a man? How to acquire manners that charm?

In "This Passion Called Love," Elinor Glyn fearlessly gives the answer to every question about love, marriage, passion, infidelity—and many other things we dare not even mention here! She boldly answers every tender question all brides want answered on the eve of their wedding. She shows how love may be controlled, to bring lasting happiness. Tells the unmarried girl how to be attractive—the wife how to hold her husband's love. Shows women how to "manage" men, but not seem to. How to attract people you like. How to tell when a man really loves you. How to saturate yourself with love appeal. How to dress to lure the opposite sex. She tells men how to keep women in love—warns women about the things that drive desirable men away—explains why most marriages end in indifference, disillusion, or despair. And best of all, she reveals *in plain words the complete psychology* of successful marriage, and gives countless fresh suggestions that will enable all men and women—both married and single—to find the divine happiness of perfect mating and to get more joy out of it than was ever dreamed of!

Priceless Secrets Revealed in "This Passion Called Love"

—How a wife can keep her husband in love.
—How to win the girl you love.
—How a plain girl, if she play her cards properly, can be more alluring than a dazzling beauty.
—What to do when marriage seems a failure.
—How husbands and wives can avoid being cheated out of happiness.
—Fearless advice to those about to marry.
—Babies and birth control.
—Mistakes of the honeymoon.
—How wives trick their husbands.
—How a woman may always remain desirable.
—How to satisfy a man's hunting instinct.
—Unsatisfactory husbands—and what they should do.
—How to make someone love you.
—How the busy housewife may keep herself attractive.
—Little wiles that women may properly use to charm men.
—How wayward tendencies may be controlled.
—How to outwit "the other woman."
—How the girl in business can marry happily.
—Actions that make a woman charming.
—The kind of men all women love.
—How to preserve your youth and attraction.
—The important problems of newlyweds.
—Fatal mistakes of wives.
—How to find the joys of love.
—What the success of marriage depends upon.
—How to recognize a person who could not remain true.
—Wise words to young men.
—What every single girl should know.
—A warning against grave dangers.
—How to judge a man's fitness for marriage.
—And hundreds of other priceless revelations.



SEND NO MONEY

Simply mail coupon below

YOU need not advance a single penny to get "This Passion Called Love." Simply fill out the coupon below—or write a letter—and the book will be sent on approval. When the postman delivers the book to your door—when it is actually in your hands—pay him only $1.98, plus a few pennies postage, and the book is yours. Go over it to your heart's content—read it from cover to cover—and if you are not more than pleased, simply send the book back in good condition within five days and your $1.98 will be refunded gladly.

Elinor Glyn's books sell like magic—by the million! "This Passion Called Love," being the most sensational and the most helpful book she has ever written, will be in greater demand than all others. Everybody will talk about it—everybody will buy it. So it will be exceedingly difficult to keep the book in print. It is possible that the present edition may be exhausted, and you may be compelled to wait for your copy, unless you mail the coupon below AT ONCE. Get your pencil—fill out the coupon NOW. Mail it to The Authors' Press, Auburn, N. Y., before too late. Then be prepared to read the most helpful book ever written!

The Authors' Press, Dept. 607, Auburn, N. Y.

Please send me on approval Elinor Glyn's new book, "This Passion Called Love." When the postman delivers the book to my door, I will pay him only $1.98, plus a few pennies postage. It is understood, however, that this is not to be considered a purchase. If the book does not in every way come up to expectations, I reserve the right to return it any time within five days after it is received, and you agree to refund my money.

De Luxe Leather Edition—We have prepared a Limited Edition, handsomely bound in Royal Geeen Genuine Leather and lettered in Gold, with Gold Tops and Green Silk Markers. No expense spared—makes a gorgeous gift. If you prefer this leather edition—as most people do—simply sign below, place a cross in the little square at the right, and pay the postman only $2.98 plus postage. ☐

Name.....

Address.....

City and State.....

IMPORTANT—If you reside outside the U. S. A., payment must be made in advance. Regular Edition $2.14. Leather Edition, $3.14. Cash with coupon.

What the Stars Think of

FOR over fourteen years MOTION PICTURE MAGAZINE the pioneer, has faithfully interpreted the Motion Picture Industry and its people to the millions of Motion Picture Patrons. Under the able guidance of its Editor-in-Chief, Mr. Eugene V. Brewster, this Magazine has achieved great success. Fearless in its expression, loyal to all, yet obligated to none, quick to praise and just as quick to condemn—MOTION PICTURE

"Motion Picture Magazine is a remarkable periodical, and I derive much enjoyment from it. It is one of the few publications I am having forwarded to Europe. I will not miss a single issue."

POLA NEGRI.

"Motion Picture Magazine has grown up with pictures. It has remained a wise and friendly counselor of the motion picture people. It has never exploited the cheap and sensational, but has always maintained a conservative and dignified standard."

MARY PICKFORD.

"When Motion Picture Magazine came into the field many years ago, it gave great promise. That promise has since been fulfilled. It is most vital to the progress of the Cinema."

DOUGLAS FAIRBANKS.

"Motion Picture Magazine always interests me and I enjoy reading it each month. Let me take this opportunity to wish you continued success."

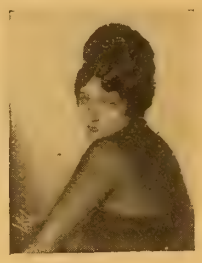
CORINNE GRIFFITH.

"You are always so fair that I do not wonder your magazine is so successful. I look forward each month to receiving Motion Picture Magazine."

MAE MURRAY.

"Fourteen years is a long time. Motion Picture Magazine has kept pace in every one of its fourteen years of life with the great motion picture industry. Nothing more can be said, for both have reached the heights."

WILLIAM S. HART.



"Motion Picture Magazine has done much to elevate the professional side of the motion picture industry and has furnished great enjoyment to the many millions of the public. Long may you continue to prosper."

BARBARA LA MARR.

"I have read Motion Picture Magazine for years and have found it highly entertaining and authoritative. Cordial best regards and best wishes."

RICHARD DIX.

"In its fourteen years of existence Motion Picture Magazine has acquired the wisdom of experience, but manages to keep the enthusiasm of youth."

NITA NALDI.

"I offer you my sincere congratulations. You have always kept Motion Picture Magazine at a top-notch plane. You treat the motion picture industry and its people in a dignified and wholesome manner, always upholding a high journalistic standard."

HAROLD LLOYD.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Motion Picture Magazine

MAGAZINE has spread its good influence in the Motion Picture Industry. Alert to progress it stands for clean pictures, truth and advancement of technique. Our editors are personally acquainted with the players, directors and producers. Our long years of contact in the industry have given us great experience. What MOTION PICTURE MAGAZINE gives you in its pages is reliable information. Read what the great Motion Picture Stars have to say:

"Motion Picture Magazine is undoubtedly one of the finest and most artistic of any the public is privileged to buy. Its articles and illustrations are both edifying and entertaining."

CHARLES CHAPLIN.

"I have watched Motion Picture Magazine grow all these years. I read it regularly, for it is the best of all. Long may it prosper."

RUTH ROLAND.

"Motion Picture has always given picture people credit for intelligence and its stories have always been written from an unbiased view-point. Those who go to pictures should enjoy Motion Picture Magazine."

VIOLA DANA.

"Motion Picture Magazine has always been a source of keen delight, not only to the fans but to those in the motion picture industry as well. Long may you live and continue to prosper."

BEBE DANIELS.

"I never let a month go by without reading Motion Picture Magazine. My hearty congratulations to Motion Picture Magazine, the pioneer! Best wishes for continued success."

RUDOLPH VALENTINO.

"I can truly say that I enjoy reading Motion Picture Magazine. It is so fair and entertaining. Best wishes for success."

BLANCHE SWEET.

Subscribe to MOTION PICTURE MAGAZINE today

We want you to receive the next five big issues of MOTION PICTURE MAGAZINE, so we offer you a five-month subscription for one dollar. Fill in the coupon and mail to us today with a one dollar bill and we will promptly enter your subscription. Do it now.

Brewster Publications, Inc.
175 Duffield Street,
Brooklyn, N. Y.

Gentlemen:

Please enter my subscription to MOTION PICTURE MAGAZINE for the next five issues. I enclose one dollar.

Name.....

Street.....

City.....State.....

Camera Magic

They say that "The camera cannot lie," but this article shows that it can, and does—and how it lies

By Melville Lacey Scott

WE are frequently asked how this and that "stunt" was done for the screen, and our poor old Answer Man would have time for nothing else, were he to attempt to answer all these questions. Everybody wants to know how they make a man fall from a twenty-story building to the ground and not get hurt; how automobiles can rush thru crowded streets at ninety miles an hour, and skid, and crash thru buildings, and knock people down, without hurting anybody; how an express train can be made to stop in a second to let Harold Lloyd get off the track; how the "tricks" in *The Thief of Bagdad* and *The Lost World* were done, etc. And so we have opened this department for the benefit of the curious and inquisitive, and any questions that our readers wish to send in will be answered.

In the olden day we were advised by the various producers that it was a big mistake to let the public in on their secrets; that we must not disillusionize; that it would spoil the charm if screen patrons knew too much; that we must not destroy the effect of reality. We believe that was a wrong policy. Everybody knows that they are tricks—nobody is deceived, and all we do is tell how the tricks are done.

HERE are a few questions and answers that should be of interest:

Q. How do they make persons, autos, animals, etc., appear to move on the screen with lightning-like speed?

A. By cranking the camera slowly while taking the picture. Normally, the cameraman makes two revolutions of the crank-handle per second, which makes sixteen pictures; and when these sixteen pictures are run thru the projection machine in the theater, it takes one second for them to pass on the screen. There are sixteen pictures in every foot of film. If the cameraman makes only one revolution to the second, there will be only eight pictures, to carry exactly the same amount of action, and they will pass by on the screen in one-half a second, thus giving the impression of twice as much speed as in the former case. Thus, the slower the cameraman cranks, the faster will be the action on the screen.

Q. How do they make persons and animals move so slowly on the screen that, for example, a jumping horse appears to be suspended in mid-air and to move like a feather?

A. By cranking the camera rapidly. See answer to previous question. The camera and film are so adjusted that, when the cameraman makes two revolutions of the crank-handle, instead of making only sixteen pictures to the second, he makes twice as many. Thus, when the thirty-two pictures are passed thru the projection machine it takes thirty-two seconds for them to appear on the screen, or one-half as fast, which gives the appearance of slow motion. The faster the cameraman cranks, the slower will be the motion on the screen.

Q. How are sunrises filmed?

A. It is practically impossible to photograph a sunrise, because of the intensity of the light. It is not so difficult to film a setting sun. Therefore, they "stop down" the lens of the camera and film the setting sun; but, they rewind the film and feed it thru the camera backward, which reverses the action when it is shown on the screen.

Q. Where is the camera when we see two people riding in a closed car or carriage?

A. In the olden days they took these pictures in the studio. Somebody stood out of sight and moved the vehicle up and down, or sideways frequently, to denote jolts on the road, and another man unreeled a long sheet of scenery in front of the window to show the passing posts, trees, buildings, etc. Now, they usually put the camera in the front of the vehicle, which is actually moving on the street. For a longer shot, they place the camera on the back of another car, just in front of the other. In this way we get the real thing instead of painted scenery. Likewise, in taking a closeup of a submerging submarine, they place the camera on the bow of the boat (not in an airplane), where it remains until the water rises upon the tripod nearly to the camera itself, then somebody standing on a wooden frame-work rescues the camera, while the wet cameraman climbs or swims to a near-by vessel.

Q. Are all motion picture stars able to do wonderful dances of all kinds, to ride fast horses, to drive fast cars up and down mountainsides, to swim, and to climb telegraph poles like monkeys, as they appear to, or is it faked?

A. They are seldom required to do these "stunts," which are either faked or done with "doubles." When a player has to do something that he or she cannot do or does not want to do, they procure a specialist of about the same size and appearance to perform the feat. First we are shown a closeup of the real player mounting the horse, we will say, and riding off, and then we are shown a long shot of the same horse on which is the double, who is, of course, dressed just like the real player. After the feat is performed we are shown a closeup of the horse and real player, and it is almost impossible to realize that it was not the real player who went thru the whole performance.

Q. Do they really get a fast express train to stop, or is it a trick?

A. It is a trick. Trains are run on schedule and cannot stop for every little picture company that comes along. The camera is placed in such a position that it takes in a long stretch of track as well as the track in the immediate foreground. Suppose we wish to show Charlie Chaplin in the middle of the desert hailing the express. We show him in the foreground signaling the approaching train in the distance. The cameraman cranks at normal speed (or slower even, to make the train appear to be going even faster than it is) and then he gradually begins to crank faster and faster as explained above. The faster the crank is turned, the slower will be the action when shown on the screen. Thus, the train will appear to be slowing down very rapidly. When the cameraman can grind no faster, he stops and lets the train go by. Later on, somewhere, anywhere, he takes a close view of the side of a still car, with Charlie mounting the steps, and, of course, it wont be the same train that passed. By piecing these two scenes together, we get the effect on the screen, of a train moving at terrific speed, gradually slowing up until it stops suddenly, and of the comedian entering.

Q. How do they make one scene to fade out and then fade into another entirely different scene?

A. When the first scene is nearly finished, the cameraman gradually stops down the lens so that less and less light gets thru the film. This is a fadeout. To blend another picture into the end of the former one, he has but to rewind a few inches of the exposed film and then photograph the new scene on that. Thus, the end of the first scene will appear on the screen to blend in with the beginning of the second scene.

Q. Are they real tears that we see in a player's eyes and on their faces?

A. When you see tears *in* their eyes they are usually real, altho sometimes they hold the player's head back and drop a few drops of water into their eyes. They also use glycerine on the cheeks to imitate tears. However, most of the players can work themselves up into such a state of grief that the tears flow naturally. *Read the article on pages 32 and 33.*

The Greatest Pictures Ever Produced

What America's leading critics have to say on the subject

In the June issue of this magazine, on page 12, we gave the comments of some of the leading critics on our questionnaire: *What Are the Five Best Pictures of All Time?* and also on the questionnaire: *What Are the Best Pictures of the Last Six or Twelve Months?*

Further articles on the subject are now in course of preparation, which will give the final results, including the opinions of all of the editors and critics of the *Brewster Publications*.

Up to the present writing the voting stands as follows:

The Five Best Pictures of All Time

1. *The Birth of a Nation.*
2. *The Covered Wagon.*
3. *The Ten Commandments.*
4. *The Hunchback of Notre Dame.*
5. *The Thief of Bagdad.*

The Greatest Pictures of the Last Twelve Months

1. *The Sea Hawk.*
2. *He Who Gets Slapped.*
3. *Secrets.*
4. *Peter Pan.*
5. *Monsieur Beaucaire.*
6. *The Lady.*

A Guide to 150 Current Pictures

(*Continued from page 8*)

plot—the timid youth who tames a spirited girl. A novelty in that it appears to be written as the story unfolds. (*Metro-Goldwyn*)

Welcome Stranger
Again something different in the line of comedy. Is kindled with sentiment and pathos in relating the adventure of storekeeper who is run out of the town. (*Producers Distributing Corp.*)

White Man
The old, old story of the girl who runs away from a mercenary marriage. Meets aviator and is carried to the Congo. (*Schulberg-Preferred*)

White Moth, The
Sophisticated and a trifle *risqué*—this story succeeds in being quite interesting. Plenty of French atmosphere for this plot of a man who saves his brother from a dancer only to fall in love with her and marry her himself. (*First National*)

Wine of Youth
First-rate film version of Rachel Crothers' play, "Mary the Third." Enlivened with jazzy scenes featuring a little group of wilful drinkers and dancers. Contrasted with "high doings" in grandma's day. Capitally played. (*Metro-Goldwyn*)

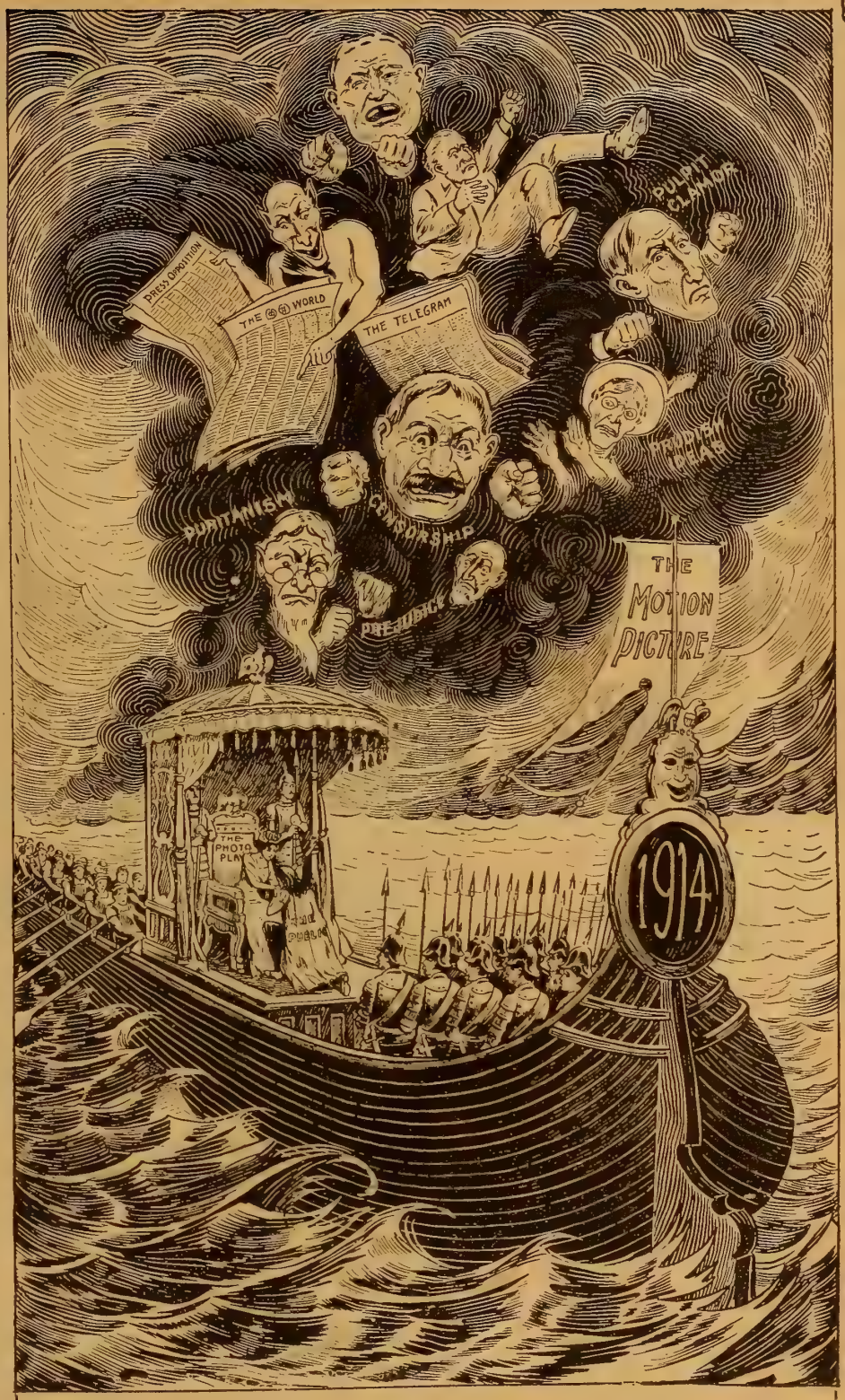
Winner Take All
Larry Evans' prize-fight story shapes up very well as an attraction for Buck Jones. He meets shady gamblers and forsakes the ring, but enters it again on the basis that "winner take all." (*Fox*)

Without Warning
A serial condensed into six reels. Straight out-and-out melodrama which moves vigorously, but lacks motivation. Presents an anticlimax and too much flag-waving. Acted in tense manner by cast headed by Antonio Moreno. First called "The Story Without a Name." (*Paramount*)

Wizard of Oz, The
Not the fantasy that the original suggests and fails to reveal any invention. Larry Semon employs his familiar slap-stick and creates some good laughs. Children will have a merry hour here. (*Chadwick*)

Woman on the Jury, The
This stage-play carried sufficient film values to lend itself easily to adaptation. Rather complicated as to plot, but holds attention. (*First National*)

Worldly Goods
Treats of the awakening of a young "show-off"—who after living a life of sheer bluff discovers that he has lost his wife. (*Paramount*)



"And the Villain Still Pursued"

This cartoon appeared in the July, 1914, MOTION PICTURE MAGAZINE, *and shows that even in those early days, as now, the movies had their enemies and detractors, like everything else good and great in this world*

The Bulletin Board

On which we post some new and interesting items from the studios

LLOYD HUGHES called us up the other day to tell us how he loved New York. It's his first trip East and he seems to have lost his heart completely to Fifth Avenue and the Gay White Way. He says he's only here for a little while—during the filming of *The Half Way Girl* with **Doris Kenyon**—but when anyone starts falling in love with New York there's no telling where it may end.

Milton Sills, however, is true to Hollywood. He went back a short time ago, ostensibly for a rest. But the truth of the matter is that Mr. Sills couldn't bear to be away from his beloved garden any longer. The "rest" was spent among his flowers, digging, hoeing, spading and indulging in other such strenuous pursuits.

Eleanor Boardman has a busy life mapped out for her. She will appear in the leading rôle, with **Conrad Nagel** in **Elinor Glyn's** *The Only Thing.* Following that, she will be starred in *You, Too,* from the play by Roger Burlingame. **William Haines** will be her leading man. At the conclusion of that picture, production will at once be started on *Money Talks,* a **Rupert Hughes** story. **Conrad Nagel** will play with her again in that.

Sally O'Neil's new picture is to be *Lovey Mary,* from Alice Hegan Rice's novel.

Lady of Leisure is to be **Aileen Pringle's** new picture, after she and **Conway Tearle** have finished *The Mystic.*

After **John Gilbert** has made *The Big Parade,* he's going to hand his fans a surprise. He will appear in a romantic picture of the times of Louis the 13th. The story is taken from **Rafael Sabatini's** *Bardelys the Magnificent.*

Samuel Hopkins Adams best-selling novel, *Siege,* is being adapted for the screen and will star **Virginia Valli.**

While she is in London, **Colleen Moore** will begin work on her next picture, *We Moderns.* The picture is taken from the Broadway success which starred **Helen Hayes** a year or so ago.

Frank Lloyd's next picture, after finishing *Winds of Chance,* is to be *The Splendid Road.*

Alice Joyce and **Clive Brook** are playing the leads in the screen version of Dorothy Canfield's much-talked-of novel, *The Home-Maker*—a story that deals with the problem of modern marriage and settles it in an unusual manner.

Rin-Tin-Tin's next picture is to be *Silence of the Desert.* It has not yet been announced who will be in the cast supporting the famous dog star.

There's a shock coming to the public, for **Conway Tearle,** hitherto the strong, silent, immaculate hero, is going to burst forth as a crook in *The Mystic,* in which he plays with **Aileen Pringle.** Of course, he's a crook of the gentlemanly variety, but the fact remains that his part in the picture is largely devoted to swindling the unwary and trusting by means of fake clairvoyance and spiritualism. Mr. Tearle is interested in the part and curious as to the reactions of his public, but admits it's something of a jolt even for him.

Mary Philbin is starring in *Stella Maris,* the picture that Mary Pickford made ten years ago. Miss Philbin is playing the dual rôle of Stella Blount and Unity Blake.

Laura La Plante is putting in a busy time of it. She is making *The Teaser* with **Pat O'Malley** now. As soon as that is finished, she will start work on *The Love Thrill.* From that she will leap into production on *The Plot Thickens.* Miss La Plante was recently chosen as one of the "Immortals of the Movies" by a committee which includes **Norma Talmadge, Mary Pickford, Lillian Gish, Charles Chaplin,** and **John Barrymore.**

Three Weeks in Paris is **Matt Moore's** new picture, which was taken from Gregory Rogers' story of the same name. The cast includes **Dorothy De Vore** and **Willard Louis.** It is under production in the East.

When the cast of *Bobbed Hair* was on the way to location in San Diego, the train was wrecked. All the props were completely demolished and most of the cast were cut and bruised. Nobody was seriously injured but, for a few days, the company looked like the accident ward at Bellevue.

Lila Lee has finished the picture *Old Home Week,* and is appearing on the Broadway stage in *The Charming Bride.*

Pola Negri, after a flying trip abroad and, an equally flying trip to the Coast, is back in the East starting work on *Cross-roads of the World.*

Little **Patsy Ruth Miller** has apparently won a place in the Hall of Fame. The final test of glory seems to be having something named after you—and now there'll be a "Patsy Ruth Miller Rose" in the next flower show. The flower was named for her after the filming of *Rose of the World.*

Lon Chaney and **Norma Shearer** are to play together again in the new picture **Victor Seastrom** is making. It is to be a picturization of Selma Lagerlöf's *Emperor of Portugallia* and will be released under the title of *The Tower of Lies.*

Strange as it may seem, **Mae Busch** left California and came East to make her new picture, *The Camille of the Barbary Coast.* She was loaned to the Associated Exhibitors for the picture by Metro-Goldwyn-Mayer. **Burr Mackintosh** is her leading man.

The parrot who rose to fame in *The Unholy Three* is a busy bird. Among his other engagements was an interview with **Mae Busch,** of whom he is very fond, over the radio.

Int. Newsreel

Colleen Moore and her husband, John McCormick, spent only three days in New York, en route to Europe. Our photographer snapped them taking an early morning stroll up Fifth Avenue

JULY, 1925

This Number Contains:

Cover Design——*Esther Ralston* and *Mary Brian*, a painting by M. Paddock from the Wide World photograph ..... *Cover*

We're Asking You——Pertinent questions about this issue, addressed to our readers 5

A Guide to 150 Current Pictures——Alphabetted by title and briefly criticized for you 6

Camera Magic——Proving that the camera can and does lie frequently ..... by *Melville Lacey Scott* 12

The Bulletin Board——On which we post interesting news and gossip 14

A Few Predictions——
An editorial, prophesying changes in motion pictures in the next twelve years .. by *Eugene V. Brewster* 17

Our Portrait Gallery——New and exclusive studies of *Aileen Pringle, Lewis Stone, Alice Terry, William Haines, Marie Prevost, Marion Davies, Norman Kerry, Edmund Burns*, and *Patsy Ruth Miller* 19–27

Sex Pictures Are on the Wane——An article that proves its point conclusively ..... by *Harry Carr* 28–30

Where, Oh Where, Has Our Shirley Gone?——Snap-shots of Shirley Mason, as a babe in the wood 31

When the Director Shouts: Cry! Cry! Cry!——
How real tears are really made to flow for the screen ..... by *Dorothy D. Calhoun* 32–33

Dorothy Sebastian Is the Luckiest Girl We Know in the Movie World——
A portrait and a snap-shot 34

The Joke's on Monte!——How *Monte Blue* won success doing what he said he wouldn't ... by *Homer Currie* 35

What They Think of Each Other——In which the truth is told ..... by *Esther Ralston* and *Mary Brian* 36–37

Alas! Our Little Peter Pan Had to Grow Up After All——New portraits of *Betty Bronson* 38

The Story of My Life——Which should be entitled *From Peasant to Patrician* ..... by *Adolphe Menjou* 39–41

We Suggest Coats of Arms for Hollywood's Nobility——
Including the prominent stars ..... by *Eldon Kelley* 42–43

Broadcasting with Eleanor Boardman——
And other interesting *Confidences Off-Screen* ..... by *W. Adolphe Roberts* 44–46

When They Got the Wrong Number!!!——A page that tells a funny story with a surprise ending 47

The Fangs of the Leopard——
An unfinished story with a prize offered for the best solution ..... by *Gordon Malherbe Hillman* 48–50

The Happiest Girl in Hollywood——New pictures of *Corinne Griffith* in her new home 51

Leatrice and Her Baby——In which great stars of 1925 and 1945 are interviewed ..... by *M. W. Driver* 52–53

MOTION PICTURE, JR.——Introducing a miniature magazine for our child readers 54–55

The Charge of the Light Brigade——Six blonde vampires defend themselves against charges made by *Nita Naldi* in the March number of the Magazine 56–57

Here Is This Month's Choice for OUR GALLERY of the GREAT——Studies of George Fawcett 58

That's Out——Keen comment by a recognized master of satire and humor ..... by *Tamar Lane* 59

What Is the Popular Picture? and Who Is the Most Popular Player?——Some of the interesting entries and results in our great $2,500.00 Prize Contest 60–61

What the June Bride Will Be Wearing——New screen wedding-gowns, pictured and fully described ... 62–63

The Merry Widow——A fictionization of Mae Murray's latest picture ..... by *Lynn Fairfield* 64–67

The High Cost of Pictures——Presenting facts and figures that will astound you .. by *Eugene V. Brewster* 68

Say, Have You Seen Harry Langdon?——An exclusive study of this most-talked-of comedian 69

New Pictures in Brief Review——
Criticisms of twenty-four new feature productions ..... by *Laurence Reid* 70–73

To Douglas and a Spanish Mary——A song inspired by a scene from *Don Q* ..... by *Francisco San* 74

On the Camera Coast——Harry Carr's department of Western studio news and gossip 75–77

Ten or Fifteen Years Ago——Clippings from the *July Motion Picture Magazines* from 1911 thru 1915 78

Before He Goes to the Studio——A story about *Huntly Gordon*, told in three pictures 79

Ten Keys to Perfect Health——Some screen stars disclose their secrets for preserving the beauty of their hair 80–81

Cheers and Hisses——Excerpts from letters that have been sent to us by our readers 82

The Answer Man——Replies to fans who have asked for information about pictures and stars 84

What the Stars Are Doing——
Listing the present activities of the players ..... by *Gertrude Driscoll* 92

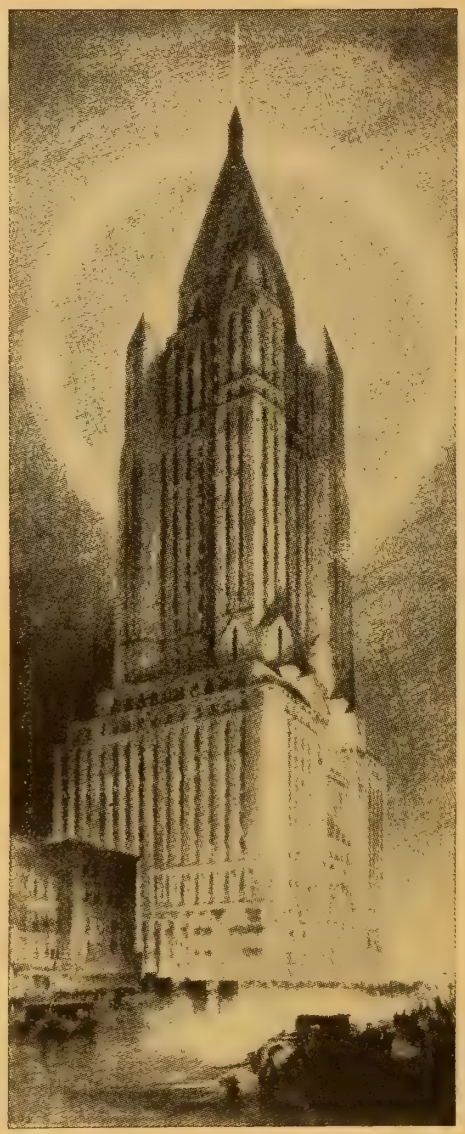
Buy Broadway Temple Bonds

AND LET GOD COME TO BROADWAY!

A 5% Investment in Your Fellow Man's Salvation Backed by Big Business and Banking Executives!

By FRANK IRVING FLETCHER

BROADWAY TEMPLE is to be a combination of Church and Skyscraper, religion and revenue, Salvation and 5%—and the 5% is based on ethical Christian grounds—Christ did not come to the earth hat-in-hand—he did not supplicate Charity but offered it—you cannot cite a single instance where He asked for something for nothing—always He spoke in terms of reward—He approved of the man who makes money in. The Parable of the Ten Talents and He said the laborer is worthy of his hire—and by that token, the investor is entitled to his income—instead of asking for donations the Broadway Temple is issuing 2nd Mortgage 5% Bonds—it is going to be a self-supporting dividend-paying Church—that's what captured the imagination and support of the great business men behind it—they liked the robust conception of a Church that is not a supplicant but a producer!—not only preaching that Christianity is consistent with Business but demonstrating it by its own example. To be located on the highest block on Broadway—from 173rd to 174th Streets, and covering 26,000 square feet. It will have a tower 24 stories high. When each room is lighted and the whole is topped by a revolving flaming cross 34 feet high, it will recall religion impressively to the six million people who can see it.



It Will Contain:

A Church auditorium seating 2,200, together with Sunday school rooms, gymnasium, swimming pool, social hall and every modern convenience for religious and community work.

An Apartment Hotel in the tower over the Church containing 644 rooms, public offices, cafeteria, dining room and everything necessary for a first-class apartment hotel and the whole overlooking the Hudson River or Long Island Sound.

Apartments For Housekeeping in the two wings which will accommodate 500 people.

Stores on the Broadway front which will be very desirable and therefore bring a solid income.

Buy Broadway Temple Bonds

To secure the $4,000,000 necessary to construct the Temple, $2,000,000 will be borrowed outright from a great insurance company. $2,000,000 will be issued in second mortgage 5% gold bonds which will bear cumulative interest as soon as they are paid for in full. Of this amount $1,250,000 has already been subscribed.

We now ask you to PARTICIPATE AS A PARTNER in selling the remainder.

A GOOD PUBLIC INVESTMENT FOR THE PUBLIC GOOD

Mail coupon for particulars. Interesting to read whether you invest or not.

SAMUEL McROBERTS, Chairman of the Board
Chatham-Phoenix National Bank & Trust Company
149 Broadway, New York, N. Y.

Without obligation to me, please let me know about the Broadway Temple Second Mortgage 5% Gold Bonds.

Name _____

Street _____ City _____ State _____

JUN -1 '25 ©CLB659579

Motion Picture Magazine

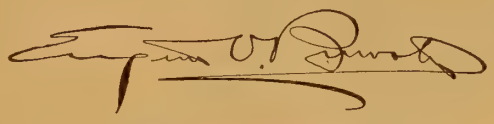
Founded by J. Stuart Blackton in 1910—Trademark Registered

Vol. XXIX JULY, 1925 Number 6

Harry Carr, *Western Editorial Representative* F. M. Osborne, *Editor* A. M. Hopfmuller, *Art Director*

A Few Predictions

An Editorial by



Editor-in-Chief of the Brewster Publications

IN the MOTION PICTURE MAGAZINE for July, 1913, published just twelve years ago, I made a number of predictions regarding the motion picture of the future. I was laughed at for the things I prophesied, and was called a dreamer. But—almost without exception—*these predictions have all come true.*

Among the things I prophesied were:

That pictures would be shown in beautiful theaters built specially for them, and at prices equaling those of the spoken drama.

That there would be photodramas four or five or more reels in length.

The picture would not be changed every day as in 1913, but would run from five to twenty days—or longer.

People would ride in their cars, in evening dress, to see a picture.

There would be an end to flaming posters posted in the front of buildings—and announcements would be made in a dignified way.

The cast of characters would be printed on the programs, not on the screen.

The scripts of photoplays would be written by experienced writers.

Publishers and authors of stories and novels, would work in harmony with the motion picture producers.

There would be more realism. For instance: Old men instead of young men painted to look aged; real scenery would be used, not painted drops.

Motion pictures would be used in schools for educational purposes.

All great events would be filmed for history.

Good music, orchestras, etc., would add to the effectiveness of the picture's presentation on the screen.

All of these things are such a part of the present-day presentation of pictures that they seem to have existed since the beginning, *but*—not one was in force in 1913. All have come to pass within the last twelve years.

© Lumière

NOW I am going to prophesy what will happen during the coming twelve years: In 1937 there will be:

No motion picture stars (so-called). The star system will be abolished.

There will be stereoscopic motion pictures, tho they seem as impossible as perpetual motion seems now.

The enthusiast will be able to have motion pictures projected on the wall of his own home, accompanied by music over the radio.

The screen story will be highly perfected. There will be new phases and angles that have not yet been presented in picture form, and these will be presented in many new ways.

The titles will be fewer—the stories will be such that titles will be almost unnecessary.

We will have our public libraries of motion pictures, just as we now have our public libraries of books. All great events, even wars, are now filmed and these will form our future libraries. Historical societies, public and private schools, government, the professions, the courts, business, and every branch of human affairs will find a way to utilize motion pictures.

The theaters will be greatly improved, particularly the means of exit and ingress.

I DO not agree with those who predict color photography on the screen and talking pictures. Black and white will prevail with a few titles and scenes in color as at present, but pictures in natural color will not be used, even if color photography is perfected. I have seen the latest talking pictures, and am convinced that this invention will never be universally adopted. The phonograph may be perfected so that human voices sound real, but it will spoil the illusion if screen characters speak.

All art must appeal to the imagination. Color and sound are now supplied by the imagination. After all, they are but *pictures* that we see, mere pictures, and pictures dont talk. Sometimes we see a close-up of a player and we imagine what he or she is thinking of. To put words in his or her mouth would be absurd.

But, twelve years from now we will laugh at our present motion pictures, and at the crude way in which they are done.

The producers will learn how to make pictures in such a way that the lens of the camera will see nothing that the eyes of the audience could not have seen—not what the players see. Thus, the camera will be moved up from the long shot to the close-up, just as if the audience walked up close to a player in order to get a near view of his or her face. In other words, the lens will be manipulated as if it were the eye of the audience.

The technical improvements to come are too numerous to mention, and twelve years from now you will realize that in 1925 we had only scratched the surface of this marvelous industry. Its possibilities are unbelievable, and its limitations are as naught.

Five Hundred and Twenty Girls at Smith and Bryn Mawr

tell why they are using this soap for their skin

More than half of the 927 girls who replied to our questions are Woodbury users

WE wanted to know how the American college girl takes care of that clear, fresh skin of hers. What soap does she use? Why does she choose it? And what are the qualities about it that especially appeal to her?

It was to learn the answers to these questions that we selected two of the most representative groups of American college girls for a special investigation.

927 girls at Smith and Bryn Mawr answer the questions

Nine hundred and twenty-seven girls replied to our inquiries, giving detailed information about the brand of toilet soap they use and why they use it.

The results were extremely interesting.

Fifty-seven different brands of soap were used. But while 407 girls scattered their choice over 56 *different kinds of soap* —the remaining 520 girls all used Woodbury's.

Their reasons, in their own words

Three hundred and fifty girls gave the purity of Woodbury's Facial Soap as their reason for using it, or spoke of its mild, non-irritating effect on the skin. Fifty-two girls told of specific ways in which Woodbury's had helped them to overcome faults in their complexion, and to gain a clear, smooth skin. The remainder said, for the most part, that Woodbury's simply agreed with their skin better than other soaps.

The following are characteristic phrases used in describing the effect of Woodbury's in ordinary cleansing:

"*The only soap that really agrees with my skin and does not dry it up.*"

"*Keeps my skin soft and clear and leaves a feeling of freshness.*"

"*Doesn't seem to irritate my skin as some soaps do.*"

"*Seems to give me good color in my cheeks as no other soap can.*"

"*Found that it made my skin clearer, my color brighter.*"

"*Has worked wonders with my skin.*"

"*My mother uses it,*" or "*Mother suggested it,*" were answers commonly given in telling how the girls had come to use Woodbury's.

Seven girls reported that their physician had recommended Woodbury's Facial Soap.

Why Woodbury's is unique in its effect on the skin

A skin specialist worked out the formula by which Woodbury's is made. This formula not only calls for absolutely pure ingredients. It also demands greater refinement in the manufacturing process than is commercially possible with ordinary toilet soap. In merely handling a cake of Woodbury's one notices this extreme fineness.

Around each cake of Woodbury's Facial Soap is wrapped a booklet containing special cleansing treatments for overcoming common skin defects. Get a cake of Woodbury's today, and begin tonight the treatment *your* skin needs!

A 25-cent cake of Woodbury's lasts a month or six weeks for regular toilet use, including any of the special Woodbury treatments.

College girls, with their fresh, rosy faces—how do they take care of that clear, youthful skin of theirs? Of 927 girls at Smith and Bryn Mawr, over 56% are using Woodbury's

FREE OFFER

A GUEST-SIZE SET, *containing the new, large-size trial cake of Woodbury's Facial Soap, and samples of Woodbury's Facial Cream and Facial Powder. Free—send for it today!*

Cut out the coupon and send today for this new FREE offer!

THE ANDREW JERGENS CO.
1307 Spring Grove Ave., Cincinnati, Ohio
Please send me FREE
The new large-size trial cake of Woodbury's Facial Soap, samples of Woodbury's Facial Cream and Facial Powder, and the treatment booklet, "*A Skin You Love to Touch.*"
If you live in Canada, address The Andrew Jergens Co., Limited, 1307 Sherbrooke St., Perth, Ont.

Name.....

Address.....

Copyright, 1925, by The Andrew Jergens Co.

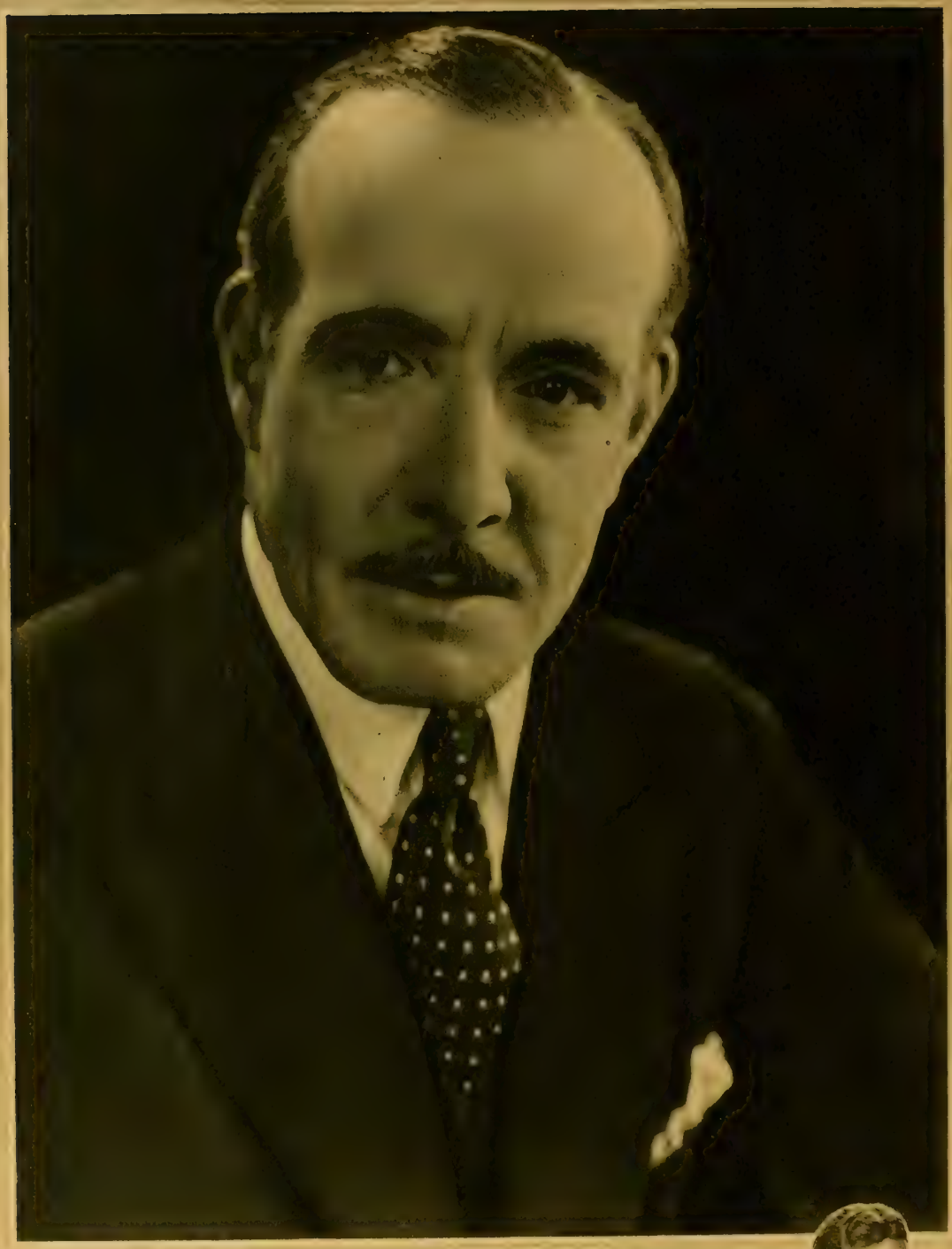
Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Our Portrait Gallery

Bruguiere

Aileen Pringle

New Yorkers were as sorry to say good-bye to Aileen as the Hollywoodians were eager to welcome her. You'll see her next in "Wildfire," and after that in "The Mystic," opposite Conway Tearle. As for her plans for the summer, she's keeping them a dead secret—so who can blame us for scenting a romance?



Lewis Stone

He's now at work on a dramatic picture called "The Lady Who Lied." We know of no lady in real life who could look into his clear, honest eyes and tell him a lie—but it may be a different matter with the ladies in reel life. Will you ever forget him as The Prisoner of Zenda? We're so sure you cannot, that we're adding to your pleasure in this page by reproducing a scene from that picture, played with Alice Terry

Edwin Bower Hesser

Alice Terry

Here's Alice the fiery brunette, and tho we hang for it, we are going to assert that she is more beautiful as her dusky self than disguised as a cold blonde for the screen. She's now in Europe with her husband, Rex Ingram, who is directing her in "Mare Nostrum." At the left is a scene from the last Alice Terry-Lewis Stone picture, "Confessions of a Queen"

William Haines

To our mind, he's the perfect hero for a Sat-Eve-Post story of modern youth called "A Boy Named Billy." Wont somebody please page Rupert Hughes and ask him to write it? Billy—we refuse to call him Mr. Haines or William—has been playing pranks with Sally O'Neill in Marshall Neilan's picture "Patsy," and now he's romping with Mary Pickford and her ragged gang in "Little Annie Rooney"

Henry Waxman

Henry Waxman

Marie Prevost

She has recently finished her work for Ernst Lubitsch's picture, "Kiss Me Again," and is now playing opposite her husband, Kenneth Harlan, in "Bobbed Hair." We dont know what it's all about, but it sounds like one of those stories of young married couples where the husband is a bit old-fashioned and stern and stupid, and the wife is cute and coquettish and a bit petulant. Of course, they quarrel. And then—here's the surprise—she bobs her hair to spite him, and he likes it, and so everything ends happily. As we said before, we really dont know what the story's about, and maybe we've guessed wrong

Melbourne Spurr

Marion Davies

Do you know that Marion is a first-rate comédienne? She's going to prove it to you in "Zander the Great." You'll adore her as the ragged, pig-tailed little orphan. At the right is a scene from the picture, with Harrison Ford, where she proves that she is equally adorable as a "grown-up," and that she can interpret tragedy as well as comedy. She has just begun work on the Broadway success, "The Merry Wives of Gotham"

Edwin Bower Hesser

Norman Kerry

We read once in a fusty old book on Black Magic that women should beware of men with cleft chins, for they always break hearts. If we could put it to a vote, we wager every woman reader of this magazine would be glad to risk having Norman Kerry break her heart. At the left you see him with Mary Philbin in a scene from "The Phantom of the Opera." He's now at work on "The Prince"

Nicholas Muray

Edmund Burns

Sitting for your portrait in the imposing studio of a New York artist is mighty serious business, thinks young Mr. Burns. But in the good old movie studio, under the kleigs—well, that's another matter altogether. And surely there's nothing serious about Edmund in the picture at the left from "The Manicure Girl," in which he plays opposite Bebe Daniels. He'll soon be working with Leatrice Joy on his first De Mille feature, "Hell's Highroad"

Freulich

Patsy Ruth Miller

She's now making a picture called "Rose of the World," and there's something about the title that is descriptive of Patsy herself. She's as colorful and glowing and alluring as a perfect American Beauty rose. She never quite loses these qualities no matter what rôle she plays; you can catch them even in this scene with House Peters, from "Headwinds"

Sex Pictures Are on the Wane

By HARRY CARR

THERE are two kinds of sex pictures.

One relates to the hideous iniquities of the flappers—their rolled-down stockings, cigarets, cocktails and easy kisses.

The other kind of sex picture is of the Elinor Glyn variety: the sheik with the ravenous eyes who just pursues and pursues and pursues the cold-hearted young lady.

If you want to make it three for luck, then there is still another kind of sex picture. This is the cynical, so-called "Continental" variety—where married couples get all mixed up.

The flapper pictures are so dead that you would have to call in an undertaker to write the sub-titles for it if you were to give another one to the screen.

The Mature Public will no longer pay money to be shocked by Flappers. The Flapper Public is tired of passionate Sheiks and mysterious Latin Lovers. The Filthy-minded Public has been fooled so often by salacious advertising of harmless pictures, that it no longer rises to such bait for the real thing

The reason for the demise is not mysterious. The trouble with flapper pictures was this: they weren't about anything. Reduced to their common denominator, they were just puppy-love affairs between high-school children.

For the most part, they consisted of an old grandmother who quavered around with a cane and shook with horror at the conduct of the younger generation. And the younger generation flapped defiance, bobbed hair, cocktail shakers, hip flasks, and cigarets at her; and told her that "times have changed since your day, old dear."

Indiscreet young ladies were carried off to bed in their cups. Automobile joy-ride parties forgot to come home until daylight.

And so on and so on and so on——

They were shocking enough; but the public, it seems, will not keep on paying to be shocked.

Beyond the fact that flapper pictures became tedious to grown-up people, there were two or three very practical and compelling reasons why the producers were glad to shuffle them off at the first opportunity.

Chief among the reasons for their discard was this:

It was hard to find places in the casts of characters for actors with "big names."

The big names that have a box-office value when shown in electric lights belong mostly to actors who have passed the flapper age: Milton Sills, Adolphe Menjou, Alice Terry, Rudolph Valentino, Ramon Novarro, Conway Tearle, Rod La Rocque, etc.

"Three Weeks" was the most popular of the "mad pursuit" sex pictures; we reproduce a typical scene below. Carl Laemmle, the Big Boss of Universal says: "I wouldn't have one of those Elinor Glyn stories if she'd give it to me. I dont want sex stories. And the public doesn't want them". . . . Even Mrs. Glyn sees the handwriting on the wall, and admits that her new picture is not a story of love and passion at all

As to the other type of sex picture:

The best answer is that its Papas and Mammas seem to have coldly disowned it.

The vogue for sex pictures started with Rudolph Valentino in *The Sheik*. That picture earned a huge fortune, and added a new word to the English language.

But is the fascinating Rudolph playing passionate sheik lovers now? He is not. Not only that, but he is doing his best to make the public forget those passionate orgies. His personal publicity is all about boxing, prize-fights, trips to the desert, etc. Every effort is made to call attention to the fact that Rudolph was formerly a cavalry officer: that he is a graduate of an agricultural college, and most of all, that he is a devoted married man.

It is plain that he secs the wreck of the sex picture ahead.

Ben Lyon and Eleanor Boardman made a great hit in "Dont Deceive Your Children," which dealt with the hideous iniquities of the modern youth; but now these flapper pictures are so dead that you would have to call in the undertaker to write the sub-titles if you gave another one to the screen

Oddly enough, the sex picture seems to have been sentenced to death for sins of which, for the most part, it was not guilty.

Salacious advertising of pictures that often were relatively innocent raised a cyclone of protest. For instance, a commonplace domestic drama showing nothing specially wicked was emblazoned on the billboards with these words:

Moments of love—hours of sorrow—nights of rapture.

Tarnish, as transferred to the screen, was rather harmless: but this is the way it was dished up to the public:

That blot on your husband's past. Sweet, toothy, pretty-pretty. Awake, you jealous wives and clean your guns.

The picture that really made Gloria Swanson was *Manhandled*. Altho it dealt with the temptations surrounding a working girl, its success was not due to sex. It was put over by Gloria's wholly delightful comedy.

Yet this is the way it was exploited:

Imagine the screen's most gorgeous personality as a silken gold-digger trading her caresses for jewels and Rolls-Royces.

The vogue for sex pictures started with Rudolph Valentino in "The Sheik." But is the fascinating Rudie playing passionate sheik lovers now?

Absolutely no incident in the picture either justified or suggested such a description.

The titles of many pictures also insinuated sex situations that were not there. For instance: *Changing Husbands, A Woman of Fire, Open All Night, Wild Moments, Sinners in Heaven, Compromised, The Golden Bed.*

When shown on the screen, these pictures did not fulfill the vicious promise of their names. *Open All Night* was a comedy about an all-night bicycle race. *Sinners in Heaven* was about a boy who masqueraded as an old man's son to get his fortune. *The Golden Bed* was a symbol of luxury, selfishness and extravagance; not of vice. And so on.

This wild advertising had an unexpected result. It brought Mr. Will Hays and the clubwomen down like a thousand pounds of brick upon the heads of producers and exhibitors alike. In both protests, the producers and exhibitors alike saw a deadly threat of future censorship.

On the other hand, this salacious and misleading bait proved to be disappointing to the filthy-minded

people who went to the theaters hoping for the worst.

On both counts, sex pictures proved to be boomerangs.

I think sex pictures were staggering to their knees when an unexpected incident gave them a new lease of life. Out of a clear sky, Jack Gilbert made a tremendous personal hit in Elinor Glyn's *His Hour*. Probably he would have done just as well in any other interesting story. But the fact is, at a time when fans were hankering for a new thrill, he burst out of comparative obscurity.

Mrs. Glyn's sojourn in the movies has been adorned liberally with sex pictures: *Three Weeks, Six Days, His Hour.* A Hollywood wit remarked that if Mrs. Glyn keeps on shortening the time, she will have to name her next picture *The Split Second.*

Altho these pictures have all made a lot of money, I have an idea that even Mrs. Glyn sees the handwriting on the wall. She told me with great emphasis that her latest picture is not a story of love and passion at all.

It will be noted that the big producing companies like Paramount are steering religiously away from stories of sex and society. Probably the most profitable pictures ever made by Paramount (or any other producing company) was the series of big out-door Westerns like *The Covered Wagon, Thundering Herd, North of 36,* and the Zane Grey stories.

The enormous vogue of Tom Mix and the other bronco riding actors shows which way the taste of the public runs.

Eric von Stroheim was the pioneer of the so-called "Continental" variety of sex picture—where married couples get all mixed up. His first production was "Foolish Wives," from which this scene (with Mr. von Stroheim and Miss Dupont) was taken

As to this other type of sex picture. . . .

Eric von Stroheim was the pioneer of that type, with pictures like *Foolish Wives, Blind Husbands,* and *The Devil's Pass-Key.*

There is one outstanding fact about these pictures that has not escaped the attention of the producers. They are without doubt the most adroit, clever and skilfully produced pictures in screen history. Among the list are Chaplin's *A Woman of Paris,* Lubitsch's *The Marriage Circle, Three Women* and *Forbidden Paradise.*

All of them were more than just good pictures. They were pictures of astonishing brilliancy: yet they did not do so well as less sophisticated pictures of less quality. No one can deny it: these pictures did not bring an adequate return for the brains that went into them. Unless it was *Forbidden Paradise.* The success of that one was chiefly due to the amazing personality of Pola Negri—at last cast in a part in which she could give free expression to her art.

The truth is, the American public just doesn't want screen plays of suggestiveness, cynicism, or sophistication.

I have talked with many big movie men who are quite candid in expressing this opinion.

One to whom I talked was a big exhibitor having an immense chain of houses in his charge.

"You have only to examine the favorites of the American public to know what they do like," he said. "Who have been our favorite authors: Harold Bell Wright and Gene Stratton-Porter. Certainly you wouldn't call them sexy. What are our two big national festivals? Christmas and Fourth of July. Those two writers and those two national feast days come nearer expressing the American public than any written words."

Carl Laemmle, the veteran "boss" of the big Universal Film Corporation, who discovered most of the big stars like Mary Pickford and Tom Ince, was even more emphatic. He has a list of about a thousand fans with whom he regularly corresponds: so it isn't guesswork with him.

"I wouldn't have one of those Elinor Glyn stories if she would give it to me," he said. "I dont want any sex stories. The public doesn't want them. The public wants stories they can believe in—laid in sensational atmospheres. They dont want improbable stories about shop girls marrying grand dukes. They want something they know could have happened. On the other hand, they dont want stories laid in the house next door. They want bizarre and unusual surroundings for their stories."

The most delightful and unusual answer was given by Mack Sennett.

"Sex stories might go in the big cities: but not in the country town," said Mr. Sennett. "And that's where the money is made in motion pictures. The big city theater is merely a kind of show window. The producer's meal ticket is the small city. There is a special reason why the sex picture does not find favor in the small city. The village beau is ashamed to be seen by the boys in front of the corner garage taking old man Moneybag's daughter to a sex picture. You have to face public opinion when you go to a sex picture in a second-run town. And public opinion is the very biggest force in America today."

Where, Oh Where, Has Our Shirley Gone?

THE hardest girl to find, in all the movies these days, is little Shirley Mason. No matter where you go o look for her, she isn't there, and questions as to her whereabouts are answered with a vague gesture and the remark that she's out in the woods—somewhere. The only people in California who know the secret are the real estate agents.

You see, Shirley is about to become a farmer—that is, if she ever finds a farm that suits her. When she was making "The Talker" for First National, the whole company went up to Lake Arrowhead. Shirley was simply delighted. She drove all over the country; she looked at every piece of land within auto reach; she talked to the surrounding farmers, climbed fences and sat in the woods, dreaming about potatoes and pigs and apple orchards. . . .

The picture she was making? Oh, yes, she worked on that, too—if the director had a streak of luck and caught her early in the morning before she got away from them.

When the Director Shouts: Cry! Cry! Cry!

By DOROTHY D. CALHOUN

Mae Busch, who cries little or none in real life, can make herself weep heart-brokenly by simply exercising her self-will. This close-up from "Time, the Comedian" is a lovely example of the loveliness of tears

JUST try it yourself if you think it's so easy. You've had a good lunch, you have on a becoming new dress (or a new suit as the case may be), the morning papers had a picture of you in your latest role, you've had a fresh shave (or a shingle bob), the alimony has been paid (or received), the year's at the spring, and all's jake with the world.

You get out of your new sports model roadster and stroll onto the set. In ten minutes you have to be weeping your eyes out because you're wrongfully accused of murder, or have lost your husband or your cook, or have been betrayed or ruined on Wall Street.

Now, how would you go about it?

IN the early prehistoric days of the cinema, tears were administered externally thru a medicine dropper, and the player stood with eyes closed and head held back waiting for the command to let the glycerin flow. But the drug-store formula for emotion was unsatisfactory when any long-distance weeping was to be done, for the eye would hold only a limited number of drops, and glycerin grief has been discontinued except in the cases of players who are known in the studio vernacular as "non-criers."

Other expedients, such as a Bermuda onion of great potency held in the handkerchief, were once resorted to. It is even said that in her earlier Griffith days, Lillian Gish, champion weeper of the screen, was photographed in close-ups shedding great drops of woe caused not by mental anguish but by the fact that D. W. himself was kneeling on the floor out of camera range pinching her toes!

Now real tears are demanded, on tap at a moment's notice, "because, understand, we got to get this picture out on schedule." Comedy actors and the sterner sex are not exempt. In the latest Harold Lloyd picture both Harold and Jobyna have to cry.

There are many kinds of tears. There is the single tear slipping desolately down the cheek of beauty in distress, the floods of grief at the bedside of a dying relative, tears of rage, despair, shame, repentance, a mother's tears, a wandering boy's tears, the tear shed over a photograph or a dried rose, the tears that spatter down on letters announcing that "the governor has refused to reprieve Johnny," that "all is over and you will never see me again," or that "I am dying and want to right the wrong I done you, Kate."

WITH some players, crying is a mere matter of turning some emotional faucet. When Clara Bow came to Hollywood, her father took her to see B. P. Schulberg, the producer.

"My daughter is a great actress, Mr. Schulberg," he announced.

"Yes?" asked B. P. with rising inflection. "Well, I'd have to have that proved."

"All right," agreed Mr. Bow, and turning to his daughter, he ordered, "Clara, cry for the gentleman."

And Clara, without preliminaries, then and there obliged with a copious gush of tears! The producer's doubts were washed away on that briny flood and he

THE tears that drip on the screen nowadays are the real thing, caused by genuine emotion. No more glycerin drops! No more onions hidden in hankies! A different method has to be used with every player to turn these tears on tap at a moment's notice. And it's part of the director's job to discover the right method. And it's part of the player's job to shed the tears convincingly and beautifully. No screwing of the eyes! No hideous distortion of the mouth! Not even a sniffle! If you think it's so easy—just try it yourself

promptly signed her up for three years, backing her to win the weepstakes.

Gloria Swanson is another actress who has her tear ducts under control. One day she was talking and laughing with the writer of this article on the set, when she suddenly exclaimed, "Oh, excuse me a minute, will you? I forgot. I have to cry in this scene."

She walked away, turned her back, and a moment later when she looked around, the tears were streaming down her face in the most heart-broken fashion. She had simply *willed* herself to cry.

Helen Ferguson has played so many lugubrious rôles of neglected wives and lovelorn maidens that the moment a director says "Cry!" the rainy season begins. In *Hungry Hearts* she cried every day for two months before the camera, and the tears were always so close to the surface that at a party if anyone would point a finger or speak to her suddenly they would splash down and dampen the hilarity of the occasion.

To experienced actors, trained to respond to direction, the mere command to cry is often enough. Like the fire-alarm to a seasoned fire-horse, the word starts instinctive reaction. Rod La Rocque, who has been an actor since childhood, can be talking and joking with bystanders one moment and the next be agonizing over his dying mother, as he did in *The Ten Commandments*.

"Watch Robert Edeson," is Cecil De Mille's advice to new players. Edeson is an old-time actor. He holds that it is unnecessary for a player really to *feel* any emotion. If he cannot imitate grief, rage, terror, tears, he is not an actor at all. When Edeson is asked to do an emotional scene, he puts himself in the place of the spectator out in front and deliberately plans the effect he wants to produce.

Yet even if the emotion is simulated, the tears are real. Albert Gran, another old-time stage actor now in the pictures, shed tears every night for a year while *Tarnish* was playing on Broadway, until the constant strain on the tear ducts actually affected his eyes.

Just remembering sad incidents that have occurred to others, caused Pauline Starke to burst into tears, when she was making this scene from "Wrath"

MOST players have to feel at least sad before they can cry. And they have many different rules and methods for getting into the requisite sad frame of mind as quickly as possible. Some rely upon a certain strain of music, others think of a sad episode in their lives. Pola Negri combines the two. She is able to cry freely in two minutes by having the set very quiet and getting the orchestra to play a little Polish folk song called *The Last Sigh*.

(*Con. on page* 90)

Dorothy Sebastian Is the Luckiest Girl We Know In the Movie World

Waxman

DOROTHY SEBASTIAN'S career has been almost a motion picture miracle. She was playing in a musical show in New York when the notion struck her that she would like to be a movie star. So she gathered up her lip-stick and her best clothes and took a little ride across the continent. Most girls wait around for weeks and months before they ever have a chance to find out what the inside of a studio looks like. Dorothy just took the works by storm. Picking out the United Studios as the most likely place, she walked in past the gateman, giving him an abstracted, absent-minded nod, as tho she had bought the place and was considering how it ought to be changed around. In the same way, she walked into the office of Henry King, the director. She told him in such a matter-of-fact way that she had decided to become a movie star that he took her for granted. He gave her a screen test that afternoon. He took one look at the test and signed her on a five-year contract. And within a few days after she had signed, she was working in "Sackcloth and Scarlet." She had a part only second in importance to Alice Terry, and when Frank Lloyd saw the picture he signed Dorothy for "Winds of Chance." In this she has the rôle of Laurie, a dance hall girl. There are two famous stars also playing in the picture—Anna Q. Nilsson and Viola Dana—but the part that Dorothy plays is of almost equal importance to theirs. Miss Sebastian is a Southern girl. Her charm lies not only in her beauty, but in a sort of downright, practical reality. She is more like Helene Chadwick than any other screen girl we know; and yet with a touch of the fire and magnetism of Gloria Swanson

The Joke's on Monte

Poor Monte! He's won fame as the *Handsome Hero* of *High Society Dramas*—but he wants to play a *Daredevil Cowboy* in thrilling *Western Melodramas*

By Homer Currie

MONTE BLUE suddenly finds himself on the high pinnacle of fame—and miserable, thank you.

Fate has played a funny, ironical joke on Monte.

Ever since he was an extra man, trying to stifle the complaints of a generally gnawing stomach, he has dreamed of the day when he would become famous as a cowboy actor — in stories of the far, free West which he loves so well and knows so well.

And here, to his unutterable dismay, he finds himself famous as an actor of dramas of high society —with slicked-down hair and shining shirt-fronts.

Monte told me his troubles one night when we were having a little family dinner out in his honeymoon cottage, where he has installed the beautiful, little Danish bride who used to be the model for Harrison Fisher's magazine covers.

The story may be funny to others; but it is no joke to Monte.

When he was a little boy in Indianapolis, Monte said he was bitten by two ambitions which tore him this way and that. He didn't know whether to be an actor, or a cowboy.

The uneasy blood of his Cherokee Indian great-grandfather called him West; but every passing show that came to town lured him back to the footlights.

Finally, he got the chance to be an actor.

A beauteous, blonde actress came to town with a show called *Diamond Bess, the Queen of the Cowboys*. The most thrilling part in it was Manitoba, the intrepid Indian scout.

When they got to Indiana, something happened to the genuine Indian chief who played the part, and the company was thrown into a panic. When Monte, who was always hanging around the theater, mentioned his Indian blood, the manager regarded himself as having been rescued by a special Providence.

They spent all one day rehearsing the new Manitoba. Manitoba supplied the big thrill of the piece. When Diamond Bess found herself surrounded by prairie fires, bands of wild outlaws and other trifles, she whistled for her trained cow-pony. As it galloped up, Manitoba made a wild leap; landed on his back, and flew for help.

When the night of the grand performance came, Monte stood waiting with tingling excitement. When the beautiful Bess whistled for the pony, Monte got ready to leap. As the pony galloped in, Monte's long legs propelled him furiously thru the air. He went clear over the galloping pony and head-first thru a painted lake on the backdrop, landing on a pile of chairs. He never found out whether Diamond Bess was rescued from the outlaws or not. They carried him unconscious to the hospital.

When they fastened him together again, Monte began to think maybe, after all, he had better be a cow-puncher.

Me that 'ave been what I've been,
Me that 'ave gone where I've gone,
Me that 'ave seen what I've seen—
'Ow can I ever take on
With slicked hair and dress suits again?
—From *The Lament of Monte Blue* (more or less borrowed from Kipling).

As a compromise between his two careers, he finally landed in a circus where he rode in the *Grand Spectacle* and clowned between times. He had the usual circus adventures and the usual circus accidents. But he said that he came away with his life the richer and kinder for the circus people he had known.

Monte says that, having touched life with the lid off in its different phases, from hobo camps to society *soirées*, he looks back to the circus as the home of the kindliest people and the happiest families he has ever met.

But, finally, due to a bad accident in a circus, he landed in the harbor of his dreams—out on a cattle ranch in Wyoming.

As a matter of fact, Monte is one of a mere handful of motion picture cow-punchers who have really been *hands* on a range. Most of the others learned to ride in Wild West shows.

Life was cruel and hard on the range in those days. It had perils and hardships that the cow-punchers on the ranges farther south knew nothing of.

Monte knew what it was to ride out thru a blizzard (with his riata frozen stiff in his hands to the rescue of lost cattle perishing in the storm. He became one of the most noted riders in the Northwest in a day when it took man-stuff to ride the range.

But like all cowboys, he drifted along.

There's doubtless many a brakeman, still up there in the Northwest, who scattered ashes, hot from the stove, in order to torture the boys on the brake-beams, and who now

(*Continued on page* 106)

What They Think

"Mary Brian is the Little Princess of Screendom"

says

Esther Ralston

Specially posed by Esther Ralston

ALTHO I have worked with Mary Brian ever since she began her motion-picture career in *Peter Pan*, I am never sure that I really know her. I know that I have a very lovely impression of her, but she has a modest reserve beyond which I have never known anybody to penetrate. I feel that there is something deeper in her consciousness than any of us have discovered.

I remember seeing her for the first time when she came to Hollywood as the winner in a personality contest for which I was one of the judges. She was so radiantly lovely I couldn't understand why she didn't enter the beauty contest which was being conducted at the same time.

Sometimes I think of her as a little twelve-year-old child who might have lived next door to any number of people. At other times she astonishes me into regarding her as a grown-up woman, for above all things Mary is a womanly person with a loving, motherly heart like the Wendy she made live in Barrie's play.

"You just couldn't imagine Mary doing anything that wasn't ladylike," I heard someone say on a set one day, and that exclamation more nearly describes her than anything I have ever heard. I am always trying to analyze the charm she holds for me and I always stop before I have said half that I feel for fear of being accused of gushing.

As a matter of fact, Mary is the kind of person you call by first name rather than by any saccharine term of affection. From the time you meet her, you realize that to address her in conversation as "my dear," or "honey" would be just as appropriate as to use such affectionate words on your first meeting with Queen Mary of England. Somehow you just know that the reserve which dominates her being would never permit such display of affection, regardless of its sincerity.

MARY's real age of sixteen years has come to be synonymous with that type of girlhood which we have named the flapper, but there the association stops. Mary is the unconscious example of everything that the modern flapper isn't.

You know from a mischievous twinkle in her eye that she might sometimes like to be a flapper in spirit, but again her inherent reserve restrains her. She is an observer rather than a partaker in any activity going on around her and she is inclined to talk very little. What she says usually comes out quite suddenly and she is likely to be a little embarrassed at having said something to make you laugh.

If there is the least bit of vanity about Mary, I haven't discovered it and as I said before I have been working with her for more than a year. She is naturally a dainty creature and she takes pride in dressing herself attractively simply because it is being done and she always wants to do what she has heard is the thing to do.

For the same reason, when we first came to New York

(*Continued on page* 104)

Oh, no, you're wrong; they're not really quarreling. It's just a scene from their new picture, and had to be rehearsed dozens of times before they made it at all realistic

Of Each Other

"Esther Ralston is the Loveliest Girl in the World"

says

Mary Brian

Specially posed by Mary Brian — Wide World Studio

THERE is so much in my heart about Esther that it is hard for me to know just how to go about saying it.

You see, I admired her very much, long before I knew that we were to be friends.

I had seen her several times. One day, when I was trying out for the part of Wendy, in *Peter Pan,* I went over to the studio to have some pictures made and Miss Ralston was there, too. She had on a cloth-of-gold dress and her lovely blonde hair was piled high on her head.

I thought I had never seen anyone look quite so pretty or sweet. She saw me watching her and smiled—and I began to wish I knew her.

When I found out that we were actually to play together I was awfully glad. And, when she found out how little I knew about work in the movies, she took me under her wing as tho I had been her younger sister. There is a lot of gratitude in my heart for her. I will never forget how kind she has been to me.

My mother feels just as I do about her. She and Miss Ralston are as fond of each other as they can be. We three have had some wonderful times together.

I think the jolliest part of it all has been this trip to New York.

I had never been here before and all my life I had been thinking and wondering about it. I have always loved books that were about New York. Of course, when I knew I was really to come here at last, I was so excited I could hardly wait for the time to come to start.

They were so happy when they were chosen to play together again in "The Little French Girl," from which this scene is taken. Mary has the title rôle, and Esther plays Toppie

Esther knows New York quite well, but it had been five or six years since she had been here, so, in a way, it was new to her, too.

Together we have done all the fascinating things that we had talked of for so long. Sight-seeing trips—Central Park—Broadway—bus rides on Fifth Avenue—how we both love Fifth Avenue!

And half the pleasure of it all has been having Esther with me.

ESTHER is so gay and enthusiastic. I never have the least feeling of shyness when we are together. I cant imagine anyone being self-conscious or ill at ease with her.

She has a lot of humor, and the things she says are so funny that we just keep laughing all the time. And yet, she is very dignified, too. She never gushes over people or says anything she doesn't really mean. And, tho she is deeply interested in her friends, she is not the least bit curious. There are never any prying questions. I would feel free to tell her anything—but, if I didn't want to tell her I know she would never ask me.

But, somehow, Miss Ralston is the kind of person who makes confiding seem natural. She is so understanding and sympathetic and I trust her absolutely. I know that nothing I say to her in confidence will ever be repeated. She could never, under any circumstances, betray a trust.

She is not changeable. Her friendships

(*Continued on page* 104)

Alas! Our Little Peter Pan Had to Grow Up After All

Kenneth Alexander

Ever since we saw Betty Bronson as Peter Pan, we haven't been able to convince ourselves that she isn't Peter-come-to-life; that she didn't step right out of Barrie's story and become in reality the Boy Who Could Never Grow Up. But alas! she sent us these new pictures the other day, and they've spoiled our mental picture of her. We readily admit that Betty is bewitching as a débutante, and that Fred Niblo made no mistake when he chose her for the rôle of the Madonna in "Ben Hur," but just the same we mourn the elfin Peter who had to be sent back to his story-book home

Adolphe Menjou

Tells the Story of His Life

He's a Peasant—and proud of it!

You'll be amazed and fascinated by the revelations in this true story of the man who is called

The Aristocrat of the Screen

The cynical Parisian who has shrugged his way to fame

Charlie Chaplin trying to get a laugh from him during the filming of "A Woman of Paris"

I REMEMBER one thing of an expensive college course and that is a class in Higher Algebra, called *Probability and Chance,* which proved, to me at least, that everything happens according to mathematical laws, and not thru choice.

If there are a few red beans in a bag of white ones—so I remember the professor explained it—a red bean will appear after a definite number of white ones are drawn. We do not make our lives—Life makes us. Every so often a man will be more successful, richer than his fellows. When one of these men tries to give his *rules for success* for others to follow, I always think of the law of averages, which determines the appearance of the red bean among the white, and laugh to myself at his fatuity.

My own life proves the professor's theorem to me. It is not my credit that I am a motion-picture actor instead of a peasant in a rough smock, living on black bread and sour wine in a remote French province. I often wonder what sort of a farmer I should have made if Chance had not taken charge of me eighteen years before I was born, and sent my father away from the poor, rocky fields where his ancestors had bent their backs for generations! The story of my life might be titled *From Peasant to Patrician.* I have played the aristocrat, the man of the

Mr. and Mrs. Menjou in the garden of their home in Hollywood

Richee

world, upon the screen so many times that, at the very least, a coat of arms is expected of me. I am sorry to disappoint anyone, but I am rather proud of the fact that my people on both sides of the family have been of the peasant class for hundreds of years. My French father's forebears were of those whom Millet painted. They sowed and reaped their fields in the Commune D'arbus, in the shadow of the Pyrenees. My Irish grandfather on my mother's side smoked his clay pipe on the peat bogs in Galway at the ripe age of a hundred and two.

I have been to both places. I know my people. I would guess what they had been if I had not known, by the love of the land that I have inherited. I spend my free hours now working on the grounds of my home.

My father was different from his family. He was ambitious—fiercely so. Report had it that in America, Land of Promise, all men were as rich as lords. When he was seventeen he landed in New York, one of the immigrant boys with rough hands and a high heart who have made America.

It was soon after the gold rush to California, and my father followed the footsteps of the forty-niners as far as New Mexico. But he prospected for gold with saucepans and skillets instead of a pickaxe. He opened a small hotel in Silver City, and the fame of his table soon spread.

In Chicago a millionaire brewer, named Bemis, had built a huge, gaudy hotel, the Richelieu. In a day when a rich man's idea of a banquet was to order a hundred dollars' worth of ham and eggs at a bare table set with coarse white crockery, Bemis decked his tables forth with gold plate, and sent for my father to manage his hotel for him. He even sent him to Europe to choose his wine cellar—tho Chicago millionaires were rough and ready men who preferred their beer to imported champagne.

From a man worth three and a half millions, Bemis became a pauper with the breaking of his gaudy bubble, and died later a beggar in the streets.

My father had Americanized his name Adolphe—there has been an Adolphe Menjou in the family for generations — into Albert. Undismayed by the failure of refinement in Chicago, he came on to Pittsburgh and went to work in an exclusive club there. A red-cheeked, black-haired Irish girl named Joyce was employed at the Club, and they were soon married.

I was the first child, coming along after my parents had opened their own hotel, which boasted the famous *Café Royale*, known all over the country in those days.

I was delicate at birth and absolutely refused to partake of nourishment until my French grandmother, wise in the ways of the Old World, added a taste of brandy and sugar to my fare—whereupon I decided to live after all, tho life was a serious problem for my

Long before the public lost its heart to the sophisticated, cultured Menjou in the picture at the left, he had perfected his technique by playing a variety of rôles. The romantic figure at the right is his portrayal of the hero in "World's Applause," in which he appeared with Kathryn Williams long ago. In the oval he is laughing at Betty Compson in "The Fast Set"

Who would have thought the smiling Menjoucould look so savage. It was a good while ago, however, and he was playing the villainous Count Rischenheim in "Rupert of Hentzau"

first years. I fell ill of all the diseases to which children's flesh is heir, one after the other. My earliest plans for my future, I remember, were to become a doctor, because doctors played such an important rôle in my young life, and seemed magnificent and impressive personages with beards, black bags and gold watches.

A year and eight months later my brother Henry came along, a robust and strapping child who took after the Irish side. I myself am my French father all over again. My brother and I adored one another—and quarreled while we were together as whole-heartedly as we stood up for each other when we were apart. Henry, I may add while I think of it, became the most popular man in his Cornell class, and is a business man thru and thru. He has no sympathy with my dramatic ambitions—and goes religiously to see all my pictures.

My grandmother brought us children up, while my parents worked together to make their hotel what it afterwards became: the gathering place of all the famous people who came to Pittsburgh, the favorite resort of the big figures of finance, Schwab, Carnegie, Thaw, and the other multimillionaires of the rich and sooty city.

Up-stairs in our apartments we prattled in French *patois*, the language of the peasant, and listened while Grandmère told us

At the right is the Mr. Menjou who is familiar to the residents of Hollywood. At the left is the little nine-year-old Adolphe who trotted around in his father's café, chattering in French patois to the patrons who were his playmates all thru his childhood

Adolphe and his brother were allowed to choose their own schools and they selected Culver Military Academy because of the chance to don the impressive uniforms

folk-tales and sang songs of her native Pau country. With her birthright of thrift, she made all of our clothes, tho we were prosperous by now, and made them according to the styles of children's clothes in her old village. We must have been quaint little figures in our solemn black sateen frocks, chatting away in provincial French. I could not speak a word of English till I was six years old.

The Café Royale was the gathering place of politicians, opera singers, stage folk, and society people. My father was a genial man with a magnetic personality and a positive genius for making people comfortable. His guests were all his personal friends—and ours. With my brother I used to be dressed up and allowed to go down-stairs and play in the gilded corridors and luxurious lounges of the Café. The women patrons would make a great fuss over us, and the men taught us tricks and held us on their knees. A list of the illustrious knees I have sat on in my time would read like a roster of Fame. We would sit up at the table with some famous comedy queen or tragedian, while they recited speeches from their plays to us and tried to get us to imitate them. To this early contact with people of the drama, I probably owe my first ideas of going onto the stage.

This hotel life

(*Continued on page* 114)

We Suggest Coats of Arms

Designed By
ELDON KELLEY

Nita Naldi had to be at least a baroness. She is the darkest of the vampires, so, of course, she has to have black cats supporting her. Half-closed almond eyes watch over her shield, and to her exotic earrings are attached four pendants

We call Rudolph the King of Hearts because he pleases the ladies and deserves the highest courtesy title in the realm. The cupid aiming at the bull's-eye carries out the idea on his crest—but his real rating is that of Spanish grandee, and he's one of the noblest fighters of them all

Charlie Chaplin's our choice for elevation to the throne. The artist invited him, like Napoleon, to adjust his own crown and, being Charlie Chaplin, he naturally got it askew. The shoes and custard pie were also drawn from life

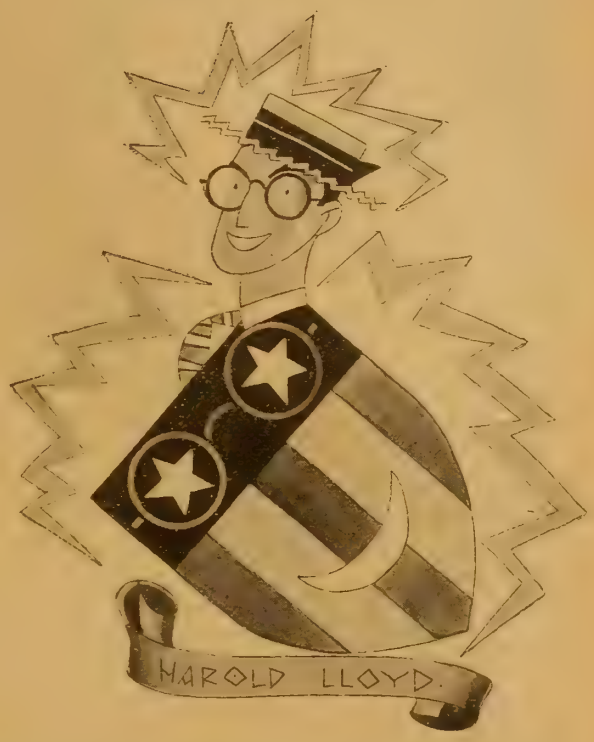
Doug is the Caliph of Bagdad. He didn't mind at all that Charlie was chosen king. For, after all, isn't Mary queen? He surely didn't want to rule her, so he took a place on her coat of arms as her gallant adorer. (See next page—upper left)

The little Bluebird of Happiness whispered to Lillian Gish that she must not do as others do—therefore, she has chosen to be just the Lady Lillian. She is nothing if not poetical, so stars and lilies went on the crest

For Hollywood's Nobility

Gloria's marquis inherited his heraldic shield from some great-great-grandfather De la Falaise, who was knighted on a field of battle or something. But the stars we honor are the founders of their titles and they have inspired their own symbols

Mary, of course, is the queen of this new dynasty. The three crowns is a nifty little custom which she adopted from certain medieval Roman princes. One she wears for herself, one for King Charlie, and one for Doug



We looked up the histories of Central Europe, where the most ornamental titles flourish, and discovered that an impressive member of the nobility is a margrave. So that is the title we accord to Harold Lloyd—from grave to gay—you see the point. The forked lightning about his head is not a halo

Ben Turpin left both title and coat of arms for us to choose, so we made him a count and gave him the cross-eyed decorations. Ben's only provision was that the two prettiest girls in pictures should be supporting him, and that he should be realistically shown ogling both of them at the same time

We were going to call Mae Murray the vicomtesse, for certainly she should have a French title. Then suddenly, we remembered Pompadour, and Madame Du Barry, and decided that, best of all, she should be the King's favorite. The jeweled shoe is the decoration she feels sure her descendants will value most

Broadcasting With Eleanor Boardman

One Million Radio Fans Listened In on this Confidence

Kenneth Alexander

"How can I ever talk to so many people?" wailed Eleanor Boardman. But she quickly recovered from her case of air-fright

WHEN the Metro-Goldwyn offices said that Eleanor Boardman was in town and willing to talk for this department, a thought struck me.

"Can we do it over the radio?" I asked.

Motion picture stars had many times addressed the vast audiences of the air. Writers had broadcast their views of favorite players. There had even been radio dialogs between stars and editors. But an interview in the hearing of a million or more fans—an interview which would later be printed—there was novelty in that.

Station WHN, New York, thought the idea good enough to feature. They billed us for 8 P. M., on Tuesday, March 17. There must be hosts of readers who remember listening in to the questions and answers that snapped between Miss Boardman and myself.

But before I pass to what was said, I must describe an odd prelude.

I MET Miss Boardman at the Algonquin after dinner, expecting her to be happily keyed up to the thrill in store for her. And I found her tense with stage-fright, if such a term can be used. It was really air-fright!

"How can I talk to so many people?" she wailed. "It's dreadful."

"But you wont see them," I urged.

"That makes it worse. I'll be saying idiotic things, and wont know if they think me a fool."

It was a strange thing, her dread of the invisible audience that I assured her would be listening sympathetically to her words in a few minutes, and would applaud her over half the United States, tho she'd not be able to hear the applause.

She shook her head. "It's an ordeal," she muttered. "I like it about as well as being bitten by a camel."

"How come? You've been bitten by a camel?"

"No. But a crazy press-agent once said I'd been." Her eyes danced. She laughed. And that served to break down her tension. In a moment she was herself again.

THE broadcasting station was a tranquil, green-carpeted room in the heart of a Broadway office building. At one end, there was a low balcony, on which two girl operators were mysteriously caged. The only other persons present were the announcer and a photographer. Miss Boardman and I stood on either side of the microphone, a disk-like affair on a tripod which could be moved around.

We were introduced in turn over the four winds, and the interview started.

"Miss Boardman, we are taking a very large public into our confidence, and they will want to hear something exciting," I said. "Now, what have you got to reveal?"

"I'd have you know I'm a discreet girl, Mr. Roberts," she answered. "I dont tell the whole world about my private doings until I'm convinced I should. You'll have to ask me questions."

"Fair enough. Let's start with something safe. What was the last picture you made, and how did you like your part?"

"Just before leaving Hollywood, I finished *The Circle*, the Somerset Maugham comedy of smart English life which Mrs. Leslie Carter and John Drew played on Broadway. I had the lead, my best part, and I loved it."

(*Continued on page* 119)

Miss Boardman and I were introduced in turn over the four winds, and the interview started

Confidences Off-Screen

By W. Adolphe Roberts

CAROL DEMPSTER is one of the players I most admire. No girl in motion pictures surpasses her in the sincerity of her work, and she has made remarkable artistic progress of late. Placing her at the head of this department is a pleasure I have long promised myself.

I sought her out at Famous Players' studio, where she was working under D. W. Griffith in *Poppy*. It was our first interview, but not the first time I had seen her. Months ago, when the Old Master of all directors was still holding Orienta Point against the money sharks, it was my privilege to watch Carol Dempster going thru several scenes of as poignant a picture as ever proved too good for the box-office: *Isn't Life Wonderful?*

She seemed absorbed to the last nerve in her rôle then, and allowing for the lighter emotional demands of *Poppy*, she was fully as earnest in her artistry the other day.

Between shots, she came down to earth, sat with me among the jumble of props outside the set and smiled her willingness to be confidential.

I soon discovered that nothing would be easier than to interview her about Griffith. She admires him intensely and justly, is aware of all he has done for her and would be happiest if allowed to sing his praises.

But tho "D. W." is a very great man to me, also, it was of Carol Dempster I wanted to hear this time. She submitted gracefully.

"I began as a dancer, you know—out in California, with Ruth St. Denis," she said. "I was the youngest pupil to graduate in her first class. We were to go on tour, and I actually started and appeared for two weeks in San Francisco. I was forced to drop out because of illness in the family. When I went South again, it was to find that Mr. Griffith had noticed me among Miss St. Denis's girls. He asked me if I'd like to go into motion pictures. Since it was a chance to work with him, I went, of course, and I've never left him."

"Have you kept up your dancing?"

"No. I haven't had time for it. Oddly enough, this part in *Poppy* is the first that has required me to do any dancing. I was quite out of training and afraid of myself with even the simplest steps. But in rehearsal the rhythm came back to some extent. I hope I shan't seem to be faking it."

Carol Dempster has a horror of the counterfeit. But she does not need to fear. She and Griffith between them have made of her an actress who is all wistful and poetic sincerity. Anything that passes that jury of two will ring true upon the screen.

She told me in answer to a chance question that when they were working at the Orienta Point studio, she had lived in the village of Mamaroneck and had visited New York only two or three times in a year. All her energy was given to the picture that was being made. Night rehearsals were a commonplace. The city and its pleasures meant nothing to her.

Tho she is commuting now from Riverside Drive and Seventy-second Street to Astoria, her life is scarcely different. Griffith creates without regard to union hours, and she loves to stay with him until the last shot is made, to wait and see the day's "rushes" in the projection-room.

Her devotion to art is complete, and this is the best compliment I can pay her.

A finely poetic sincerity marks the work of Carol Dempster, who is seen here as Inga, in "Isn't Life Wonderful"

Tom and Tony Do New York

WHEN Tom Mix was East, on his way to Europe, his doings earned a large amount of space in the newspapers and crowds followed him everywhere. For not only is Tom a mighty picturesque cowboy actor, one-eighth Cherokee Indian, but he had the happy thought to bring his celebrated partner, Tony, along with him.

Tony is perhaps the greatest horse in the movies. He and his master made a strikingly handsome pair.

They gave a luncheon on board the *Aquitania*, preceded by a display of Wild West riding on deck that thrilled the British stewards and stewardesses and jolly tars to death.

I had a seat at Mix's table, and happened to ask him whether he thought Tony would be comfortable on the voyage.

"Say, that hoss is going to be fixed right," drawled Tom. "You'd ought to see his stall. It's better'n the cabin I had the first time I went over."

"I didn't know you'd been abroad."

"I was with Buffalo Bill," he admitted. "Jest one of the cowpunchers he took with him to London."

Unless I am mistaken, the fact that Tom was once in a Buffalo Bill show has never before been printed.

The final jamboree in New York was a dinner at the Hotel Astor. As soon as the guests were seated, a door at the far end of the room was flung open, and Tony, with Tom on his back, stepped out jauntily among the tables. They circled the room twice. The marvelous horse didn't so much as jolt the back of a chair or flick a glass to the floor with his tail.

Then Tom returned alone. Will Rogers took charge as toastmaster, and the party ran its course of humorous speeches and good fellowship.

Back-Stage with Priscilla Dean

The curious thing about my meeting with Priscilla Dean was that it was literally back-stage, and not merely off-screen. Now, what was a motion-picture star doing in the world of so-called "legitimate" miming, the world of grease-paint?

The explanation is simple. Miss Dean was making a personal appearance at the Colony Theater, New York, in connection with *A Café in Cairo*. At a certain point in the picture, the silver sheet ceased flickering, a curtain went up and the star carried on the action herself, costumed as an Egyptian dancing girl. The film was resumed, Miss Dean made a quick change and reappeared in street clothes at the end, to say a few words to the audience.

I strolled around to the stage door and sent in my name. Immediately, I was summoned to a dressing-room just like the dressing-rooms of Broadway actresses, and Priscilla was smiling over her shoulder from her make-up table and telling me how glad she was to see me.

She has the most beautiful nose in motion pictures. It has been called Greek, but I decided it was really Roman—the fine, proud, aquiline nose that one sees on the statues of the women of the Cæsars

That was the first thing I noticed. Then I wondered why she was so genuinely pleased at being interrupted. I got my answer when I asked her how it felt to be doing a speaking part in her own picture.

"The act is good fun," she said. "But this waiting back-stage is the limit. It's so lonely! You see, the picture goes on about every two hours, afternoon and evening, and I cant skip a single showing. What with dressing and undressing and making my appearances, twenty-five minutes of each two hours are taken up. That doesn't leave me time to shop or do anything interesting around town. I just stick here, waiting for the next call—all by myself. Say, I'm tickled to death to talk to somebody!"

It has probably never occurred to the reader that the conditions of her work bring dull moments to a popular favorite. The applauding fans out front would surely have been the last to visualize Priscilla as marooned in her dressing-room.

L. F. Nathan

Then Priscilla Dean got reckless and motored to Central Park to be photographed

She told me about her tour, which had lasted for ten weeks and was booked for several weeks more. It pleased her especially that Jack Dempsey had preceded her in a personal appearance at Toledo, the city where he had won his championship from Willard, and that she had drawn larger audiences.

Twice while I lingered she was summoned to the stage. And then she got reckless and rushed off to Central Park with me to be photographed. It was a close shave getting her back to the theater in time to keep her next appointment with her public.

The Countess Negri Entertains

In Poland and Germany, as I write, a countess is making a triumphal tour following the most dazzling American success that any countess ever had. It is her first visit home in three years.

I refer to Pola Negri, whose perfectly good title has been somewhat overlooked in the enthusiasm over Gloria's coronet.

Before she sailed, Pola gave a dinner dance at the Ritz. It was one of the best motion-picture parties of the year, an affair not to be forgotten in a hurry. Celebrities without number were there. Michael Arlen sat at the left of the hostess. The lucky fellow had just signed a contract to write her next two pictures.

I met Pola. She shook hands, flashed lovely eyes, and murmured a few words in her nice broken English. But there was no time for an interview. That must wait until she returns.

The tables were named for her various pictures. Very properly, she was at the one that bore the device: *The Charmer*.

Restless Resting

Jack Pickford greeted me, when I called to see him at the Ambassador, from behind a pair of smoked glasses. I had heard he was suffering from a bad touch of Kleig eyes and had come to New York for a rest. To an energetic fellow like Jack, a vacation in the circumstances had been far from welcome.

(*Continued on page* 88)

When They Got the Wrong Number !!!!!

Evidently Conrad Nagel has done a lot of telephoning during his life. Only long experience could have taught him that there's no use losing your patience with Central. No matter what happens, all she'll say is, "Excuse it, please"

Ronald Colman has reached the stage where even the number he called wouldn't look right to him any more. What he's saying about telephones, switchboard operators, wrong numbers and the words, "I am ringing your party," just cant be put into print

Milton Sills wouldn't mind so much if he wasn't in a hurry, and he's kept his temper—so far. But there's something in his expression that resembles the calm before the storm, and in about one minute the telephone wires are going to be charged with something a good deal snappier than just electricity

It's something of a strain on his self-control, but Rod La Rocque is making a stern effort to keep calm. Maybe it's because his insurance policy doesn't cover insanity

Someone told Johnny Walker that the voice with the smile wins. "If you haven't got the right number," he suggests pleasantly, "just give me the best one you have"

BUT

If they had only known who was sitting at the switchboard making all the mistakes! We'll let you into the secret if you'll just turn to page 98

The Fangs of the Leopard

A story of the bright lights and the black shadows of Paris

By GORDON MALHERBE HILLMAN

Illustrated by August Henkel

NIGHT-TIMES, they say, Paris leers like a great, lean cat. And so it was on this certain night in an evil room in an evil house in a particularly evil quarter of Montparnasse, when a man to whom wickedness was little less than a well writ book, read and re-read a passage in a grimy newspaper:

Miss Mona Wright, the famous American film star, has arrived in Paris from Monte Carlo.

"At last," he muttered, his face twisted in a snarling smile, "the trap is set!"

IT was the *Café de L'Etoile* that Mona had chosen for her first night in Paris. There she sat, dark headed and dark eyed, the small piquant figure that all the world had seen in films. Across the table, Ted Dawson, her director, was in stubborn rebellion, his shock of hair standing straight on end, his eyes angry behind heavy-rimmed glasses.

"There's no use of your denying anything," said Mona crisply. "I know perfectly well that you gambled away some of the company's funds at Monte Carlo. That money didn't belong to you and you've got to pay it back That's all!"

Ted had begun to growl in protest, when a shadow fell across their table. A tanned Englishman, spare and well set, held out his hand to Mona.

"By Jove," he cried, "it's years—positively years since I've seen you. I've been everywhere; Burma, Ceylon, even to the Cape, and wherever I went your beastly films followed me about!"

Mona gave a little cry of delight. "Eric Rutledge! Sit down and tell me all about it!"

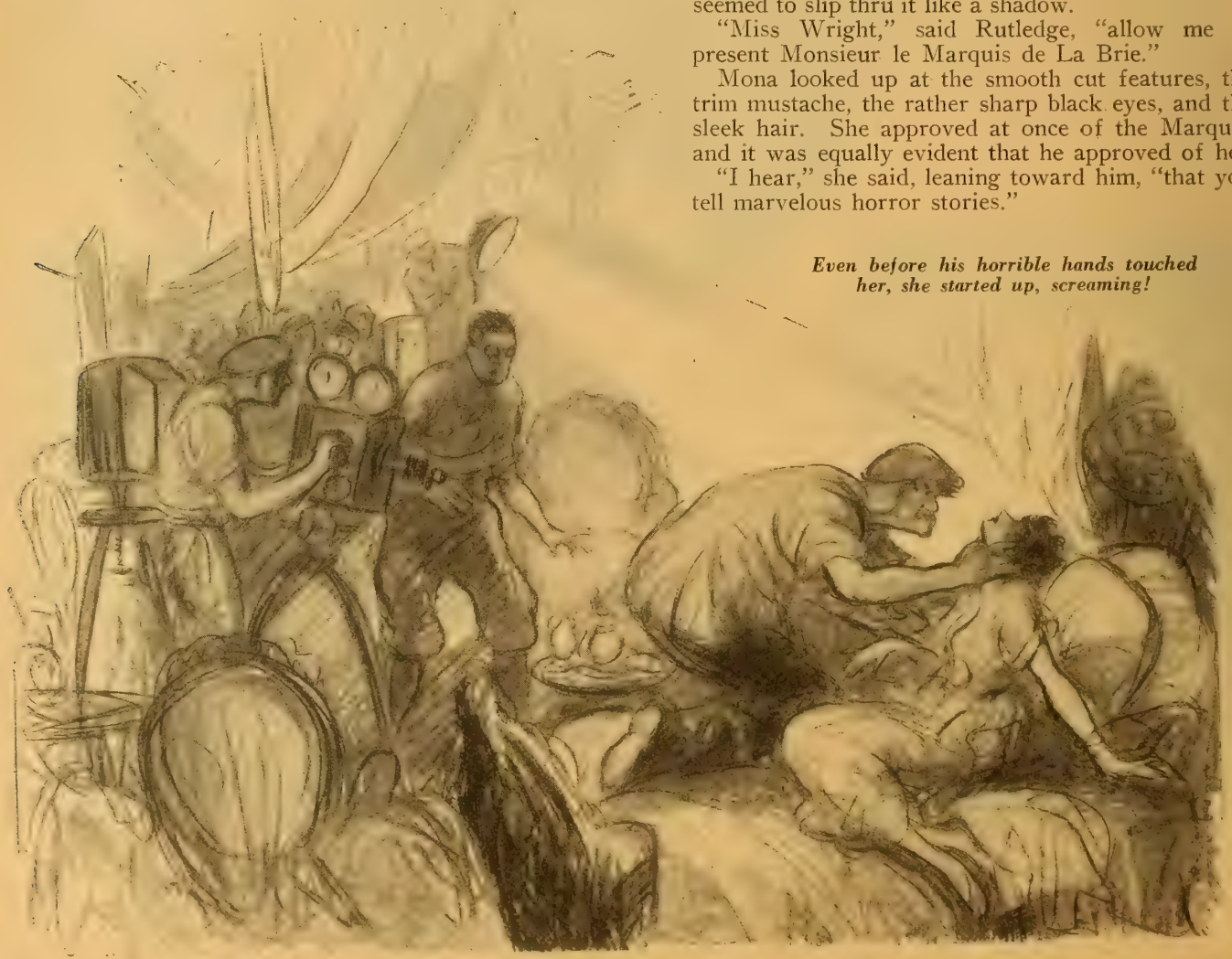
Rutledge carelessly beckoned to someone in the dim-lit room. "The Marquis de La Brie," he said briefly. "Dining with me. Splendid chap. Tells you horror stories that raise your bloomin' scalp. No end of an amateur detective, they say!"

A tall, slim, immaculately dressed man rose from a table near the wall. The room was crowded, yet he seemed to slip thru it like a shadow.

"Miss Wright," said Rutledge, "allow me to present Monsieur le Marquis de La Brie."

Mona looked up at the smooth cut features, the trim mustache, the rather sharp black eyes, and the sleek hair. She approved at once of the Marquis, and it was equally evident that he approved of her.

"I hear," she said, leaning toward him, "that you tell marvelous horror stories."



Even before his horrible hands touched her, she started up, screaming!

Like to Solve Mysteries?

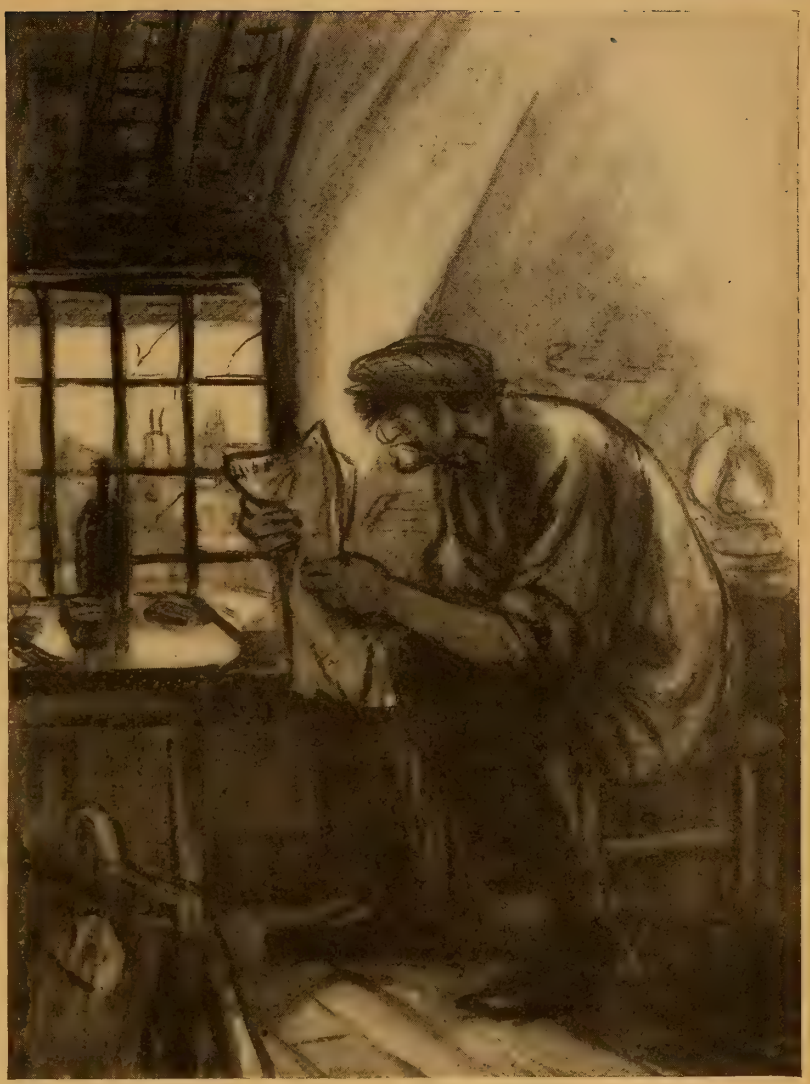
If you do, here is a chance to be paid for solving one.

This story, *The Fangs of the Leopard,* stops in the middle of the mystery at the most dramatic moment. The person who sends us the best solution wins a $50.00 prize. It's a real mystery . . . a real thriller . . . excitement in every paragraph . . . until finally:

"The studio was dark as death. Mona turned to the door, struggling to escape. The last thing she saw was utter blackness. . . . The last thing she felt was the grip of sharp-nailed hands—like the claws of an animal!"

What Happened?

***Read* this gripping story of the Paris underworld and see if you can unravel the mystery. On page 99 you will find all the rules of this unique contest.**



"Miss Mona Wright," he read, "the famous film star, has arrived in Paris." His face twisted in a snarling smile. "At last," he muttered, "the trap is set!"

"Mademoiselle flatters me," bowed the Marquis, "but nevertheless, let us see! There was the affair of the man with no hands—but no! I have something better still. At any rate, you will hear it sooner or later. Shall I begin?"

"Do!" laughed Mona. "I love shuddery tales!"

The Marquis thumbed the bottom of his champagne glass absently. "A year ago," he began, "a famous Australian pianist, a woman, came to Paris. In two days she received a mysterious threat, in a week she utterly disappeared. No trace of her has ever been found. Someone, or something, called The Leopard, had spirited her away. A month later it was an actress from Budapest who disappeared, and after that a South American opera star. In each case they received three warnings: in each case, the police discovered nothing. Three times the most famous woman in Paris has disappeared like dust. And The Leopard is still at large!"

The Marquis halted awkwardly as if he had intended to say more.

Mona shivered as if from a sudden draft of air. "Go on!" she said.

"I was merely going to say, Mademoiselle," continued the Marquis, lowering his voice to a whisper, "that at present you are the most famous woman in Paris. Who knows when The Leopard may leap once more?"

Mona's laugh was like a thread of silver. "Monsieur, I do not shudder so easily! It is a nice story—but!"

"Time to go on!" growled Ted, rising. "There'll be a mob six deep around the door to see you, Mona!"

They went out into the wizard night-time. Above the boulevards, the stars were powdered silver. A dark mob swirled about the door. Seeing Mona, they stood aside and stared. Mona flinched a little, for she hated crowds, and looked straight into the twisted face of a short, thick-set, almost misshapen apache. His eyes were bold, his face a cold mask of brutality, seamed by a great white scar that swept across it like a sickle. He was as repellent as a snake and Mona shivered as she stepped past him to the waiting car.

Once in the motor, she felt safer. But the Marquis turned to her with a little laugh of triumph. "Do you see that car?" he asked, pointing to a lean, long-bonneted, black motor that was just behind them.

Mona nodded.

"In it, Mademoiselle, is one of the best detectives in all France! The police are guarding you already!"

All Mona could see was a most ordinary looking man in dark clothes, but she shuddered none the less. Paris, which had seemed to her a city of joy, suddenly became dark, dreary, infinitely dangerous, and she smiled only mechanically as they made the rounds of the gay resorts.

It was nearly morning when she returned to her hotel suite and sleepily slipped off her cloak. The hard, gray light of dawn shone feebly thru her windows, and it was not for some minutes that she saw a square of paper which had fallen from her sleeve to the rug.

In color it was saffron and on its surface were small

black dots. She picked it up and, as she read it, her hands shook. On it was printed in half smeared black letters:

The Leopard

Half an hour later, Ted succeeded in arousing the sleepy secretary of the Prefect of Police. "But, Monsieur, it is impossible! Monsieur the Prefect now sleeps! I, myself, am almost sleeping at this minute. Cannot you save your wild animals till a more suitable time?"

Ted, being American, swore, to the immense delight of the telephone operator, who was studying English at a correspondence school.

Finally, fat old Papa Gillard, otherwise Monsieur the Prefect of Police, shuffled to the 'phone. "Oh, yes, Monsieur is excited! Monsieur should not be excited. He should go back to bed. Otherwise, Monsieur will take cold, and that would be a disaster. The Leopard? Trouble yourself no more about such a slight matter. I shall detail two detectives to guard Mademoiselle. Perhaps she will send me an autographed photograph. Non?"

Three days later, work began on Mona's new picture, which was to have a French setting. The studio which she had hired was an antiquated affair in an ill-smelling quarter, as she found when she drove up to begin her day's work. Upon its sides and roof, gargoyles leered in hideous ranks, and it stood a full story higher than the neighboring smut-stained buildings.

Thanks to the Marquis, she found everything in readiness. It was he who had brought from his town house the period furniture for the scene she was to take in the studio, and she exclaimed with delight as she saw the deep-canopied bed, the huge, gay-painted chest of drawers, the Florentine couch, the book-cases, the chairs and the thin-legged tables.

Ted was in his shirt-sleeves, supervising the cameramen. "Hurry up, Mona!" he called. "Get into your negligée and we'll rehearse the first scene."

Mona laughingly ran into her dressing-room, and came out, still laughing, demure in a long, frilled white gown.

"Mademoiselle," exclaimed the Marquis, "is representing a saint!"

"Quite otherwise," cried Mona, springing into bed. "In this scene I am a naughty French countess waiting for my lover. I wait for him—and instead, the peasants break into my château, and one of them tries to choke me. All ready, Ted!"

She lay back in the big bed, her hair in dark waves on the white pillow. From shadowy corners sprang the peasants, ragged extras whom Ted had recruited from the very dregs of Paris. Suddenly a startled look came into Mona's eyes: it was consummate acting, yet for once she was not acting! Nearer and nearer to her came the scarred apache of the night before! His hands were hairy like a beast's: he moved like some sinister animal. Like a flash, he leaped at her. She could feel his horrible fingers on her neck. Before they even touched her, she sat up, screaming!

The Marquis and Rutledge looked at each other questioningly. Either there was magnificent acting, or——

"Mona!" called Ted. "What's the matter?"

Mona's face was chalk white. Some nameless terror gripped her so she could not speak. "Take—take him away!" she gasped finally, and sank back on the pillow.

Ted's face showed something almost like disgust. "Overstrained!" he snapped. "All right, you people. No more rehearsing today! Be back at nine sharp tomorrow! I want you in particular, Lalou. Somebody send Miss Wright's maid, please."

"At present," murmured the Marquis, "you are the most famous woman in Paris. Who knows when The Leopard may leap once more?"

LATER, he was less civil to Mona. "You shouldn't be so temperamental. It loses us

(*Continued on page* 96)

The Happiest Girl in Hollywood

On a sunny slope of Beverly Hills is the new home of Corinne Griffith. It's just the kind of home you'd expect the lovely Corinne to have—beautiful and dignified and charming. It's the center of one of Hollywood's happiest groups of young people

Corinne fits into this corner of her living-room as tho she were part of an exquisite picture. Her dress, too, is in keeping—youthful and gay, with the charm of girlish simplicity. She has the happy knack of always being in harmony with her surroundings

All photographs by Edwin Bower Hesser

Here is Corinne with her husband, Walter Morosco, in the sun-room of their home

Leatrice and Her Baby

In which we interview a great star of 1925 and a great star of 1945

By M. W. Driver

SINCE Leatrice Joy had a baby, Hollywood is like a mothers' congress.

At what the outside world fondly imagines are "wild parties," they talk about baby food, and first words, and the development of infant tusks, and so on.

Leatrice said that they told her she had better not say anything about being a married lady with a baby: it might destroy her romantic appeal for the young gentlemen flappers.

"But," she said, "I just made up my mind that I am just going to be what I am. I dont believe all this stuff about romantic appeal. Anyhow, if I didn't talk about my baby, I'd explode all over the place."

We told her coldly and severely that a baby is positively nothing to talk about, that they all look just exactly alike and they are all puckery and most uninteresting.

"Oh, is that so!" said Leatrice with glittering eyes. "Well, just for that you shall never, never see her. Now——"

IT was the evening before the day she was to emerge from hiding as Mrs. Jack Gilbert and become Leatrice Joy, the actress, once more, that we first talked to her.

For nearly a year she had been off the screen. She felt as uneasy as a race-horse in the saddling paddock, just after the first warning bugle call. Eight months is a long time to be away from the public. A public which so soon forgets.

"Your first picture had better be good," we told her.

"I know it," she said. And then she added, "When you have a baby you are supposed to go back to work with all kinds of new and exalted feelings."

"Well, dont you?"

Miss Joy looked down into the open fire, just the way the heroines do in novels, and considered.

"The main thing about having a baby is that you have time to sit by yourself for six or eight months and think things over, take stock of yourself, as it were."

"Well, and now that you have taken stock of yourself, what does the inventory show?"

"What do you think?" she countered. "Honest, now. Tell me just what you think. It is almost like starting over again in the picture business. Tell me the truth."

"You would never forgive me."

"Probably I wouldn't, but tell me anyhow."

"Well, there was a time when we all thought you were going to be the greatest actress ever seen on the screen. Everybody in the industry thought so. You were the one best bet—if you dont mind being compared to a horse-race.

(*Continued on page* 121)

Melbourne Spurr

The Little Ruler of the Kingdom of Joy Salutes You

MOTION PICTURE JR.

VOL. I – No. 1 JULY, 1925

The JUNIOR GALLERY

Int. Newsreel

Jackie Coogan

Jackie says: "Meet my baby brother,
Soon we'll be playing with each other
Upon the screen—then you will see
The dandiest pictures that can be."

Muriel Frances Dana

Oh, Muriel's a lucky girl,
She doesn't wear a frill or curl
In "Patsy"—'cause the picture calls
For her to wear boy's overalls.

Baby Peggy

"My! My!" says Peggy, "My!
I haven't said good-bye
To movies. No! No!!
Soon you'll see
Some two-reel pictures starring me."

Priscilla Dean Moran

Priscilla, dear, you look so sad
In this scene from "Up the Ladder."
To PLAY in movies cant be bad—
Just SEEING movies makes us gladder.

The Story of Me, Myself

WHEN they sprung this thing of writing about myself I almost fainted away, but after a while I decided I might as well take a chance. So here goes.

I was born in Goldfield, Nevada. I lived there till I was about three. Mother says I used to throw the family dishes and tin pans over the back fence to hear them smash. And I ran away and almost fell down a dessorted mine shaft, and my father spanked me. I never did figure out if that spanking was because I *didn't* fall down the shaft.

Grenbeaux

When I was five we came to Hollywood where I got a job as a cupid in Fanny Ward's *Each Pearl a Tear.* Mother still has some undressed pictures of me as the cupid and always shows them to callers.

In the next picture I was Mary Pickford's little brother in *The Little American,* and nothing much happened then till Mr. Griffith's *Hearts of the World* where a house fell on me—only it didn't for I had a hideing place. Mother was scared stiff, but I wasn't. I made more pictures but I liked *Penrod* best because he was a regular boy and shot off a pistol, etc.

Last winter I went to New York and what a good time I had sliding on a sled, for California hasn't any snow.

On the way home we saw the President in Washington and went to the treasury where I held two hundred million dollars at once, which is more than any other boy in the U. S. I bet.

I didn't put in about studying because no kids wants to hear about it, but I have to have a teacher. I'm in the eighth grade. That is all I can say about me, so good-bye.

Ben Alexander

Movie Goose Rhymes

With Proper Apologies to Old Mother Goose

By

Doris Kenyon

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall,
But all the screen horses
And cameramen
Weren't needed to put him together again—
Because he had fallen on featherbeds ten.

Little Jack Horner
Sat in a corner,
Holding his Christmas pie;
"I'll sell it," said he,
"And a movie I'll see,
Ha-ha! what a bright boy am I."

Little Miss Muffet
Sat on a tuffet,
Watching Ben Lyon at play;
But Ben Turpin spied her
And sat down beside her,
And frightened Miss Muffet away.

Mrs. Jack Spratt
Could eat no fat,
She had to eat the lean,
For you cant have a double chin
If you're a movie queen.

Doug be nimble, Doug be quick,
Doug jump over a candle-stick.

Here is Miss Kenyon and one of her screen children

They're having a party, with Old Dog Tray for a guest

My Little Boy Billy

By Claire Windsor

I WISH I could invite you children into the big shady yard of our bungalow to play with Billy. If you asked him who he was, he would say very proudly, "I'm Claire Windsor's Boy!"

Billy is eight years old now. When he was very little and went to see my pictures, he used to cry so hard when he saw people on the screen treating his mother cruelly, that we had to take him out of the theater, but now he just reaches out and feels of me beside him to make sure I really am safe.

Last year, Billy begged to be sent to public school. "So I will learn to be a regular fellow," he said. You see, he was so small and had such dimples and blond hair, that the boys in the neighborhood used to tease him by calling him "Sissy."

When he came home from his first day at public school both of his hands were done up in bandages where he had skinned his knuckles fighting.

Some of the boys may be able to lick Billy and some of the girls may beat him at reading, but he has the best of them in one way. He has a mother in the movies.

This is Billy Windsor with his brand-new radio outfit

When I used to call for him after school, he would strut out all by himself and get into the car like a young prince, knowing that the other children were staring at us respectfully.

When I visited the school a little boy got up and proposed "Three cheers for Claire Windsor!" Those three cheers made me very proud, I can tell you!

If you came to see Billy you would probably play boat. Billy loves his boats—he even likes to take his bath because he can sail toy yachts and motor-boats in the tub. Of course he likes to play Indians too—what boy doesn't?

And what a good time he has with his little friends in our big yard. There's a wonderful garden back of the house, full of arbors and vines, and hedges and big bushes—and all these make perfect hiding-places for the make-believe Heap Big Injuns to spy upon the make-believe pioneers.

Of course Billy likes to play too, and to swim and run races and listen on the radio. But how he does hate to practise his piano lesson!

But, best of all, he likes to pretend Movies and take make-believe pictures with a camera made of a square box.

But when anyone asks him if he is going to be a movie star when he grows up, he answers: "If mother says so."

As I told you, if anyone asks him who he is, Billy answers, "Oh-h, I'm Claire Windsor's Boy!"

But, if anyone asks me what name I am proudest to be called, I dont mind telling you that it is just "Billy's Mother."

Billy and his mother in their garden where the little boys have battles with the Indians

Puzzles and Prizes

Do You Know—

Whose horse is called Tony?
What star is called America's Sweetheart?
Who has the nickname, Rudy?
Who always wears shell-rimmed glasses?
What star is now a Marquise?
What comedian is cross-eyed?
Who is Strongheart?
What star is going to play Ben Hur?
What sisters have a name rhyming with fish?
Who has a new baby brother?

Can you guess who this is? We will give a prise of $1.00 to the child who names the star correctly and sends us the best letter about her before July 1st. This sketch was made by Helen Strand, who is twelve years old and lives in Seattle, Washington. Please address your letters: MOTION PICTURE, JR., *175 Duffield St., Brooklyn, New York.*

Colleen Moore did this at her birthday party—try it at yours.

Take a saucer nearly full of water and a drinking glass. Take a wad of paper the size of your fist, crumple it up (not too tight) and place it in the glass. Light it with a match and instantly place the glass in the water, top down. The water will leave the saucer and will be sucked up into the glass.

Here's a problem that stumped Richard Dix when a boy. Can you do it?

A bottle and a fancy cork cost together $1.50. The bottle cost a dollar more than the cork. How much did the cork cost?

Name It

It's a picture for every small fan;
It has fairies, a bad pirate man,
An old crocodile
With a shivery smile,
And a little boy called ——— ———

(If you send us the right name of this picture, we'll print your name on the Roll of Honor.)

We're Telling You—

THERE are two pictures you will have a chance to see this summer that you will just love. One is *Little Annie Rooney* with Mary Pickford, and the other is *Patsy*, played by Sally O'Neill, a little Irish girl who is a new star.

Jackie Coogan has just come to New York. While he is here he's going to see the circus and next month he'll tell you all about it. Watch out for his name in your movie theaters—there'll be a new picture soon!

Do you like the funny pictures that *Our Gang* make? They are working on a new one now, called *Shootin' Injuns*. By the way, did you know that little Farina, the pickaninny who is so cute in these comedies is not a little girl at all, but a boy? It makes him mad to have to wear skirts all the time!

Mary Pickford and her gang in *Little Annie Rooney*

The Charge of the Light Brigade

Waxman

Anna Q. Nilsson Was the First of the Blondes to Make a Protest

She Says:

SINCE when does a woman's vamping power or proclivities depend upon the color of her hair or eyes?

We have heard about and seen so much of the sloe-eyed, raven-haired brunette charmer, that has become the conventional screen vamp, that we forget the equally potent allure of her blonde sister. Vamping has never been confined to any type, except possibly in the motion picture. History reveals for us at least one blonde for every brunette vamp, from Helen of Troy, "divinely tall and most divinely fair," whose primrose face, "set sail a thousand ships"; and Guinevere, that pink-and-white maiden who so intrigued Lancelot, the knight, *"sans peur et sans reproche"*; down to this very day.

My early residence in Sweden, the country in which I was born, has helped me to silence several critics and protestants to my playing Inez from Hollywood as my own natural, blonde self, instead of dressing up in a black wig. When they held up their hands and exclaimed: "A blonde vamp! It isn't being done!" I reminded them that they have vampires in Sweden, too. And they prove just as effective as the Latin type, I can assure you! I haven't found a critic yet who has an answer to that one.

We mustn't forget that vamping is only a misuse of the attributes that every woman wants to and should possess: beauty, charm and allure. So every girl and woman who sees a so-called vamp doing her stuff on the screen, envies her the power over men which her physical charms give her. For this reason, then, it isn't fair to the fairer feminine members of our audience to make the vamps all dark.

Now, is it?

Hoover

Constance Talmadge declares:

IT's a funny thing, this vamping business.

The brunettes have the reputation, but, in nine cases out of ten, a fluffy-haired little blonde in the chorus can take the men away from the dark-eyed, raven-haired actress who is billed as the siren of the show.

Lilyan Tashman

Freulich

Nita Naldi is a perfect vamp. She lures men as California lures tourists. But I'm inclined to believe that it's the way she looks at the lads that attracts them, rather than the fact that her eyes are black.

I've seen men leave a beautiful brunette who was known to be a perfect devil for some little wisp of a blonde with saucy eyes and pouting lips—and no bad reputation. What's the

Gertrude Astor

Men aren't
aren't running
help it. Perso
shot by a blon
a brunette.

Virginia Le

I SUPPOSE I'm
really know
vamping—tho th

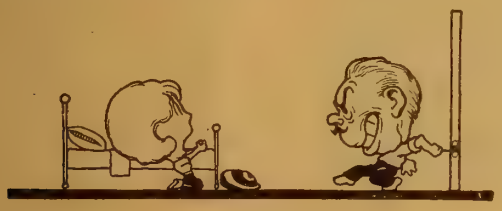
That's Out

Keen Comment by Tamar Lane

Illustrated by Harry Taskey

Why Do They Do It?

HAVING produced Robert Service's poem, "The Shooting of Dan McGrew," and transplanted the action from Alaska to the South Sea Islands, it is now in line for some film company to make a screen version of "Hiawatha" and lay the story in Southern France.



Guide to the Movies

WHEN a wife whispers in her husband's ear and he kisses her fervently, yet with a surprised look on his face, it is a sign a new arrival is expected in the family soon.

When a man carries a book under his arm and lives in a garret, he is an author and will become famous in the fifth reel.

When you see a bunch of fellows with sweaters on, sitting around a fire while one of the group plays a banjo, that is supposed to represent a college.

When a man with his back to the door is seen extracting a key and putting it in his pocket, you may be sure that no good is coming to the young lady on the other side of the room.

Whenever a character is seen to throw a cigaret carelessly away in a close-up, it is a sign that there is going to be a big fire in which the heroine will narrowly escape from burning to death.

Judging America by Its Movies

ALL butlers are either comedians or villains.

The members of most households spend fifty per cent. of their time peeping thru keyholes.

Every home is specially equipped with curtains or a screen for the "other man" to hide behind when the husband returns home unexpectedly.

All newlyweds burn biscuits and let the coffee boil over.

All crooks will reform if only given a chance.

Canes are no longer carried for walking purposes but for containing alcoholic beverages.

Another Rule Smashed

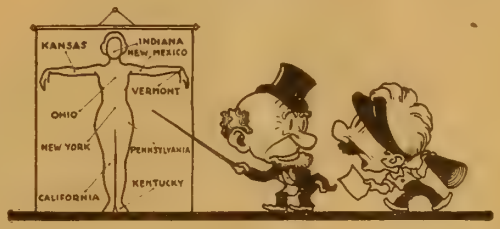
ANOTHER formerly iron-clad rule of the films has finally been strained to the breaking point. In the good old days of the screen any man who wore a mustache was a villain.

There were no two ways about it. Hair on the upper masculine lip meant villainy and that was all there was to it. Only the smooth-shaven boys were qualified to feature in the final clinch fade-out.

But slowly there has come a change and today we find such bemustached players as Ronald Colman and Lewis Stone among the heroes of the hour.

Famous Days in Film History

JUNE 24, 1914. On this day the first cowboy star rode his horse thru a doorway and up a flight of stairs after the villain. They have been doing it ever since.



Those Censorship Standards

THE conflicting codes of the various State censor boards are placing quite a burden on the producing companies, which are often forced to make a certain scene in several different ways in order to get by all the boards.

This situation probably reached its most humorous height in a recent film, the story of which called upon the hero to suck the blood from a snake-bite which the heroine had received.

For one State it was permissible for the snake-bite to be on the heroine's neck and the hero played his rôle accordingly. Another State, being a bit more broad-minded, would allow the hero to go as far as the shoulder. So he did it that way. Still another permitted of his going even a little further. And a different scene was made.

No doubt the most interesting scene of all was the one made for the foreign market. But we'd have to go to Europe to see it.

Sauce for the Gander

I FAIL to see why the Mexican Government should complain because film producers have Mexican villains in their pictures when every photoplay dealing with

(*Continued on page* 124)

What Is the Most Popular Picture?

WE are very glad indeed that we started this contest. We really did not realize that there were so many thousands of excellent critics in this country who are competent to review pictures with such keen discernment and discriminating judgment. What pleases us most is the apparent fact that we have awakened a new spirit, a new faculty in those who formerly were mere onlookers. Motion pictures are more than mere entertainment, and the more we learn about them the more will we enjoy them. It is so with every art. The cannibal certainly does not enjoy the beating on a tin pan as much as we enjoy a symphony orchestra, and the cannibal would not appreciate the latter because he has not been educated up to it. All art is elevating, but not all of us have been educated up to the point where we can appreciate great art. We do not reach the heights of ecstasy until we have trained ourselves to recognize the various elements that go to make up perfection in a thing. The more we learn, the more we enjoy.

A scene from "The Ten Commandments"

THE Public—this means YOU—can judge motion pictures better than the professional critics can. You are proving this every day by the criticisms you are sending us as entries in our great

$2500.00 Prize Contest

Let your good work go on!

The Most Popular Pictures And Their Votes

The Ten Commandments	371
Monsieur Beaucaire	345
Scaramouche	340
The Birth of a Nation	337
Manhandled	336
The Covered Wagon	334
The Sea Hawk	331
Robin Hood	324
Orphans of the Storm	324
The Red Lily	323
The Hunchback of Notre Dame	320
The White Rose	318
He Who Gets Slapped	318
The Thief of Bagdad	317
Tess of the D'Urbervilles	316
The Humming Bird	304
So Big	303
The Thundering Herd	300
Hot Water	265
Forbidden Paradise	260
The Marriage Circle	251
The Lady	250
Peter Pan	245
North of 36	241
Abraham Lincoln	238
The Iron Horse	204

A scene from "Monsieur Beaucaire"

And so, when we view a motion picture, if we have schooled ourselves to appreciate beautiful photography, great acting, beauty of composition, masterful direction, clever characterization, consistent unfoldment of the incidents which make for story interest, wonderful registering of the emotions, and so on, we have just so many more items to enjoy. This contest is teaching and training picture patrons to appreciate all these fine points, and therefore it is opening up a new world for them in which there are many delights heretofore undreamed of.

We are really surprised that so many of our readers are so far advanced in the art of reviewing pictures. They may be amateurs,

(*Continued on page* 103)

Who Is the Most Popular Player?

So far, Gloria Swanson and Ben Lyon are the most popular players. But many of you have not yet voted. Turn to page 93, and read the details of this wonderful contest—then cast YOUR vote

HAVE you voted for your favorite player yet? The ballots are pouring in and the voters seem anxious to elect their favorites for the place of honor.

Whoever your favorite may be, that player has done a lot to give you pleasure. When you really think it over, you probably owe as much amusement to your favorite movie star as you do to any one person living.

What can you do in return? You applaud when you are at motion picture houses—but they cannot hear. You tell your friends how much you like their work—but the hard working stars have no way of knowing how you feel.

Now, here's a chance to show your appreciation in a real, practical way—in a way that the star will know about.

In the box below you will find the list of players who are leading the race so far. We have only included those stars who have received two hundred and fifty or more votes.

Strange to say, not so many votes have come in, thus far, for "Your Favorite Star" as for the most popular plays. Perhaps it is because we are offering twenty-five hundred dollars in prizes for the best reviews of pictures. However, we have agreed to award handsome medals to your favorite actor and actress and to dedicate an issue of this magazine to the most popular actress, and an issue of *Motion Picture Classic* to the most popular actor. Surely you want this honor to go to the star who has done the most for you.

Perhaps it is hard for you to make a choice. After all, just what is it that appeals to you—that makes you like to see one girl or one man, more than the others.

Is it physical beauty? Does your vote go to the prettiest girl, the loveliest woman? Is your enthusiasm captured by the handsomest boy, the most physically perfect man?

Perhaps you like to laugh, to be amused rather than thrilled or emotionally stirred. Who is it that gets the most laughs from you?

(*Continued on page* 105)

The Most Popular Players

Gloria Swanson	503
Ben Lyon	490
Harold Lloyd	488
Colleen Moore	485
Richard Dix	484
Norma Talmadge	431
Mae Murray	425
Corinne Griffith	423
Ramon Novarro	420
Pola Negri	420
Charles Chaplin	419
John S. Gilbert	418
Mary Pickford	416
Lewis Stone	415
Rudolph Valentino	412
Lloyd Hughes	411
Lillian Gish	385
Monte Blue	356
Alice Terry	349
Ricardo Cortez	340
Douglas Fairbanks	336
Bebe Daniels	310
Milton Sills	309
Rod La Rocque	309
Norma Shearer	308
Adolphe Menjou	308
Thomas Meighan	301
Blanche Sweet	294
Florence Vidor	290
Anna Q. Nilsson	285
Eleanor Boardman	281
Irene Rich	275
Marion Davies	270
Bessie Love	266
Alice Joyce	260
Warren Kerrigan	258
Antonio Moreno	251

Here are the leaders in the voting contest—Gloria and Ben

What the June

JUNE always has been the favorite month for weddings. We dont know who started the custom—perhaps some young poet who discovered that it was the perfect rhyme for "honeymoon." We hope it isn't too late for this year's June-bride-to-be to pattern her gown after one of these creations for new screen weddings

Silver lace embroidered in pearls is fashioned into a Spanish wedding gown with distinctive veil arrangement, and is worn by Blanche Sweet in "His Supreme Moment"

A quaint bridal costume is chosen by Vivian Welch in "The Exquisite Sinner." It is made of heavy faille silk, decorated with hand-painted flowers, and is worn with a short lace veil

May Allison reverts to the Empire style for her wedding gown in "I Want My Man." The gown is of white charmeuse, trimmed with real lace and silver ribbon. The ten-foot train is lined with silver cloth, trimmed with orange-blossoms and silver ribbon, and edged with tulle pleating

George F. Cannons

Say, Have You Seen Harry Langdon?

Everybody's asking this question from New York to Pocatello, Idaho—in every town where there's a movie theater with a manager who knows what will please his townspeople. Harry was born in Council Bluffs, Iowa; he's been a cartoonist, and a vaudevillian. Mack Sennett saw his act on the two-a-day circuit less than two years ago, and immediately signed him as a two-reel comedian. His success has been phenomenal; he bids fair to become as great an artist as Charlie Chaplin—perhaps greater. By-the-way, have YOU seen Harry Langdon? If not, treat yourself to "The Sea Squawk," "Her Marriage Wow," "Remember When," "Plain Clothes" or "Boobs in the Woods"

New Pictures in Brief Review

***Declassé*—Drama**

THE screen version of Ethel Barrymore's stage play is well adapted and directed, and cleverly acted by Corinne Griffith, who has never appeared more beautiful. As the proud, aristocratic lady of English society who becomes socially, romantically and financially bankrupt she succeeds in being a very convincing figure. Her poise and restraint are admirable. —*First National.*

***The Wizard of Oz*—Comedy**

FRANK L. BAUM'S extravaganza, which started Montgomery and Stone on the road to fame and which now becomes a Larry Semon comedy, fails to reveal any invention. Here was opportunity to create a fantasy with the magic of the camera. Instead, the prankish Semon converts it into slapstick. It has its rollicking moments and it is a great treat for the kiddies.—*Chadwick.*

***The Code of the West*—Melodrama**

BY not taking this Zane Grey story too seriously, by refusing to make capital of the usual heroics, the sponsors of this picture have turned out a better Western than what is customarily revealed. There's no high-handed villainy on display here. Instead, the scenes are treated as if the characters were flesh and blood. Constance Bennett and Owen Moore have the leading rôles.—*Paramount.*

***Sackcloth and Scarlet*—Drama**

THE element of sympathy doesn't get much use here. It is rather far-fetched to find an erring girl's elder sister going thru such martyrdom as to take her child and suffering herself to become the victim of malicious gossip. The man in the case loses sympathy too and the girl he wronged thru the spell of passion is unable to win any friends for herself. As treated here, these figures appear ridiculous, principally because the heart touch, the pathos and emotional expressions are absent. The story is too wordy, depending as it does on a great volume of subtitles. The older sister is played by Alice Terry, and the younger by Dorothy Sebastian.—*Paramount.*

***The Dressmaker from Paris*—Romance**

NOTHING but a fashion show. The plot is a skeleton affair, or better still, a clothes rack upon which to hang the gowns. It tries to be convincing, but very early develops the artificial touch. The idea centers around a Paris dressmaker who meets her American doughboy again when she visits his small town. She is accompanied by her mannequins. The rest of the story deals with her reception and ostracism and the obvious finish when she is accepted as a good woman. A dressy picture, but dull most of the way. Even the lovely Leatrice Joy cant make it worthwhile. Feminine patrons should be interested in the display of the latest fashions.—*Paramount.*

***I Want My Man*—Romantic Drama**

LET an American officer suffer blindness and permit a pretty nurse to attend him. Then let the girl sacrifice her happiness thru some strange impulse that she doesn't want him to discover her charms when his sight is about to return to him, because she has told him she is scarred, and you have the makings of this story. It just escapes being banal and ridiculous in its important scenes because of the sympathetic treatment by the director. It is a curious combination of good and bad situations, with the good points outweighing the bad points. Suffice to say that the lovers (Doris Kenyon and Milton Sills) are reconciled when the other woman almost marries the officer.—*First National.*

In which twenty-four recent screen productions are Selected and reviewed by LAURENCE REID

One Way Street—Drama

HERE we have a picture of the monkey gland treatment as it concerns the rejuvenation of a middle-aged woman. It has been ineptly filmed and, being scant of idea, much celluloid is given up to long, explanatory subtitles until the pictorial side is smothered. The atmosphere is correct, but the story seems pointless. The talent that is Anna Q. Nilsson's is lost here.—*First National.*

Grass—Drama

THIS is not a photoplay, but a photographic record of Man and the elements that would overcome him if he was not endowed with the qualities of tenacity and courage. The locale is Persia, and it is the next thing to *Nanook of the North,* tho not so concentrated nor so simplified. As such, its appeal is undeniably powerful. It is enlightening and adds dignity to the screen.—*Paramount.*

Proud Flesh—Comedy Drama

KING VIDOR shows a neat hand in this picture. He has indulged in monkey-shines in satirizing one of the oldest patterns—that of the taming of the shrew. There is a fine spirit of "give and take" about this piece, which is played in adroit style by Pat O'Malley, Eleanor Boardman and Harrison Ford. It is an amusing picture and treated in a sparkling manner.—*Metro-Goldwyn.*

The Fool—Drama

AS this just missed being a great play, it just misses being a great picture. It is followed very faithfully, even to transcriptions of the dialog in the subtitles. But the rector who would live like Christ would be more vital if he had been as severely condemned as the founder of Christianity. There are moving moments. Pay attention to the miracle scene when the modern Pharisees strike down the rector and the little cripple walks without her crutches. This scene is the soul of the picture. It lacks the simplicity to lift it to the heights, but it has been approached with reverence by Edmund Lowe as the rector.—*Fox.*

Headwinds—Melodrama

SINCE we are getting a lot of stories of the "taming of the shrew" theme, it is to the credit of a couple of directors in dressing it up with satire. You cant keep an old plot in the familiar groove if it is served up repeatedly. The director of this particular sample has not taken advantage of its comedy flavor and follows the old tack. It becomes out-and-out melodrama when the strong silent skipper kidnaps the girl aboard his yacht and tames her. It spends itself early, so the dream situation and a storm at sea are introduced to keep it going. House Peters gives a rugged performance, but the rôle screamed for a light comedian.—*Universal.*

Man and Maid—Romantic Drama

ELINOR GLYN in a foreword to this picture says that women do one of three things to a man—elevate him, degrade him or bore him to death. And thus she gives her hand away. It is perfectly obvious that once the man becomes entangled in the thread of romance he will respond to the woman who had been indifferent to him. So he checks out the degrading girl and the one who proves such a bore. It is a cut-and-dried plot unrelieved by any spark except what is contributed by Lew Cody, as the British officer, and Harriet Hammond, the erstwhile Sennett beauty, as the woman who elevates him.—*Metro-Goldwyn.*

***The Charmer*—Comedy Drama**

POLA NEGRI is still in need of a story that can do justice to her emotional whims and fancies. She colors her rôle here—that of a Spanish dancing girl who comes to America and runs into snobbish and caddish society people—but it is pretty slight stuff to carry on as it does for six reels. There are some interesting moments and some that are out of focus with the ways of life. Negri plays in a capricious manner, except for one scene when she flashes a touch of Carmenesque emotion. The early scenes are atmospheric and humorous, but the pace is not continued. The girl learns that the chauffeur's heart is in the right place. And it's all over.—*Paramount.*

***Sally*—Comedy**

A PLEASANT diverting hour can be gained from the film version of this highly successful musical comedy—thanks to a director who has appreciated its drolleries. Indeed, in so far as the plot is concerned he has brought out more heart interest and pathos than the original carried. Since it is a scant idea, a Cinderella idea of a kitchen slave who comes out of the kitchen into the spotlight of fame and riches, those in charge have exaggerated its high jinks. It is an elaborate opus, somewhat overdone in its comedy even tho Leon Errol in his stage rôle convulses us with his burlesque. Colleen Moore makes a wistful and winsome Sally.—*First National.*

***Waking Up the Town*—Comedy Drama**

NOT quite up to the business of entertaining its spectators thruout, this rural romance must depend upon its early scenes to hold their attention. The story is commonplace—all about a village youth with an inventive turn of mind who seeks financial recognition from the town banker in order that he might harness the waterfalls for electric power. It never sketches things clearly because of its episodic construction. The acting is productive of some laughs and so are the subtitles. There are a few bright scenes—but as a whole the picture lacks substance in spite of good work by members of the cast including Norma Shearer and Jack Pickford.—*United Artists.*

***Confessions of a Queen*—Romantic Drama**

ANYONE expecting to see another *Prisoner of Zenda* here will be disappointed. True, it has the beauty that is Alice Terry's and the personality that is Lewis Stone's, but the mythical kingdom plot moves too slowly and lacks vigor to rank with the Anthony Hope story. It tells of a king, played with adroit humor by Mr. Stone, who is forced to abdicate and after frivolous adventures discovers that he loves his queen best of all. Victor Seastrom, the director, has appreciated its comedy flavor by not taking it too seriously and Stone will draw an audience.—*Metro-Goldwyn.*

***Seven Chances*—Comedy**

BUSTER KEATON slips over some neat gags in this, his latest comedy adventure. The original play is merely followed in outline and perhaps some will agree with us that it lacks the invention of *The Navigator.* But there is no stopping Buster once he determines to inherit the fortune. You've seen the idea exploited before. The boy must be married within a specified hour or lose the money bags. When he advertises for a spouse, the fun begins. It is a grand chase, with hundreds of Amazons hot on Keaton's footsteps. A highly amusing number. —*Metro-Goldwyn.*

***The Rainbow Trail*—Melodrama**

STARS of westerns never fail to play safe when they humanize a Zane Grey character. Here is Tom Mix who rides and shoots and performs hazardous feats in rescuing a distressed heroine. The story is a sort of sequel to *Riders of the Purple Sage,* and Mix's task is to reach a couple of figures imprisoned in a valley that has been shut off from the outside world. To guide the girl out of her troubles and rescue the prisoners, he has to battle against tremendous odds. Among these are a hand-over-hand climb up a steep cliff and a jaunt thru the snow without snowshoes.—*Fox.*

On the Camera Coast

Harry Carr's Department of News and Gossip from Hollywood

ADOLPHE MENJOU, in a very polite way, suggests the old colored woman who was making a terrible noise with her grief at a funeral.

"Yassir," she said to one who remonstrated, "When I mourns, I mourns."

Adolphe was a long time in developing a case of temperament; but when he got temperamental, he got temperamental.

He "got by him a mad" at the Lasky company where he was under contract; and he made no camouflagic efforts to conceal the same. Adolphe, in fact, spoke out in meeting with such vehemence that the stage hands shuddered and the director paled and blanched.

His wife is now in New York for the purpose of breaking Mr. Menjou's contract with the Famous Players-Lasky company. She is to consult her husband's attorney—Nathan Burkan; and they are to demand Adolphe's release.

At this writing, Mr. Menjou has suddenly followed his wife Eastward, *en route* to Paris, declaring that he will not return until he gets a cancellation of his three-year contract.

The sum of his woes seems to be that they forced him to act in too many pictures; and that he does not like his parts. He disapproved with fervor and violence of the film version of *The Swan* in which he played the Prince.

Before leaving Hollywood Mrs. Menjou declared in her statement to the reporters, thereby making the movie colony stagger and reel:

"Altho he has been offered a much larger salary, that is not the trouble. Mr. Menjou is not ask-

Ben Lyon and George Archainbaud behind a bar in Central America, during the filming of "The Necessary Evil"

According to Mae Marsh and Marion Blackton, scenario writing has got the cross-word puzzle lashed to the mast as a mental exercise

If Jack Holt loses his job it wont matter so much now—"Chief," his horse, can support the family nicely. Under his new contract, the equine star draws a salary that makes the income tax a real problem

Mae Busch just loves football and, if she cant find a regular game to go to, she organizes a team of her own. Here she is, cheering madly, while Harry Earles, a twenty-three-year-old dwarf, passes the ball to Victor McLaglen, a two-hundred-and-twenty-five-pound giant who held Jack Johnson in a six-round fight

No, it isn't a beauty contest—it's just Norma Talmadge and Marion Davies playing hookey from the studio and devoting the entire day to having a good time

Eugene O'Brien looks as tho he were about to help plant the tree in the picture below, but he's really out in his own yard spading his garden

In the ordinary course of events, Christmas trees should be delivered by Santa Claus. But this particular occasion is something else again. It isn't Christmas at all, but Mary and Doug's wooden wedding anniversary, and the tree, a Douglas Fir, was one of the most unusual gifts they received, and delighted them so that, being the energetic couple they are, they dragged it out to the back yard and planted it

ing for more money. We do not care much about money."

Menjou is now receiving two thousand dollars; it is understood that the Lasky company has sought to sooth his ruffled feelings by increasing this to three thousand, five hundred dollars. But what Menjou wants is to be his own boss—a free-lance free to accept such parts as appeal to him.

VIOLENT emotion surmounts all linguistic barriers it seems. Leastwise, Vilma Banky found it so. Miss Banky is the little Hungarian beauty who was recently brought from Europe by Samuel Goldwyn. They called her the "Hungarian Mary Pickford"—apparently to her disgust. When she arrived in Hollywood the other day, she had an interpreter, and it was announced that she couldn't speak a word of English. Just as the reporters were departing, her anguish brought forth this much-frenzied English: "Ples, ples, gentlemens, do not call me anudder Mary Pickford. I am jus' Vilma Banky of Budapest. And ples, eet is Miss Banky. I am not married."

Which shows that the lovely Vilma has considerable business shrewdness. Trying to be "another Mary Pickford" has ruined more than one screen star. Mary Pickford is the only one who can be Mary Pickford, successfully.

ANOTHER foreign star has also been in the public eye. Finding herself suddenly disconnected from the Famous Players-Lasky company, Jetta Goudal has threatened to bring a lawsuit. According to gossip, Miss Goudal was too adamant to the suggestions of her directors in the making of *The Spaniard*. Cecil De Mille, who has had much experience with temperament, has signed the lady, however, to be one of the featured players with his new producing organization.

ALTHO heatedly affirmed and denied several times a week, Marshall Neilan finally admits that he is soon to join the De Mille organization. He has purchased the screen rights of Adela Rogers St. Johns' novel *The Skyrocket* and will make it his first with De Mille.

Marshall, by the way, is entitled to the world's championship as Hollywood's most devoted husband. He has been taking some scenes on the desert. Five times during the week, he rode in one

hundred and sixty miles to call on his wife, Blanche Sweet.

BILL HART is coming back to the screen in a story of the land rush which occurred when Oklahoma was thrown open for settlement. It is called *Tumbleweed* and is by Hal G. Evarts. Winifred Westover Hart, who is separated from Bill, has been very ill with a nervous breakdown.

RUDOLPH VALENTINO'S first picture for United Artists will be a tale of old California wherein he plays one of the picturesque Robin Hood type of Spanish bandits who infested California during the Fifties. Clarence Brown has been specially engaged to direct Rudy. Brown has leaped into the front rank of directors during the last two years with his pictures: *The Acquittal, The Signal Tower, The Butterfly* and *Smouldering Fires.*

Rudolph's picture is temporarily called *The Slave,* but it is adapted from a new novel by John Frederick called *The Bronze Collar.*

Valentino is the most ardent devotee of the California desert I have ever known. He has a bungalow at Palm Springs, just on the edge of the desert. Every minute of the time that he is not busy in the studio, Rudolph is out there communing with the desert mysteries. "We dunno wha's the matter with that guy," said one of the old desert "rats" who comes into Palm Springs to get supplies. "We see him wandering around there in the desert at night. We thought he must have a mine or somethin' staked out; but all he does is look at the stars and things."

DOUGLAS FAIRBANKS, JR., is a very modest young man for an actor. I met him the other day—just after he had finished his first semi-grown-up part in *The Air Mail.*

"Everybody in it was good except me: I was punk," he said gloomily. Personally I shall have to reverse his judgment. I thought he was the most interesting of quite a collection of interesting actors.

AFTER several months acting in South Sea jungle pictures with a smile and a blush by way of clothes, Patsy Ruth Miller has signed a long contract with Warner Brothers where she will do regular lady parts with a whole lot of clothes.

ERNST LUBITSCH is preparing his own script for his next picture. This will be *The Viennese Waltz.* At this writing his actors have not been selected.

Lubitsch is very anxious to direct two people, without much chance of satisfying his ambition in either case — Lillian Gish and Ramon Novarro.

All the producers in Hollywood have been

(*Continued on page* 100)

Carl Laemmle seems to be taking life much less seriously than Arthur Brisbane—however, the old saying about opposites is true in this case—they are the best of friends

Here's every girl's ideal of a football hero! He's young George O'Brien, still rather new to the movies, and doing well, thank you! The advice of Hollywood prophets and wiseacres is "Keep your eye on George!"

Charles Edward Bull looks so exactly like Lincoln that when we first saw this picture it gave us a shock—but if Madge Bellamy had hopped up beside the real Lincoln, wearing a boy's overalls and cap, and such an impudent grin, the shock would have been all on the side of Honest Abe

Ten or Fifteen Years Ago

Extracts from the July Motion Picture Magazines from 1911 through 1915

A little Englishman, quiet, unassuming, but surcharged with dynamite, is influencing the world right now. You can feel him in the theater; you read of him in the magazines; you get a glimpse of his idiosyncrasies in some twist of fashion. . . . The world has Chaplinitis. But for the life of you, you cant analyze the reason for your laughter, and for Chaplin's success in comedy. He was born to laughter as much as Edison was born to invention, and Tolstoi was born to world literature. He cant explain his methods—genius has no prompt-book

—From *Chaplinitis*, July, 1915.

July, 1911

NOBODY loves a critic. We may admire and respect him, but it is hard to love him. Yet, an honest critic is a tonic, and if we should cultivate them more we would err less.

—From *Musings of a Photoplay Philosopher* (E. V. B.).

MOST companies now have a man called the "Pathfinder" whose duty it is to borrow yards and house fronts for pictures. . . . A prominent Philadelphia physician recently gave a theater party of twenty-five to see his house in one of the motion-picture productions.

—*News Filler.*

(*The picture gallery for July, 1911, contained portraits of stars who have since passed out of memory, with the exception of Florence Turner, Mary Fuller and Kathlyn Williams.*)

July, 1912

MISS LOTTIE PICKFORD is now a member of the Kalem Company.

Warren J. Kerrigan mourns the loss of his favorite dog, *Puddles*.

Gilbert M. Anderson (Broncho Billy) is not dead, as reported.

Wallace Reid was with the Reliance Company for a time, but he has left to engage in the special release business on his own account.

Warren J. Kerrigan was a dramatic player before he became a picture player.

The full name of the Essanay player is Francis Xavier Bushman, who is also called Frank.

Alice Joyce was an artist's model before becoming a photo star.

Hobart Bosworth played in Selig's *The Price He Paid*.

Sidney Olcott has taken another Kalem company to Ireland to produce a picture.

The winners of last month's popularity contest were Maurice Costello, E. Dolores Cassinelli, May Hotely, Francis X. Bushman and G. M. Anderson.

GREAT is the credulity of the man who thinks all photoplays good: great is the ignorance who thinks all photoplays bad. There are the good, the bad, the better and the best, but let us all demand better plays and be satisfied only with the best.

—From *Musings of a Photoplay Philosopher* (E. V. B.).

(*The players you remember in the gallery for July, 1912, were Alice Joyce, Florence Turner, Anna Q. Nilsson, Fritzi Brunette and Charles Ogle.*)

July, 1913

OUR old friend, Secretary William J. Bryan, shows very good taste when he installs a motion-picture machine in the Department of State at Washington.

ALICE JOYCE sold one thousand autographed photos of herself at a recent affair for the flood sufferers.

Rosemary Theby, who has been a Vitagraph player for two years, has joined the Reliance Company to play opposite Irving Cummings.

Louise Glaum has left the Nestor Company and has joined Kay-Bee and Broncho forces as leading woman.

Kathlyn Williams is now playing leading parts in photoplays which she herself wrote. Harold Lockwood is playing opposite.

Florence Turner is not dead. Dont believe all you hear.

Mary Pickford did not leave Belasco to go back to Biograph, as reported. She's making *A Good Little Devil*.

The *Photoplay Magazine* has gone out of business.

Pathé tries to have cameramen all over the country so that when an event takes place they are Johnny-on-the-spot.

Lionel Barrymore was the lead in *The Burglar's Dilemma* (Biograph).

Wallace Reid is directing for the American Company.

—*News Items.*

I was born on February 22d; I am small; my height is four feet and weight about ninety-five pounds. My eyes are brown, also my hair. Oh, yes, I am neither married nor engaged. Since a baby I have been in theatricals; but the first part I really enjoyed playing on the stage was "Peter Pan". . . . When Mr. Frohman asked me if I would like to devote all my time to pictures I cried out: "Oh, I could not give up my art!" I did not know then that motion pictures were an art—I have found out since

—From *Marguerite Clark's Story*, July, 1915.

YES, Blanche Sweet played in *The Battle*, and that *was* a battle.

We decline to discuss Anderson's nose; Bunny's complexion; Johnson's swagger; MacDermott's red hair; Crane Wilbur's eyebrows; Clara Kimball's eyes; Ormi Hawley's plumpness; or Costello's conceit. We are neither phrenologist, physiognomist, nor beauty doctor.

Hobart Bosworth had the lead in *The Count of Monte Cristo*.

Not for 50 cents would we tell you whether Beverly Bayne is married.

(*Continued on* page 128)

Before He Goes to the Studio

Huntly Gordon really isn't a motion-picture actor—temperamentally speaking—but a business man. For the life of this care-free bachelor is as carefully regulated as tho he were a cadet at West Point or an earnest young bank cashier. And he likes it! He thrives upon it! He grows handsomer on it! We're giving you the pictorial story of how he begins his day, every day in the week except Sunday, when he occupies the chair in the lower right-hand corner until his two bosses beg for a game

At Seven o'Clock in the Morning

Little Lop-Ear, in the first cubby-hole, is Huntly Gordon's alarm-clock. Evidently Loppy lets his tummy be his guide, for just before seven every morning he gets that hungry feeling and rouses his master from slumber by nibbling one of his ears. Huntly says he likes it now, but it took him some time to get used to an alarm-clock that actually chewed his ear instead of musically tickling his ear-drum

Breakfast at Eight

The spoiled baby terrier insists upon breakfast at 7.10 sharp, but Mother Terrier politely waits until 8.00 for her master and Aunt Polly. Just before leaving for the studio, at 9, Huntly has to give Lop-Ear a farewell cuddle, and chat awhile with the little mother

On the Stroke of Nine

Ten Keys for Perfect Locks

These film stars, famous for the lustrous loveliness of their tresses, give you their keys to the secret of beautiful hair

Mary Pickford says:

"Daily sun-baths are fine for sickly hair, but dry hair should not be sunned too much," is Mary Pickford's advice

THE first secret in the proper care of the hair is washing it once a week. If I allow my hair to go longer than that without a shampoo, it starts to fall out in two days.

I am careful to comb out my hair before the shampoo, as it lessens the chances of becoming tangled. I use rain-water or distilled water, and pure soap, melted.

Two lathers, and plenty of rinsing with water as hot as I can stand it, is the schedule I follow. I find that the hot water gives the hair a gloss that warm water will not.

If possible, I dry the hair outdoors in the sun. After it is dry, I brush it thoroly.

I am a great believer in the hair-brush, and have invested in a very fine brush that should last my lifetime.

The scalp, like the rest of the body, needs exercise. When I take out my hairpins at night, I massage my scalp by pressing the fingers against it firmly, not just rubbing, but pressing hard.

When tangled, hair should always be combed at the ends first, and at the roots later.

Daily sun-baths are fine for sickly hair. Wearing heavy felt hats that keep the air away is injurious, and soon cause the hair to fall.

Dry hair should not be sunned too much, but a reasonable amount of fresh air each day is good for it.

Marjorie Daw says:

A SCREEN actress has to think about her looks. I devote a lot of time and thought to my hair because if it isn't lustrous, soft, fluffy and unbroken it wont "screen" well. Instead of listening to the conflicting remedies, methods and advice of my friends I went to a beauty expert on Fifth Avenue—where people should always go when they aren't familiar with any subject.

I use warm water, bordering on hot, on my hair because I understand cold water shocks the roots and stunts the growth. Pure soap, a sponge for washing and hot water for rinsing are followed with a drying in warm towels, never with a gas-heater. After it is dry I have the scalp massaged briskly, and then stand ten minutes in the sun before doing it up.

A spoonful of vinegar in the rinse water gives a gloss to the hair. Oil rubbed into the roots is good, too, but that doesn't mean putting French dressing on your hair!

Witzel

"A spoonful of vinegar in the last rinse water," is the explanation Marjorie Daw (left) gives for the radiant sheen to her hair. "Whenever I have a half-hour's leisure time at home, I let my hair down and give my scalp an airing," confides Kathleen Key (below)

Bull

Kathleen Key says:

MY long hair has won me lots of parts in the pictures. Of course anyone can put on a long wig, but for parts where a girl has to be dragged around by her hair (as I have had to be in *Ben Hur*) wigs aren't firmly enough anchored.

Do you know, I believe that the hair-pulling I have had done in the movies has had a lot to do with making my hair grow? A beauty-parlor woman told me once that the best thing on earth for the hair was to take it between the hands and pull it with a firm pressure, not a jerk. It stimulated the roots, she said, and was better than any amount of massage.

Of course I use hair tonics and shampoos. I read the advertisements and believe what they say. I let my hair hang loose wherever I have the opportunity. Anyway, for some reason my hair is so thick that I cant find any hat to fit over it in these bobbed days.

Eleanor Boardman says:

I HAVE never had my hair bobbed, not because I think it is bad for it, but because I am not a flapper kind of girl, and the old-fashioned lass is supposed to have long locks.

Of course I shampoo, brush, and use an occasional tonic on my hair the way everyone does. The only secret I have—and you're welcome to it—is the use of an egg, rubbed into the scalp when I have my hair shampooed, left for half an hour and then rinsed out. I dont know exactly what it does, and why it does it, but it seems to keep the scalp nourished. At night I remove all my hairpins and sleep with my hair hanging unbraided.

"I always sleep with my hair hanging down and unconfined by so much as a loose braid," is the key to Eleanor Boardman's secret

Florence Vidor says:

FEW people have hair troubles from lack of care. All those insidious things that cause our hair to fall out, to become gray and brittle, are usually the result of too many shampoos.

I have a formula that I have carried out faithfully for two years with gratifying results.

The first and foremost rule is careful shampooing and not too many of them. I limit my hair washings to two a month no matter what occasion arises. A hot oil treatment before each shampoo is really necessary to keep the scalp healthy. Any kind of oil can be used for these treatments. Olive oil, cocoanut oil or crude oil are excellent tonics.

While my hair is drying in the sun (never let an electric dryer be used on your locks) I massage it thoroly. This does not mean merely rubbing the scalp, but working it back and forth with a slow, firm movement.

Between shampoos I keep my hair free from dust by constant brushings. Caring for the hair is really simple. Dont kill your hair with kindness.

Lillian Rich says:

MY hair was brought up in a moist climate. In England where I come from it rains most of the time, and when it only drizzles people greet each other with "Wonderful day, what?"

The California sunshine seems to make the hair follicles lazy. I have finally found a method which seems to be just what my hair needs. Instead of so much washing, the hair is brushed for half an hour at a time every day with strong brushes and a sweeping movement from roots to ends. The brush is held in another person's hand and the sweeping movement furnished by someone else I may add! That is an important part of the treatment, for it means that it wont be abandoned as quickly as it might if I had to do it myself.

How many New Years' lists of resolutions have begun "Resolved: That I will brush my hair a hundred strokes every morning and evening!"

But a picture star who has to wear wigs and have her hair curled and dressed so often has to take thought for the morrow of her hair.

"Between shampoos, I keep my hair free from dust by constant brushing," Florence Vidor (right) explains. "After I have dried my hair in the sun," says Lillian Rich (below), "I wait just as long as I can before twisting it up, and make sure that it is perfectly dry"

(*Continued on page* 127)

Cheers and Hisses

Letters from fans all over the world, telling what they love and loathe in pictures, and what they adore and abhor in the players

From a Volunteer of 1862

DEAR EDITOR: I will have to answer and criticize somewhat the article, "Where the Atmosphere Is At," by Harry Carr in the March number of MOTION PICTURE MAGAZINE. The article says that old plainsmen and former army officers have protested against *The Covered Wagon* because they say that four hundred wagons were never known to cross the plains in a single caravan.

I was a volunteer soldier in Company B, 11th Ohio Cavalry, and stationed from Fort Mitchell at Scotts Bluffs to South Pass, the place where Atlantic City is now. Our squads of twenty men to a company were stationed at each telegraph office along this line of some three hundred miles from October, 1862, to March, 1865. I am now eighty-two years old and I ought to know somewhat of the number of wagons of emigrants and freighters that passed West during the summer of each year.

I say that at times no one could tell, unless one asked, whether it was one continuous train. For many days there was just one wagon after another, and at times there were two wagons abreast nearly all day.

Yes, how could all these cattle graze when there were from four to ten yoke of oxen to a wagon? Well, there were no fences on the plains then. At night one could see the caravans camped about a mile apart and in daytime it was not only sixty-five wagons in a caravan, but often one continuous train from early morn until after sundown.

I was discharged in Omaha on April 1, 1865, and was in charge of ten four-mule teams, freighting from Nebraska City, Nebraska, to Fort Laramie, Wyoming. When my train reached Old Fort Kearney, we were ordered to camp there under guard until there arrived enough wagons to make a train of one hundred wagons before we were allowed to pull out on the road.

Then it was that I did as the emigrants had done. I made it my business to drive abreast of the ox teams and our mule teams would travel faster than the ox teams. We would start in alongside the oxen in the morning and before noon we would be over half-way up on the ox train.

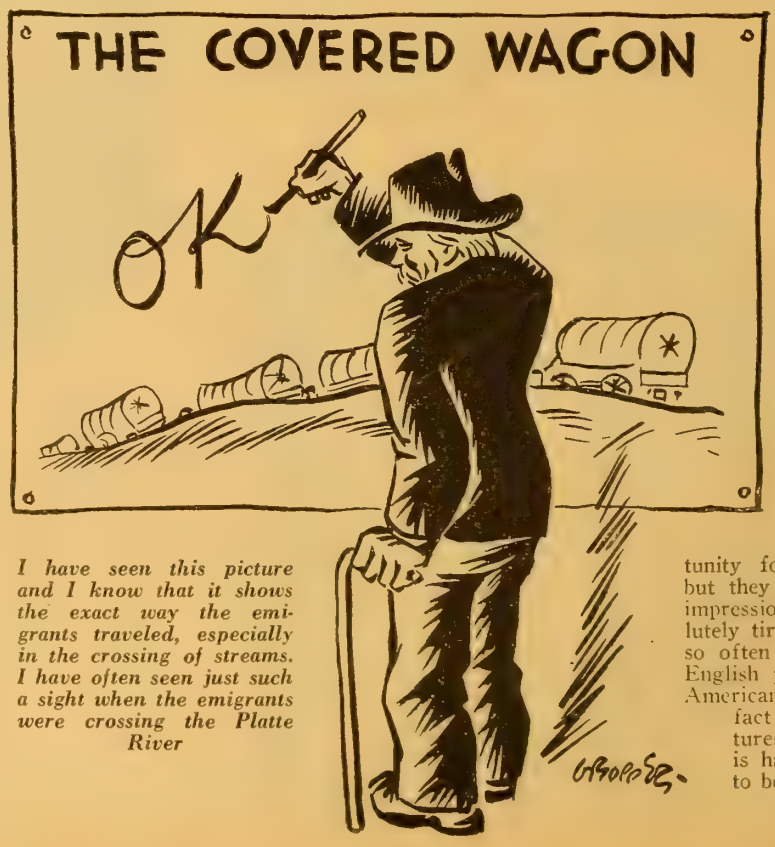
I know that this train did not split up at all, but traveled in one continuous train. I know that *The Covered Wagon* director did better than any other man could do in organizing this train. I have seen this picture and I know that it shows the exact way the emigrants traveled, especially in the crossing of streams. I have often seen just such a sight when the emigrants were crossing the Platte River.

Now, if Mr. Carr wishes to know any more about the West, especially the Old Fort Laramie vicinity, let him seek someone who has been there since 1862.

A. G. SHAW,
Valentine, Nebraska.

YOUR opinions on subjects relating to the movies and their players may be worth actual money to you, if you can express them clearly in a snappy letter of one to three hundred words. A five-dollar prize is awarded for the best letter published and illustrated on this page; one dollar is paid for the excerpts printed from others. Write us an interesting letter, giving reasons for your likes and dislikes. Sign your full name and give your address. We will use initials only if requested.

Send to CHEERS AND HISSES, *175 Duffield St., Brooklyn, N. Y.*



I have seen this picture and I know that it shows the exact way the emigrants traveled, especially in the crossing of streams. I have often seen just such a sight when the emigrants were crossing the Platte River

Wants Individual Introduction

MAY I express my feelings and those of many others with regard to the presentation of the entire cast of characters and players at the beginning of a picture? It is wholly impossible, except in the case of the few, to memorize a long cast in the few seconds during which it is presented on the screen. To some of us, the players are as interesting as the characters and we very much appreciate individual introduction. To sit thru a picture vainly trying to recall names is irritating. We heartily thank those directors who appreciate the fact that some of us have short memories.

N. A. F.,
British West Indies.

Pictures With Human Interest

WHILE not attempting to pick the best picture nor to find fault with Tamar Lane's selection of *Scaramouche* as the best picture of 1923-24, I would like to mention a few pictures that were of great interest to me and my family.

Wanderer of the Waste Land, The Marriage Circle, Three Women, Forbidden Paradise, A Society Scandal and several others carried very much human element. They were all possibilities, well photographed, well directed, and especially well acted. They seemed to me to carry more affection and human interest than *Scaramouche*, which was a fine picture, but did not seem to breathe the human touch that we have come to enjoy.

I cant imagine a more lifelike picture than *Wanderer of the Waste Land*. If Mr. Beery had been a prospector all his life, he could not have been a better one than in this picture. He was so real that to us who have seen that life in reality, it was almost pathetic.

KARL M. FREY,
Pueblo, Colorado.

Wrong Impressions

I BELIEVE that the films have a wonderful opportunity for doing really great things, but they sometimes convey the wrong impressions. For instance, I'm absolutely tired of the utter idiots that are so often chosen to play the parts of English peers. Surely, it is time that American producers woke up to the fact that we love American pictures and American stars, but it is hardly fair for our aristocracy to be caricatured. E. F.,
Yorkshire, England.

(*Continued on page* 98)

The beauty of Children's Hair Depends upon Shampooing

Try this quick and simple method which thousands of mothers now use.

See the difference it will make in the appearance of YOUR CHILD'S hair.

Note how it gives life and lustre, how it brings out all the natural wave and color.

See how soft and silky, bright and fresh-looking the hair will look.

ANY child can have hair that is beautiful, healthy and luxuriant.

It is NO LONGER a matter of luck.

The beauty of a child's hair depends ALMOST ENTIRELY upon the way you shampoo it.

Proper shampooing is what makes it soft and silky. It brings out all the real life and lustre, all the natural wave and color, and leaves it fresh-looking, glossy and bright.

When a child's hair is dry, dull and heavy, lifeless, stiff and gummy, and the strands cling together, and it feels harsh and disagreeable to the touch, it is because the hair has not been shampooed properly.

While children's hair must have frequent and regular washing to keep it beautiful, fine, young hair and tender scalps cannot stand the harsh effect of ordinary soaps. The free alkali in ordinary soaps soon dries the scalp, makes the hair brittle and ruins it.

That is why discriminating mothers, everywhere, now use Mulsified cocoanut oil shampoo. This clear, pure and entirely greaseless product brings out all the real beauty of the hair and cannot possibly injure. It does not dry the scalp or make the hair brittle, no matter how often you use it.

If you want to see how really beautiful you can make your child's hair look, just follow this simple method.

A Simple, Easy Method

FIRST, wet the hair and scalp in clear, warm water. Then apply a little Mulsified cocoanut oil shampoo.

Two or three teaspoonfuls will make an abundance of rich, creamy lather.

This should be rubbed in thoroughly and briskly with the finger tips, so as to loosen the small particles of dust and dirt that stick to the scalp.

After rubbing in the rich, creamy Mulsified lather, give the hair a good rinsing. Then use another application of Mulsified, again working up a lather and rubbing it in briskly as before. After the final washing, rinse the hair and scalp in at least two changes of clear, fresh, warm water. This is very important

Just Notice the Difference

YOU will notice the difference in the hair even before it is dry, for it will be delightfully soft and silky.

After a Mulsified shampoo you will find the hair will dry quickly and evenly, and have the appearance of being much thicker and heavier than it really is.

If you want your child to always be remembered for its beautiful, well-kept hair, make it a rule to set a certain day each week for a Mulsified cocoanut oil shampoo. This regular weekly shampooing will keep the scalp soft and the hair fine and silky, bright, fresh-looking and fluffy, wavy and easy to manage.

You can get Mulsified cocoanut oil shampoo at any drug store or toilet goods counter, anywhere in the world. A 4-ounce bottle should last for months.

Mulsified
Cocoanut Oil Shampoo

The Answer Man

READ one page, dont skip a word;
Now read another—then a third;
Digest it—'twill do you good;
Then laugh, where laughing's understood.
Should you by laughing thus grow fat,
I will make no extra charge for that.

A SOUTHERN MAID.—Certainly I am glad to hear from you. If you didn't write, I wouldn't be getting my $12.00 every week. Lowell Sherman's first picture for Warner Brothers will be *Satan in Sables*. Yes, I like your purple ink.

FRANCES MARY.—Cheer up, it's not such a lion's den after all, and besides I wont hurt you. Most people, when they ask for advice, really want approbation. Charles Emmet Mack is with First National now, and he is playing in *The White Monkey* with Barbara La Marr.

A. H.—Your puzzle was a good one, and now just to get square, here's one for you: "Madam, I'm Adam." Read it backwards and you will see how Adam introduced himself to Eve. No, Marion Davies is not married and she was born in Brooklyn, January 1, 1898.

GEORGE F. S.—Lois Wilson did all the riding herself in *North of 36*. Good work, yes? Betty Bronson is just seventeen years old and weighs 100 pounds. She is five feet tall. Yes, that was Famous Players who produced *Wages of Sin* and *North of 36*.

HYLDA A.—The cast of *The Wanderer* includes William Collier, Jr., Greta Nisson, Ernest Torrence, Kathlyn Williams and Wallace Beery. Just pronounce it Coe-dee. And Mee-han. No, I am not deaf. My eyesight and earsight are both good. There is one advantage in being deaf—you can never be found guilty in court, because they cant convict a man without a hearing. Now will you be good! Yes, Lila Lee is married to James Kirkwood—didn't you know that? Mary Philbin is not married. That was Norman Kerry as the lead in *The Merry-Go-Round*. Warner Baxter is married to Winifred Bryson. I'll answer the other eighteen next month. So long!

APOLONIA.—Your letter was a gem, but you see Hylda's mind and your mind ran in the same channel, like all great minds, hence see above for your answers.

IRENE RICH ADMIRER.—So you have been reading this magazine for the last three months. You say you first met the MOTION PICTURE MAGAZINE thru the advertisement in your newspaper. That proves the old slogan, "It pays to advertise." Irene Rich has brown hair and brown eyes. Gloria Swanson's new address, where she wishes to receive her mail, is at 522 Fifth Avenue, New York City. Dont send it to the studios.

STATION P-A-T.—So you are tuning in for a few minutes. I hope I can entertain you. Ralph Graves is with the Mack Sennett Comedies, and you want a picture of him in the gallery. Adolphe Menjou and Greta Nisson have the leads in *Lost—a Wife*, in which Robert Agnew also appears. Please stand by for further announcements: keep your eyes peeled on the Answer Man.

BO-PEEP, AUSTRALIA.—You certainly compliment me to the skies, but I dont deserve it. You say you always read this department first, and you like it for "Those grains of wisdom and, of course, for the humor." I'm all puffed out with vanity. Evelyn Brent is to be directed by Ralph Ince in *The Chatterbox*. Your letter touched the right spot.

GERALDINE O.—I dont know her age. You cant make a woman tell her age, but her age will soon tell on her. So Jane Novak sent you a picture. That was great. Mary Alden was the mother in *Pleasure Mad*. Dale Fuller was the servant in *Foolish Wives*. Yes, Clara Horton is playing in *The Wheel* for Fox. So long as she keeps going or moving, she'll never go back.

CONSTANCE T.—Yes, you will see Eugene O'Brien with Norma Talmadge in *Graustark*. They sure do make a grand looking couple in their graustarkian costumes.

PAT.—Take my advice and stand Pat. Yes, it is sad that Lucille Ricksen died. Marjorie Daw has bobbed hair. Zasu Pitts and Tom Moore in *Pretty Ladies* for Metro-Goldwyn. I really dont know whether blondes or brunettes are the better. All angels may be blondes, but all blondes are not angels. Hoot Mon! Next!

MILDRED J. G.—Well, my child, you know the first motion picture wasn't a regular picture with a full-fledged cast and all that—it was just a few feet of film and then it finally developed into a story, and then a star and then multiple reels, etc., etc., until now we have Broadway productions. Marguerite de La Motte and John Bowers have the leads in *The Romance of an Actress*.

MARY E.—So you want a picture of Glenn Hunter in his cowboy clothes. I think most of my readers would rather see a picture of him in his new picture, *The Little Giant*. How did you like the picture of him in last month's issue? Edith Roberts, Robert Gordon and Charles Mack have the leads in *A Woman's Secret*.

ODETTE.—Your first letter to me. Good! You say you are "Goofy" about Ramon Novarro. He is five feet ten, weighs 154 and has black hair and brown eyes. Kathryn Martin is not playing right now. William Boyd has signed a long term contract with Cecil De Mille.

E. R., NEWARK.—You guessed it right. That was Ian Keith in *Love's Wilderness*. The reason for so many domestic upheavals lately is bobbed hair. Formerly women braided their hair; now they upbraid their husbands.

MARION SPEED, 905 McKinley, Sand Springs, Oklahoma, won the prize in May MAGAZINE by giving a sentence that cannot be written. Her sentence is "In the English language there are three twos (to, too)." How are you going to write it? There are a great many others who had this correct, but I am sorry I couldn't award more prizes.

BIRDIE S.—You exercised your gray matter by saying your sentence was "It cannot be written, so—naturally I cannot write it."

MARTHA J.—Says, "It cannot be written." All wrong.

ELLA F.—Says the answer came like a flash, presto! "The sentence referred to is doubtless a prison sentence." Wrong again. Yes, Gertrude Olmstead is a Chicago girl and won the Elks-*Herald Examiner* Contest after graduating from high school.

E. L. E.—You're all wrong, it's not a jail sentence.

DOROTHY M. B.—You say that ten years is a perfectly good and grammatical sentence, but cannot be written and must be served. Away, away!

MARGRETTA T. AND IRA J. E.—Both right.

HEAR YE, hear ye! All you folks who have questions to ask, come this way and you shall be heard—and answered. I have learnt a lot during the last eighty-two years, and it's all yours for the asking. Been answering ??? here for the last fourteen years, and still going strong. If you want an answer by mail, enclose a stamped addressed envelope. If you wish the answer to appear here, write at the top of your letter the name you want printed, and at the bottom your full name and address, and mail to me, The Answer Man, care of MOTION PICTURE MAGAZINE, 175 Duffield Street, Brooklyn, N. Y.

TRE-JUR

In the mirror lies her future—and her fortune

THAT wise little proverb—"Your Face is your Fortune," inspired Tre-Jur.

For Tre-Jur Toiletries are the surest aids to beauty the world has ever known—the finest in cosmetics, the loveliest in scents.

The *Tre-Jur Triple Compact* brings you powder, lipstick and rouge in a delightful little case—cleverly arranged to serve swiftly and well.

The *Tre-Jur Thinest* is amazingly shallow and gently convex—a graceful case of exquisite beauty, with mirror generously large.

For *every need* a Tre-Jur Compact—at a welcome price. Each enjoys the exquisite fragrance of JOLI-MEMOIRE . . . a perfume as tempting as beauty itself.

The House of Tre-Jur, 19 W. 18 St. N.Y.

THE "THINEST"
Single — $1.00
Double—$1.50

Tre-Jur Sold Everywhere
At your favorite counter you'll find Tre-Jur—or by mail direct from us.

Tre-Jur Face Powder
of exquisite texture, delicately scented, in a wondrously lovely box—50c and $1.00.

THE "TRIPLE"
$1.25
Small Twin $1.00

Mrs. O. P.—No, the sentence wasn't "To Have and to Hold." You say my department is as clever as a crutch. Are you laughing at me? Joseph Schenck has purchased the screen rights to Lenore Ulric's *Kiki* for over $100,000, and it will be a forthcoming vehicle for Constance Talmadge. And that's not stage money, either.

Patrick.—You probably refer to October, 1921, issue of the Motion Picture Magazine. Write our Circulation Department for back numbers

Robertta.—You want to know why Alice Terry in *Sackcloth and Scarlet* adorned the collar of her riding habit with an extremely large safety pin. Alice, how careless. You want the exact ages of Mae Murray and Gloria Swanson. That's hard. Let me see. Wait a minute. I'm eighty odd years, been answering questions for the last fourteen years. Well, I should say roughly that Mae Murray was thirty-two and Gloria Swanson twenty-eight. Gloria number two is about four. Dorothy Mackaill was a Follies girl, maybe that explains it.

Ginger.—You can reach Mme. Nazimova by writing to her private address at Box 157, Hollywood, California. You want me to write a cross word puzzle. Here's one:

Time
Item
Meti
Emit

A Dick Dix Fan.—You say the only reason why you aren't happy is because you haven't a theater of your own. You're like the little girl who saw all the dolls in the window and wanted them all. Yes, we always like those who admire us, but we do not always like those whom we admire. Alice Calhoun is playing opposite Tom Mix in *The Everlasting Whisper*.

Mrs. C. R. T.—A good player's face should be like the face of a watch—it should reveal without what is concealed within. Some faces register thoughts and some register nothing but shallowness. Betty Bronson was born November 17, 1906. Leatrice Joy was born in New Orleans in 1899.

Jean S.; Brown Eyes; Anna Bell Blues; Grace, Los Angeles; E. N.; L. M. C.; Colleen Moore Admirer; Theresa B.; Dorothy H.; Charles R.; R. McC.; Ben Lyons Fan; Joseph F.; Joseph V.; Mary M.; Lucy C.; Jack and E. A. D.—I'm sorry to put you in the alsorans, but there was nothing left to do. Ask me no questions and I'll tell you no lies. But ask me something that has not been answered before.

Kitty.—Most of the letters I received this month were from the following States in the order named: New York, Pennsylvania, California, Illinois, New Jersey, Michigan, Massachusetts and Wisconsin. I didn't hear from Nevada, Montana, New Hampshire or Delaware. You want to know why Theda Bara doesn't come back in pictures. She has been coming back for a long time, but now she can be addressed at Chadwick Pictures, 723 Seventh Avenue, New York City.

D. R. K.—Yes, that was Tony, Tom Mix's horse, who played in *Dick Turpin*. They are inseparable, even when they were in New York. Tom brings Tony right into the hotel with him. And now they're in London together.

Matthew R.—Certainly not, there is nothing supernatural; it is simply the natural not yet understood. So you think that Lillian Gish is something between a flower and an angel. That's very pretty. You know Miss Gish has announced her engagement to George Jean Nathan, the writer, and the wedding is to take place as soon as her legal difficulties are settled. Lillian also expects to go to Berlin to play the lead in *Faust*. Patsy Ruth Miller, Pauline Garon and Allen Forrest have the leads in *Rose of the World*. Thanks, for all the nice things you say about me.

Desperate Desmond.—Well, well, glad to hear from you again. I thought you had met your Waterloo. I notice you follow the old style of writing your questions first, and then the rest of your letter later. I wish my readers would do that again, it would save me a lot of time. Yes, *Beauty Magazine* was one of our publications. I like the flappers, they aren't as bad as they are painted, altho I must confess they use enough paint. Your letter was great, and I hope to have a chat with you sometime.

Abe, Queensland.—Well, the Tip itself, originated in Merrie England, where an enterprising British flunkey fastened a conveniently slotted box to the Inn wall with a placard reading: "To Insure Promptness," the initial letters of which form the now common word and habit TIP. Yes, tipping is an awful nuisance. Thanks for the picture—you resemble Miss Billie Burke. Wait until you come to America to get into pictures. The things we worry about most never happen.

What Next, Norma?

Anxious Girl.—*Yes, we agree with you that it was a wonderful and courageous thing for a girl so lovely as Norma Shearer (see center picture, above) to make herself look like the girl in the third picture in "Lady of the Night." But it's "Art for Art's Sake," you know. How do you like her in the first picture above? That's how she's going to look in her new screen play, "Nothing to Wear"*

Texas Girl.—You say that corn-fed hogs yield the most succulent Virginia hams; corn-fed steers the juiciest beefsteaks; and corn-fed leghorns lay more eggs than a gambler lays bets. I never liked corns myself. Monte Blue at Warner Brothers, Bronson Avenue and Sunset Boulevard, Los Angeles, California. Valentino is playing in *The Slave*.

Rita LeB.—I always had a weakness for chocolates, but how did you know it? Thanks muchly. So you are twenty, well I'm over eighty. And so you have been looking for someone to take Wallace Reid's place, and decided upon George O'Brien. He's pretty nice. You sure can typewrite.

Laura Jean J.—No, I play no favorites, I love them all, yes, one and all. Alberta Vaughn in *The Pace Maker*. Sure I believe in the Prohibition act. While now we are the land of the spree and the home of the depraved, give us time to get used to it. Anyway, I prefer buttermilk to fire water.

Ora G.—Great guns, you say sometimes you think I am a full-fledged flapper who rolls her own. You know that expression has two meanings. Well, you're all wrong, wrong, wrong. You dont like Nita Naldi or Pola Negri, but you do like Norma Shearer. Why, Michael Arlen's *The Green Hat* has been produced on the stage in Detroit, a preliminary try-out, and a second company is about to appear.

The Elm Tree Club.—So you have never been on Broadway. Well, you have something coming to you. Broadway is a long street over ten miles long, but the real Broadway is between Forty-second Street and Fifty-ninth Street and every building at night is lighted up almost equal to daylight. In every conceivable place you will find all kinds of electric signs in every color of the rainbow. And some of these are very unique. As you look up Broadway from Forty-second Street, you will perhaps see a part of one hundred different signs all at once, some with moving figures, and some with moving letters, advertising everything from chewing gum and corsets up to Harold Lloyd and Mary Pickford. Some time I will try and get you the figures. Certainly a fortune is spent in electricity every night on this section of Broadway lighting. Some of these signs are 40 or 50 feet long and 10 feet high. Each contains hundreds if not thousands of bulbs. It is a great city and you must see it. Yes, Lou Tellegen is married, and his child is about a year old now. He is playing in *After Business Hours*. After all, that's the time to play.

Mary W. F.—Dorothy Mackaill and Neil Hamilton are playing in *Chickie*.

Denis King Adorer.—*Free and Equal* was produced by Thomas

(*Continued on page* 112)

EXCELLA Magazine and Famous Players-Lasky Corporation offer you this splendid chance.

WOULD YOU LIKE TO BE A MOTION PICTURE ACTRESS?

Contracts for Two Girls to Play in a Paramount Picture actually Guaranteed

EXCELLA Magazine will begin a nation-wide screen contest on June 1, and the two final prize winners will be given parts in the new Paramount Picture, "Polly of the Ballet," starring Greta Nissen and directed by that wizard of the screen, William C. DeMille.

This is a positive guarantee backed by the Famous Players-Lasky Corporation and EXCELLA Magazine.

In addition to guaranteeing parts in "Polly of the Ballet" to the first two prize winners, there will be 35 cash prizes amounting to $2,500.00.

Full details in the July issue of EXCELLA Magazine
ON SALE NOW

Tell your friends about it

Excella

for JULY 25c a copy

Confidences Off-Screen

(Continued from page 46)

"This is the first time I ever held up a picture," he told me. "I'd been working in *The Goose Woman* for Universal. My left eye became slightly affected, and I didn't have the patience to allow it to mend. At the next exposure to the Kleigs, I was burned for fair. The eye was almost closed. There was nothing to do but accept this lay-off for five weeks.

"Have I been impatient to get back? I'll say so! We'd put in ten weeks on the picture, and it would have been finished in a couple more. I hated to hold up the works.

"However, I've made the best of my semiblindness on Broadway. It's not been so severe but what I've been able to enjoy a number of shows."

He dropped the interesting hint that he and Mary might be seen as brother and sister in a big production before long.

Dix made "The Shock Punch" among the girders, eighteen stories high, and never lost his smile

Dix Adventures Sky-High

On a recent Sunday afternoon, before the weather was really warm at street level, I entered the unfinished Telephone Building in down-town New York, and a flimsy-looking workman's elevator shot me up to the eighteenth floor. My errand was to interview Richard Dix.

The steel framework was about all there was at that height. The stiff wind that blew from the harbor howled like a gale at sea, and the change in temperature was at least twenty degrees. Chilled suddenly and far from satisfied as to my safety, I stepped gingerly and peered about for Dix. Where do you suppose I located him?

He was standing out on a girder, with nothing but Eleventh Avenue below him, and coolly rehearsing one of the scenes in *The Shock Punch.*

When you see that picture, please remember that its realism was not faked. The hero is an iron-worker whose adventures are staged sky-high. He demonstrates his manhood on the job, and there is a fight with the villain that should make your hair bristle.

Dix joined me in a little while. I asked him which of his stunts he considered the most dangerous.

"Riding the bucket," he grinned.

"What's that?"

He explained that the "bucket" was used to convey material between the ground and the latest floor to be added. It traveled with incredible speed, and at the least hitch was likely to dump its contents. Men were forbidden to ride in it, but the story called for this particular piece of daredeviltry and he'd made good.

His courage thru the picture has been admirable, but it was his perfect good humor about it that I liked best. Richard Dix is one of the finest all-around fellows in the game.

But Buster Keaton preserved a frozen face, as he played the sightseer from the top of a Fifth Avenue bus

On a Bus with Buster

Buster Keaton took me for a ride on a Fifth Avenue bus the last time he was on from Hollywood. He behaved as if seeing New York were the greatest novelty in his life.

But then, as we all know, Buster is the world's only frozen-faced comedian. At Fourteenth Street, he looked sadly east and west and asked where he was. It wasn't so many years ago that he made his first appearance on the stage with the vaudeville team of "The Three Keatons." And the theater was on Fourteenth Street. So I guess he was kidding me.

When we reached Washington Square, the bus company cleared the top deck of our sea-going hack and we took some photographs. The one reproduced on this page was best. Buster gazed dreamily in the direction of the New York University law-school, and paid no attention to the crowd of students that had gathered swiftly and started to yell for his autograph.

One of the budding barristers, however, succeeded in catching him on his descent. He wrote his name gloomily in an exercise book, and fled before he could be asked to repeat.

We returned up-town in a taxi. "Have you seen any plays on Broadway?" I asked.

"A bunch of them. But only one gave me a good laugh."

"What?" I demanded sharply. "You laughed?"

He looked highly embarrassed at the slip. "Well—I mean—I—I laughed my way—all inside, you know," he vowed.

But even then I think I was being kidded. In theaters, where pesky cameras need not be feared, I'll bet Buster Keaton knows how to let go.

Louise Glaum Returns

Since Rod La Rocque came to the office a month or so ago, it's been surprising how many stars have had the same happy thought.

Louise Glaum has been a visitor, and a most charming one. She told me about her return to the screen in *Fifty-Fifty*, a production the Associated Exhibitors has just completed. She played in support of Lionel Barrymore. The comedy is one of Paris and New York life, with lively apache scenes. It was first filmed years ago, and this is a new version.

The fans will be delighted to see Louise Glaum again. She has been out of motion pictures for two years, a sufferer from a serious case of nervous breakdown. But she is entirely herself now, and looks younger than ever.

"I suppose you have great plans for the future?" I asked.

"I wont say that," replied

(Continued on page 123)

How I fooled my husband

BY

Grace Howell

(Mrs. "Jack" Howell, Chicago)

For the sake of our future happiness I waited until Jack went out before making the trial. He never guessed what I was doing

INSTANTLY I see a lot of eyebrows raised, lips curl, and many shakings of the head. People will jump at conclusions, especially the "Holier-than-thou" type. It gives them a sort of secret satisfaction—I suppose it's human nature, after all—to sit back with smug complacency and say, "Thank God I'm not as other people are." Yes, I fooled him, and am brazen enough to say that I believe any other woman in my position would have done the same thing. When you know my story, have a little heart-to-heart talk with yourself and decide what you would have done. I'll admit Jack and myself had agreed to be always perfectly frank with each other—to hide nothing. "Mutual trust," we called it. But he forced me to do it, by his attitude, forced me to do what I did. I'm sensitive—my intimate friends tell me—I take things very much to heart. A frown chills me—a sharp tone brings tears to my eyes. I was born that way, and, I guess, will die that way.

A whirlwind courtship

Jack and I had known each other but a few months when we were married. He was a tall, handsome fellow, with blue eyes and wavy brown hair. In college he had been an athlete, and—well, my friends all said that I was pretty, and raved about my lovely figure. It was love at first sight with both of us, a whirlwind courtship, a brilliant wedding, honeymoon, and then we settled down in a cosy apartment to what I fondly believed would be the happiest married life in the whole world. I was young and didn't know men, you see. I know I was ecstatically happy, simply worshipping Jack. "I'm so proud of you," he would say, when I arrayed myself in a stunning gown, and his admiring looks would simply thrill me.

Jack and I looked forward to years of happiness

A rift in the lute

Then three years passed, and I felt, with a woman's unerring intuition, that Jack's ardor had cooled. Little things he would say—"pleasantries" he called them, stung me at times to the quick. I wondered at the change, and then reassured myself that it was all imagination, or the result of my over-sensitiveness. And I didn't begin to suspect the truth until one day a girlhood friend said to me, rather nonchalantly, "Grace, aren't you taking on weight?" A bolt of lightning couldn't have staggered me more. I had noticed that my clothes fitted a bit tight, but it never once occurred to me that a little extra plumpness would cause outside comment. "Taking on weight," I kept repeating to myself—ah, she had spared my feelings. Why didn't she say, "Grace, you're getting fat." Then, in a flash, I saw all. Jack had always been crazy about my figure. I sat down and had a good cry. And as my memory trailed back over the past 12 months, I reflected, "He hasn't complimented my figure in a year," and then those "pleasantries" came back to taunt me.

I sent for them, they came Free

A test of courage

I summoned up courage to face the mirror, as I had never before, not to admire, but to criticize. It must tell me the truth, however harsh. I tried vainly to believe I hadn't changed. It was no use—I HAD. I was stouter, and my youthful lines were not so marked. I had been living in a "fool's paradise." Jack's appraising eyes had discovered the truth before my own—had marked the change in the contour of my figure, the absence of the indefinable something that won his admiration. The scales showed that I had only taken on a few pounds—oh, but what a difference! How I hated those extra pounds.

An emotional conflict

"I've got to get rid of this weight," I said, "but how?" Naturally timid, I feared to take anyone into my confidence—feared ridicule. Then came an inspiration. I'd look over the women's magazines. Eagerly I went through them looking for a ray of hope. Suddenly I saw an advertisement of Wallace Reducing Records. It was headed "Getting Thin to Music." I had passed lots of others that told of dieting, and other ways—but here was something that was different. It looked so pleasant. And a week's free trial offer! Why not take a chance—I thought. Then came the crushing, overwhelming thought, "Grace Howell, you've got to deal fairly with your husband—and you know he has no faith in any reducing methods—remember your 'mutual trust' compact." Then came the still, small voice of the tempter—"Try it, and don't tell your husband—fool him." I fought my battle alone. It was a whole week before I wrote for the first lesson. Tremblingly I mailed the letter. Promptly came the first lesson, record and all, at no cost to me. I put the record on the phonograph and faithfully went through the exercises. If I looked guilty when Jack came home, he didn't notice it. Seven days passed, I enjoyed every one of them, and when I stood on the scales the indicator looked like the great finger of Fate ready to condemn me or transport me to a seventh heaven. Imagine my ecstasy—I cannot describe it—when the scales showed a loss of FOUR POUNDS. I could have screamed with joy. When Jack came home my sparkling spirits were not lost to his penetrating eyes. "Little one," he remarked, "has your ship come in?" I laughed hysterically. He looked puzzled. "Oh, nothing," I replied. Then came the accusing thought, "You are fooling him." Fooling him! Yes, but our happiness was at stake. Of course, I sent for all the lessons—the whole course. In three weeks I had taken off 14 pounds. My figure was as lithe and graceful as ever—and I felt a new energy and vitality.

A man's heart is a strange thing

And Jack! What a change came over him. Sweetheart days back again. Once more my ears tingled with the music of his compliments. In fooling my husband I found out something every woman ought to know. Physical attraction is a big factor in holding a man's love. Men never forget the "ideal girl" they lead to the altar—the girl they courted and married. When that ideal is buried in *adipose tissue*, look out, there's danger ahead

Thanks Mr. Wallace

I wrote Mr. Wallace at once. I venture to say he never got a more grateful and enthusiastic letter.

Did I have a right to fool my husband? Suppose I had taken him into my confidence, and he had vetoed the idea? I felt that his happiness, as well as my own was at stake. I fooled him—yes—but I contend that I had a right to. What do you say to that? Had I?

Free trial to any one

Wallace has arranged a free trial for everyone. If you are overweight, if your figure is not what it used to be, why not try this sure method to new beauty. Send the coupon below and the complete first lesson, record and all, will be sent absolutely free for a week's trial. Nothing whatever to pay.

WALLACE 561
630 So. Wabash Ave., Chicago

Please send me FREE and POSTPAID for a week's free trial the Original Wallace Reducing Record.

Name.....

Address.....

One of Schubert's haunting melodies brings tears to Conrad Nagel's eyes

When the Director Shouts: Cry! Cry! Cry!

(*Continued from page 33*)

There are memories connected with this song in Pola's mind, tragic memories. Years ago, one autumn night, she left the home of her husband, Count Domski, to go to Berlin against his wishes and become the actress she felt that she could be. She knew as she walked down the country road, bag in hand, that she would never return, that she was leaving her old life behind, and the love of her youth. In the little inn, as she passed, someone was playing a violin, and the poignant strains of *The Last Sigh* floated out into the darkness, like an echo of her own sadness. Sitting down by the wayside, Pola Negri wept bitterly.

Sitting in her folding chair on the Lasky set, Pola Negri weeps bitterly now whenever the music brings back that windy night in a remote village beyond the sea. Even after the scene is finished, if she is not diverted, her sobs become hysteria.

WHEN Lillian Rich is called upon to cry, she turns, not to the recollection of any grief in her own life, but to the memory of that night during the war when she stood in the wings and watched Harry Lauder, playing in the same company, read the telegram telling him curtly of the death of his only son at the front. The thought of his gray, stricken face, gallantly wreathing itself in the smiles that the war-saddened audience out beyond the footlights craved, is enough to bring the moisture to Lillian's blue eyes.

Florence Vidor cannot cry before an audience. The set has to be cleared when she has an emotional scene, even the carpenters and electricians being asked to leave. The cameraman is looked on by all players as a part of the machine itself and does not bother the most inhibited of them. Even with all precautions, it often takes Florence an hour of struggle to start the tears. She is of a reserved and self-controlled nature, and it is only by imagining herself in the situation of the suffering heroine that she can express emotion. In *Grounds for Divorce* she plays the part of the unhappy wife, and possibly a thought of her own married life lies behind the tears she is shedding.

The Norwegian race is sternly stoic, trained from birth to repress every sign of emotion. Greta Nissen had never shed a tear in her life when she was cast as the unhappy heroine in her first picture. When she read over the script she went to Howard Higgen, the director, in great anxiety, and told him that she could not cry, she did not know how to cry.

Howard was once a scenario writer, a teller of tales. He took Greta aside, with the lights turned intimately low and the orchestra playing a haunting Grieg strain, and he began to tell her a story, the story of an unhappy love. He told it so well that his own eyes dimmed, and his voice shook, and presently, not daring to glance at his auditor, he was rewarded by hearing a tiny sob from Greta, then a bigger one, and in a moment she was shedding the first tears of her life and the picture was saved. But Howard was so much affected by his own artistry that he directed the scene thru tear-dimmed eyes.

THE director often has to furnish the motif for moisture in an emotional scene. Victor Fleming, for instance, says that he works on a player's inferiority complex, to which most sensitive artistic people are subject. He allows them to see by his manner that he doesn't believe they can do the scene, or in particularly arid cases, he tells them so, plainly. This usually brings hysterical tears in a flood, the camera grinds, and then Victor begs the player's pardon!

With children this method is the usual one. The director only has to tell the small star who cannot cry that So-and-so, another small star, could have done it much better, to send them into a fit of tempersome tears. In Jackie Coogan's case this method doesn't work, for Jackie knows very well that no other child could do it so well as he! So they discovered that they could start Jackie crying by telling him to imagine that his mother is dead. "Only do you mind," Jackie asked pathetically, "if we changed it to 's'pose your father' instead!"

Bennie Alexander always has a damp scene in his pictures, and often many of them. He requires very little outside help, being able to enter into the spirit

(*Continued on page 94*)

Howard Higgen rouses tearful emotion in Greta Nissen by reading her or telling her some great story of unhappy love, such as "Paolo and Francesca"

"Everyone owns a car but us"—

You, too, can own an automobile without missing the money, and *now*, is the time to buy it—through the easiest and simplest method ever devised:

Ford Weekly Purchase Plan

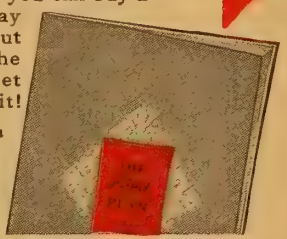
Thousands of families, who thought a car was out of the question because of limited incomes, found that they could easily, quickly and surely buy a car of their own under this remarkable plan

You *can* own an automobile, and you *should*. It will mean so much to you. It will add much to the happiness of your family that is worth while. It will bring the most glorious pleasures into your life. It will increase your chances for success. It will give you and your family a social and business prestige that will be invaluable—and which you, and every family, should enjoy. A car is a symbol of success—a mark of achievement, and it brings opportunities to you that you would probably never secure otherwise. You should have a car of your own, and *you can.*

The Ford Plan makes it possible for anyone to own an automobile. It is so easy, simple and practical that many who could easily pay "spot cash" take advantage of it—and buy their car from weekly earnings. The plan is simply wonderful! Before you realize it, you are driving your own automobile. If you have felt that you did not make enough to buy a car, you must read The Ford Plan Book. Send for it. See how easy it is to get a car of your own, *now*, and pay for it without missing the money. It seems almost too good to be true, doesn't it? *But it is true.* Get the book—at once. Simply mail the coupon. *Mail it today!*

Give your family the advantages which others have. Get a car of your own. The Ford Plan Book tells you "how" you can buy a car and pay for it without missing the money. Get it! Read it!

Mail Coupon Now. This Book Will be Sent by Return Mail.



Ford Motor Company
Detroit

IT IS EASY TO OWN A CAR BY USING THIS PLAN

COUPON

FORD MOTOR COMPANY
Dept. M-3 Detroit, Michigan

Please send me your book, "The Ford Plan" which fully explains your easy plan for owning an automobile.

Name _____

R. F. D. Box or St. & No. _____

_____

Town _____ *State* _____

What the Stars Are Doing

A department for the fans, in which they are informed of the present picture activities of their film favorites

Conducted by *Gertrude Driscoll*

Adams, Claire—playing in *Kiss Barrier.*
Adorée, Renée—playing in *The Big Parade.*
Agnew, Robert—playing in *Private Affairs.*
Alden, Mary—playing in *The Happy Warrior.*
Alexander, Ben—playing in *Haunted Hands.*
Allison, Mae—playing in *I Want My Man.*
Arthur, George K.—playing in *Wrath.*
Astor, Mary—playing in *Don Q.*
Ayres, Agnes—playing in *The Awful Truth.*

Ballin, Mabel—playing in *Beauty and the Bad Man.*
Barnes, T. Roy—playing in *The Crowded Hour.*
Barry, Wesley—playing in *My Home Town.*
Barrymore, Lionel—playing in *Children of the Whirlwind.*
Barthelmess, Richard—playing in *Shore Leave.*
Baxter, Warner—playing in *Welcome Home.*
Bayne, Beverly—playing in *Eve's Lover.*
Bedford, Barbara—playing in *The Talkers.*
Beery, Noah—playing in *The Light of Western Stars.*
Beery, Wallace—playing in *In the Name of Love.*
Bellamy, Madge—playing in *Lightnin'.*
Bennett, Alma—playing in *The Light of Western Stars.*
Bennett, Belle—playing in *East Lynne.*
Bennett, Constance—playing in *The Goose Woman.*
Blue, Monte—playing in *The Limited Mail.*
Blythe, Betty—in Europe, playing in *She.*
Boardman, Eleanor—playing in *The Circle.*
Bosworth, Hobart—playing in *Winds of Chance.*
Bow, Clara—playing in *Kiss Me Again.*
Bowers, John—playing in *Chickie.*
Brent, Evelyn—playing in *Alias Nora Flynn.*
Brian, Mary—playing in *The Street of Forgotten Men.*
Brockwell, Gladys—playing in *Chickie.*
Bronson, Betty—playing in *Are Parents People.*
Brook, Clive—playing in *The Home Maker.*
Burns, Edmund—playing in *The Manicure Girl.*
Busch, Mae—playing in *Time, The Comedian.*
Butler, David—playing in *Private Affairs.*

Caldwell, Orville—latest release, *Sackcloth and Scarlet.*
Calhoun, Alice—playing in *Everlasting Whispers.*
Carey, Harry—playing in *The Texas Trail.*
Carr, Mary—playing in *Some Pumpkins.*
Chadwick, Helene—playing in *The Golden Cocoon.*
Chaney, Lon—playing in *The Unholy Three.*
Chaplin, Charles—playing in *The Gold Rush.*
Chaplin, Sydney—playing in *The Man on the Box.*
Clayton, Ethel—playing in *Lightnin'.*
Clifford, Ruth—playing in *A Husband's Secret.*
Cody, Lew—playing in *Nothing to Wear.*
Collier, Buster, Jr.—playing in *The Wanderer.*
Colman, Ronald—playing in *The Dark Angel.*
Compson, Betty—playing in *Eve's Secret.*
Coogan, Jackie—latest release, *The Rag Man.*
Cooley, Hallam—playing in *Some Pumpkins.*
Corbin, Virginia Lee—playing in *Lilies of the Streets.*
Cornwall, Ann—playing in *Keep Smiling.*
Cortez, Ricardo—playing in *In the Name of Love.*
Crane, Ward—playing in *Hero Stuff.*

D'Algy, Helen—playing in *The Exquisite Sinner.*
Dana, Viola—playing in *Winds of Chance.*
Daniels, Bebe—playing in *Wild, Wild Girl.*
Davies, Marion—latest release, *Zander the Great.*
Daw, Marjorie—playing in *East Lynne.*
Dean, Priscilla—playing in *The Crimson Runner.*
De la Motte, Marguerite—playing in *Children of the Whirlwind.*
Dempsey, Jack—playing in *Manhattan Madness.*
Dempster, Carol—playing in *Sally of the Sawdust.*
Denny, Reginald—playing in *I'll Show You the Town.*
De Roche, Charles—playing in *Madame Sans-Gêne.*
De Vore, Dorothy—playing in *Bunker Bean.*
Dix, Richard—playing in *California—or Bust.*
Dove, Billie—playing in *The Light of Western Stars.*
Dresser, Louise—playing in *The Goose Woman.*

Earle, Edward—playing in *The Lady Who Lied.*
Edeson, Robert—playing in *Keep Smiling.*
Ellis, Robert—playing in *Forbidden Cargo.*

Fairbanks, Douglas—playing in *Don Q.*
Fairbanks, Douglas, Jr.—latest release, *The Air Mail.*
Faire, Virginia Brown—playing in *Friendly Enemies.*
Fawcett, George—playing in *The Circle.*
Fazenda, Louise—playing in *Grounds for Divorce.*
Fellowes, Rockcliffe—playing in *Rose of the World.*
Ferguson, Casson—playing in *Cobra.*
Flynn, Maurice B.—playing in *Speed Wild.*
Ford, Harrison—playing in *The Marriage Whirl.*
Forrest, Alan—playing in *Rose of the World.*
Francis, Alec B.—playing in *Rose of the World.*
Francisco, Betty—playing in *Private Affairs.*
Frazer, Robert—playing in *The Charmer.*
Fuller, Dale—playing in *The Woman Hater.*

Garon, Pauline—playing in *Rose of the World.*
Gendron, Pierre—playing in *The Scarlet Honeymoon.*
Gibson, Hoot—playing in *The Daughter of the Dons.*
Gilbert, John—playing in *The Big Parade.*
Gillingwater, Claude—playing in *Winds of Chance.*
Gish, Dorothy—playing in *Night Life of New York.*
Gish, Lillian—latest release, *Romola.*
Glass, Gaston—playing in *Every Woman's Secret.*
Gordon, Huntly—playing in *The Golden Cocoon.*
Goudal, Jetta—playing in *The Spaniard.*
Gowland, Gibson—playing in *The Phantom of the Opera.*
Griffith, Corinne—playing in *Classified.*
Griffith, Raymond—playing in *The Night Club.*

Hackathorne, George—playing in *Night Life of New York.*
Haines, William—playing in *Patsy.*
Hale, Alan—playing in *Tainted Souls.*
Hale, Creighton—playing in *The Circle.*
Hamilton, Mahlon—playing in *Idaho.*
Hamilton, Neil—playing in *The Street of Forgotten Men.*
Hammerstein, Elaine—playing in *The Romance of an Actress.*
Hammond, Harriet—playing in *Man and Maid.*
Hampton, Hope—playing in *Fifty-Fifty.*
Harlan, Kenneth—playing in *Bobbed Hair.*
Harris, Mildred—playing in *The Unknown Lover.*
Harron, Johnnie—playing in *The Woman Hater.*
Hart, William S.—reported returning to the screen.
Hatton, Raymond—playing in *In the Name of Love.*
Haver, Phyllis—playing in *After Business Hours.*
Hawley, Wanda—playing in *American Pluck.*
Hay, Mary—playing in *New Toys.*
Hearne, Edward—latest release, *As No Man Has Loved.*
Herbert, Holmes E.—playing in *Wildfire.*
Hiers, Walter—playing in *Sweet Cookie.*
Hines, Johnny—playing in *The Cracker-Jack.*
Holmes, Stuart—playing in *The Romance of an Actress.*
Holmquist, Sigrid—playing in *The Cracker-Jack.*
Holt, Jack—playing in *The Light of Western Stars.*
Hopper, Hedda—playing in *The Teaser.*
Howard, Frances—playing in *The Shock Punch.*
Hoxie, Jack—playing in *The Demon.*
Hughes, Lloyd—playing in *Peacock Feathers.*
Hunter, Glenn—playing in *The Little Giant.*

Johnston, Julanne—playing in *The Prude's Fall.*
Jones, Charles—playing in *Hearts and Spurs.*
Joy, Leatrice—playing in *Hell's Highroad.*
Joyce, Alice—playing in *The Home Maker.*
Joyce, Peggy Hopkins—playing in *The Sky Rocket.*

Keaton, Buster—latest release, *Seven Chances.*
Keith, Ian—playing in *Are Parents People.*
Kennedy, Madge—playing in *Lying Wives.*
Kenyon, Doris—playing in *The Half-Way Girl.*
Kerry, Norman—playing in *Loraine of the Lions.*
Key, Kathleen—playing in *Ben Hur.*
Kirkwood, James—latest release, *The Top of the World.*
Kosloff, Theodore—playing in *The Beggar on Horseback.*

Lake, Alice—playing in *The Fast Pace.*
La, Marr, Barbara—playing in *The White Monkey.*
Landis, Cullen—playing in *Peacock Feathers.*
Langdon, Harry—playing in *Boobs in the Wood.*
La Plante, Laura—playing in *The Teaser.*
La Rocque, Rod—playing in *Wild, Wild Girl.*
La Verne, Lucille—playing in *Wrath.*
Lee, Lila—playing in *Old Home Week.*
Lewis, Mitchell—playing in *Ben Hur.*
Livingston, Margaret—playing in *I'll Show You the Town.*
Lloyd, Harold—playing in *Rah, Rah, Rah!*
Logan, Jacqueline—playing in *Peacock Feathers.*
Long, Walter—playing in *Soul-Fire.*
Louis, Willard—playing in *Kiss Me Again.*
Love, Bessie—playing in *Soul-Fire.*
Lowe, Edmund—playing in *The Kiss Barrier.*
Lyon, Ben—playing in *Winds of Chance.*
Lytell, Bert—playing in *Eve's Lover.*

MacDonald, J. Farrell—playing in *Lightnin'.*
MacDonald, Katherine—playing in *The Power of Darkness.*
Mackaill, Dorothy—playing in *The Making of O'Malley.*
MacLean, Douglas—latest release, *Introduce Me.*
Marlowe, June—playing in *Below the Line.*
Marmont, Percy—playing in *The Street of Forgotten Men.*
Marsh, Mae—playing in *Tides of Passion.*
Marshall, Tully—playing in *Winds of Chance.*
Mason, Shirley—playing in *The Talkers.*
Mayo, Frank—playing in *The Unknown Lover.*
McAvoy, May—playing in *Ben Hur.*
McDonald, Wallace—playing in *The Charmer.*
McGrail, Walter—playing in *The Teaser.*
McGregor, Malcolm—playing in *The Circle.*
McLaglen, Victor—playing in *Winds of Chance.*
Meighan, Thomas—playing in *Old Home Week.*
Menjou, Adolphe—playing in *Lost—A Wife.*
Merriam, Charlotte—playing in *Steele of the Royal Mounted.*
Miller, Patsy Ruth—playing in *Rose of the World.*
Mills, Alyce—playing in *Faint Perfume.*
Mix, Tom—playing in *The Everlasting Whisper.*
Moore, Colleen—playing in *The Desert Flower.*
Moore, Matt—playing in *Grounds for Divorce.*
Moore, Owen—playing in *Go Straight*
Moore, Tom—playing in *The Sky-Rocket*
Moreno, Antonio—playing in *Mare Nostrum.*
Morey, Harry T.—playing in *Heart of a Siren.*
Mulhall, Jack—playing in *She Wolves.*
Murphy, Edna—playing in *The Little Giant.*
Murray, Mae—playing in *The Merry Widow.*
Myers, Carmel—playing in *Ben Hur.*
Myers, Harry—playing in *Grounds for Divorce.*

Nagel, Conrad—playing in *Wrath.*
Naldi, Nita—playing in *The Marriage Whirl.*
Nazimova—playing in *My Son.*
Negri, Pola—playing in *The Charmer.*
Nilsson, Anna Q.—playing in *Winds of Chance.*
Nissen, Greta—playing in *Lost—A Wife.*
Nixon, Marion—playing in *I'll Show You the Town.*
Novak, Jane—playing in *The Prude's Fall.*
Novarro, Ramon—playing in *Ben Hur.*

O'Brien, Eugene—playing in *Graustark.*
O'Brien, George—playing in *Once to Every Man.*
O'Hara, George—playing in *The Pace-Makers Series.*
Oland, Warner—playing in *Don Q.*
Olmstead, Gertrude—playing in *Cobra.*
O'Malley, Pat—playing in *The White Desert.*
O'Neil, Sally—playing in *Patsy.*
Owen, Seena—playing in *Faint Perfume.*

Percy, Eileen—playing in *Cobra.*
Peters, House—playing in *The Titans.*
Philbin, Mary—playing in *The Prince.*
Pickford, Jack—playing in *The Goose Woman.*
Pickford, Mary—playing in *Little Annie Rooney.*
Pitts, Zasu—playing in *Pretty Ladies.*
Prevost, Marie—playing in *Bobbed Hair.*
Pringle, Aileen—playing in *The Mystic.*

Do You Know That YOUR OPINION May Be Worth THOUSANDS OF DOLLARS ? ? ? ?

What do you think of the motion pictures you have seen? Did you like one better than another? WHY DID YOU LIKE IT BETTER? Because of the story? Or the direction? Or the setting? Or the cast? COULD IT HAVE BEEN MADE BETTER? What were its flaws? How could it have been improved?

We want you to write about these pictures to us. We want to help you to become CRITICS and to reward those who are most successful.

We Have 105 CASH PRIZES and MEDALS for You

$2500.00 in All

The Grand Prize	**$1,000.00**
1st honor, a gold medal and	**100.00**
2nd honor, a silver medal and	**75.00**
3rd honor, a bronze medal and	**50.00**
4th honor	**25.00**
50 prizes of $10.00 each	**500.00**
50 prizes of $5.00 each	**250.00**
Medals to contestants and stars	**500.00**

And Dont You Want to Give a Medal to Your Favorite Star?

We want you to present a medal to your favorite actor and actress—"from the readers of Brewster Publications"—and at our expense! These medals will be emblematic of their popularity. In addition an issue of MOTION PICTURE MAGAZINE will be dedicated to the most popular Motion Picture Actress and an issue of *Motion Picture Classic* will be dedicated to the most popular Motion Picture Actor.

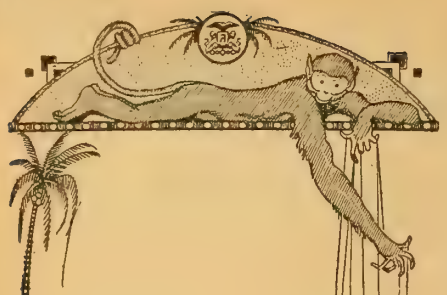
Eugene V. Brewster, Editor-in-Chief and President of our Company, has written a little book entitled "How to Criticize a Picture." In it are twenty-eight charts for twenty-eight Motion Picture Reviews, with blanks to be filled in by you. This book will be very helpful to you, altho it is not necessary for you to have one for the contest. (We will be glad to mail one of these books to you for ten cents in cash or stamps. Six books for fifty cents.)

There is no entrance fee to the contest. Anybody may compete—except employees of Brewster Publications and their families or professional writers. The judges will be a competent board of editors presided over by Mr. Eugene V. Brewster.

Rules

1. *Write a criticism, not more than 250 words, of any picture you have seen. Also vote for your favorite stars.*
2. *Sign your name and address at the bottom of the page.*
3. *Send in any number of "opinions" either in one envelope or separately.*
4. *No entries will be returned, and we reserve the right to publish any we receive whether it wins a prize or not.*
5. *This contest will run for six months.*
6. *For every book, "How to Criticize a Picture," sent in completely filled out with twenty-eight criticisms, we agree to mail to the sender another copy of the book, free. All favorable ratings of players in the books will count as votes. These books shall not be entered as prize criticisms. However, each of these criticisms will count as a ballot in favor of the players mentioned.*
7. *The best criticisms of pictures will be decided by the judges, but the Motion Picture Actress and Actor receiving the greatest number of votes will be declared the most popular.*
8. *During the contest* MOTION PICTURE MAGAZINE *and Motion Picture Classic will print each month some of the criticisms received.*
9. *The picture that is the subject of the "Opinion" winning the first prize will be fictionized in Movie Monthly, if permission can be obtained.*

Address: "Your Opinion" Editor,
BREWSTER PUBLICATIONS, INC.
175 DUFFIELD STREET BROOKLYN, NEW YORK



Your Horoscope!

SOMEDAY smiling fortune will escort you to the Famous

"COCOANUT GROVE"

at

THE AMBASSADOR

LOS ANGELES

There, beneath an azure sky, graceful palms and twinkling lights you will dance . . . as you never danced before . . . to the most alluring of dance music.

. . . You are sure to see many of the world's most famous MOTION PICTURE STARS: . . .

. . . In fact . . . at the Ambassador you are sure of enjoying California at its best.

. . . Open Air Plunge, two Golf Courses, Motion Picture Theatre, Picnics, and every outdoor sport.

Tune in any night on KNX to hear Cocoanut Grove Orchestra or Sunday concerts

Write for Chef's Illustrated Cook Book

Ralston, Esther—playing in *California—or Bust.*
Ralston, Jobyna—latest release, *Hot Water.*
Rawlinson, Herbert—playing in *Are Parents People.*
Ray, Allene—playing in *Sunken Silver.*
Ray, Charles—playing in *Some Pumpkins.*
Reynolds, Vera—playing in *The Limited Mail.*
Rich, Irene—playing in *Eve's Lover.*
Rich, Lillian—latest release, *Ship of Souls.*
Rin-Tin-Tin—playing in *Below the Line.*
Roche, John—playing in *Kiss Me Again.*
Rubens, Alma—playing in *East Lynne.*

Sebastian, Dorothy—playing in *Winds of Chance.*
Semon, Larry—latest release, *The Wizard of Oz.*
Shearer, Norma—playing in *Nothing to Wear.*
Sills, Milton—playing in *The Making of O'Malley.*
Standing, Wyndham—playing in *The Teaser.*
Stanley, Forrest—playing in *Beauty and the Bad Man.*
Starke, Pauline—playing in *Wrath.*
Stedman, Myrtle—latest release *Chickie.*
Sterling, Ford—playing in *Patsy.*
Stewart, Anita—playing in *Baree, Son of Kazan.*
Stewart, Lucille Lee—playing in *Friendly Enemies.*
Stone, Lewis—playing in *The Lady Who Lied.*
Swanson, Gloria—playing in *The Coast of Folly.*
Sweet, Blanche—playing in *His Supreme Moment.*

Talmadge, Constance—playing in *Her Sister from Paris.*
Talmadge, Norma—playing in *Graustark.*
Talmadge, Richard—playing in *Tearin' Thru.*
Tashman, Lilyan—playing in *Pretty Ladies.*
Taylor, Estelle—playing in *Manhattan Madness.*
Tearle, Conway—playing in *The Mystic.*
Tellegen, Lou—playing in *East Lynne.*
Terry, Alice—playing in *Any Woman.*
Thomson, Fred—playing in *The Bandit's Baby.*
Tilden, William T.—playing in *Haunted Hands.*
Torrence, Ernest—playing in *The Wanderer.*

Valentino, Rudolph—playing in *Cobra.*
Valli, Virginia—playing in *The Lady Who Lied.*
Vaughn, Alberta—playing in *The Pace-Maker Series.*
Vidor, Florence—playing in *Grounds for Divorce.*

Walker, John—playing in *Children of the Whirlwind.*
Walsh, George—playing in *American Pluck.*
Walthall, Henry B.—playing in *Kings of the Surf.*
Walton, Gladys—playing in *The Little Girl in a Big City.*
Washburn, Bryant—playing in *Passionate Youth.*
Webb, Clifton—playing in *Heart of a Siren.*
Welch, Niles—playing in *The Little Girl in a Big City.*
Williams, Earle—playing in *Lena Rivers.*
Wilson, Lois—playing in *Welcome Home.*
Windsor, Claire—playing in *Just a Woman.*
Worthing, Helen Lee—playing in *Night Life of New York.*

Young, Clara Kimball—playing in *Lying Wives.*

When the Director Shouts: Cry! Cry! Cry!

(*Continued from page* 90)

of the scene with such depth of feeling that in *Frivolous Sal* he had Mae Busch and Eugene O'Brien in tears of sympathy with his grief. Always, before this scene was shot, Bennie could walk off the set with his cheeks wet and his face still quivering and start unconcernedly playing marbles. But he had listened to Mae Busch describe her sensations after an emotional scene, and when the camera stopped grinding on the climax of *Frivolous Sal,* Bennie rushed across the studio and flung himself on a couch sobbing as tho his heart would break, and it was many minutes before he could be comforted.

THE screen actor lacks the opportunity of the stage player to work himself gradually and steadily up to a high pitch of emotion. But in the death scene from the Rockett boys' *Life of Abraham Lincoln,* the stage hands and electricians on the set were all wiping their eyes before it was over. These gentlemen are not as a rule emotional, having become hardened to movie woe thru long exposure, and no higher tribute to the appeal of a scene can be offered.

Mary Philbin's recipe for tears is a strange one. Mary has to cry in most pictures. In *The Merry-Go-Round* she cried steadily for thirteen hours at a stretch and lost fifteen pounds in weight. But nothing very terrible has ever happened to little Mary in her short nineteen years, so she deliberately forces herself to imagine how terrible things would have been if they hadn't been the way they were! For instance, she remembers that when she was a baby she had scarlet fever that might have left her deaf and blind like Helen Keller, and the pitiable picture of herself deaf and blind makes her so sorry for herself that she cries.

But one actor's rule for tears will not work with another. When Carmelita Geraghty had tried to start the brine works for an hour in a mother-and-daughter scene, Mary Alden suggested that she imagine her mother or father were dead. Carmelita closed her eyes and visibly concentrated, then burst into hearty laughter. "I couldn't help it," she apologized, "but—you see they are both so awfully healthy!"

It doesn't matter to Lois Wilson how many people are looking at her. Music hasn't the least effect. She merely sits down and thinks for two minutes of a certain thing. At the end of that time she is crying. What the certain thing is Lois has told no one, not even her mother.

SOME stars will only cry for one person. Allen Holubar was the only human being who could ever make his wife, Dorothy Phillips, shed a tear. When a pearly drop or two was demanded in a scene, he would go up to her and say a few words in an undertone, and immediately Dorothy's eyes would fill. No one ever discovered what the magic formula was, but now that Dorothy is going back onto the screen she may reveal the secret.

Jimmie Cruze can almost always make Betty Compson cry, but in a scene in *The Enemy Sex* even he was stumped. He tried scolding, pleading, sympathy and still Betty's mascara was dry. Then he had an inspiration. He whispered to the musicians and in a moment the rollicking strains of the march from *The Covered Wagon* score sounded on the set. It was a jolly tune, but Betty remembered the perils her Jimmie had been thru to take that picture, and her pride in his achievement, and burst out crying.

Some tunes are so identified with tears to a player that as soon as they hear them they weep automatically. A famous star was crossing a hotel ballroom not long ago when the orchestra began to play *The Beautiful Blue Danube.* To the consternation of the onlookers she burst into heartbreaking sobs. It was the tear tune she always employed in wet scenes at the studio!

Louise Fazenda grows tearful when the orchestra plays old-fashioned hymns. Irene Rich, who usually is cast in deserted wife rôles, and has to drench a handkerchief in every picture, does not want to be told what tune to cry to, but responds better if the selection is a surprise. Her life has been full of disappointment and sorrow but she has never shed a tear over her own troubles.

PHYSICAL exertion will often work a player up to the pitch of hysteria. Most directors know this and arrange to have

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

emotional scenes taken when the players are worn out after a hard day's work.

Betty Bronson's "Do you believe in fairies" scene in *Peter Pan* was taken when the little actress was trembling with nervousness and fatigue after repeated and gruelling rehearsals.

When Louise Fazenda had to have hysterics and break up the court-room furniture in a picture the other day, the director waited until the last moment of a full day's work and then sprung the news on her that she had to do her emotional scene before she could go home. Louise felt like throwing things by then! She wept floods of enraged tears as she tossed chairs and tables around the set. "And that's funny, too," says Louise, "because in real life I never cry when I'm angry."

Before Lou Tellegen was scheduled recently to do an emotional scene in which he learns that his wife is unfaithful or his daughter is a prostitute or his son has stolen the bank's funds, he asked the director to take a fight scene from the same picture first. In this scene he is almost strangled, and then, gripping the assailant's wrists he slowly, inexorably and, by sheer muscular strength, throws him over his head. The frightful physical exertion left Lou spent and shaking and the emotional scene following was easy for him.

A CAMERA sob-scene is not exactly like home, sweet home when the little woman gets to going strong. Just remember the last person you saw crying in real life, the way the muscles of the face contracted, the eyes screwed up out of sight, the nose got red and swollen and sniffly. A face like that would not film well. Sad or happy the beautiful heroine must remain beautiful, so her tears hang artistically on her long lashes, before they fall, her chin shakes pathetically, her lips quiver, and that is all!

It isn't so easy to do it. Just try it yourself!

The Only Way to Get Ahead

By Geo. B. Jenkins

*"THE only way to get ahead," said the lovely cinema star to the pop-eyed interviewer, "in pictures, as in everything else, is to work—**work**—WORK!"*

On the following morning, the star yawned daintily at ten, peered at the windows, which were golden with sunlight, and rang for her maid. After being assisted into a delicious mauve filmy something, the actress rested for a half hour before taking a milk bath. Then came the hair-dresser, the manicure, the secretary, then the star dressed and entered her limousine.

By one o'clock, the celebrated beauty had reached the studio. She posed for a couple of stills, went thru one scene with the director, then decided she was too fatigued to do any more. So she was driven to a seaside dance place, where she fox-trotted for three dances.

Languidly she returned to the limousine. She read for an hour before dinner, finding much to think about in an interview, written by a press-agent, who declared that she was psychic—whatever that meant!

She dined alone, for the sake of variety, then went to a party that broke up several hours after midnight.

About noon the following day, another pop-eyed interviewer was ushered in.

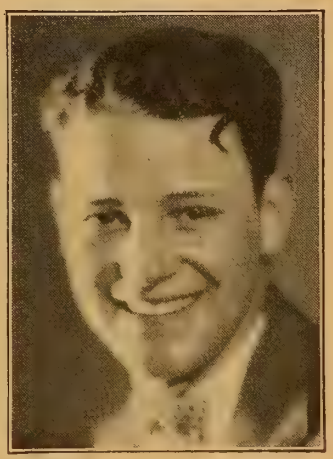
*"The only way to get ahead," said the beautiful picture-play star, "in pictures, as in everything else, is to work—**work**—WORK!"*

Free 10-day test — **Send the coupon**

Cloudy teeth—dull teeth

How to make them whiter—quickly

The new way world's dental authorities advise. What to do



THOSE whiter teeth that you envy. Don't think that they are beyond you. You can now lighten dull and dingy teeth—make them gleam and glisten.

Modern science has discovered a new way. A method different in formula, action and effect from any you have ever used. This offers you a test. Simply use the coupon; it brings free a 10-day tube.

Look for film on your teeth—that's the cause. How to combat it

Look at your teeth. If dull, cloudy, run your tongue across them. You will feel a film. That's the cause of the trouble. You must fight it.

Film is that viscous coat which you feel. It clings to teeth, gets into crevices and stays. It hides the natural luster of your teeth.

It also holds food substance which ferments and causes acid. In contact with teeth, this acid invites decay. Millions of germs breed in it. And they, with tartar, are the chief cause of pyorrhea.

So dingy teeth mean more than loss of good appearance. They may indicate danger, grave danger to your teeth.

New methods now that mean greater tooth beauty plus better protection from tooth troubles

Ordinary tooth pastes were unable to cope adequately with that film. Not one could effectively combat it. Harsh grit tended to injure the enamel. Soap and chalk were inadequate.

Now modern dental science has found new combatants. Their action is to curdle film and then harmlessly remove it. They are embodied in a new-type tooth paste called Pepsodent—a scientific method that is changing the tooth cleaning habits of some 50 different nations.

Don't you think it worth while to try it for 10 days; then to note results yourself?

Send coupon for free 10-day test

Make the test today. Clip the coupon for a free 10-day tube. Or get a full-size tube of your druggist. Why follow old methods when world's dental authorities urge a better way?

FILM the worst enemy to teeth

You can feel it with your tongue

FREE Mail this for 10-Day Tube

THE PEPSODENT COMPANY,
Dept. 788, 1104 S. Wabash Ave.,
Chicago, Ill., U. S. A.

PAT. OFF.
Pepsodent
REG. U.S.
The New-Day Quality Dentifrice
Endorsed by World's Dental Authority

Send to:

Name.....

Address.....

Only one tube to a family. 1827

Free from odor all day long

—with this cream deodorant

Of course, every woman means to be immaculately dainty but soap and water alone cannot protect you from ever present underarm odor.

The underarms *must* have special care—which you can give now so easily and quickly. Creme Odorono scientifically corrects perspiration odor without checking moisture. A morning application keeps you fresh and clean all day—free from any trace of odor.

Creme Odorono is so soft, smooth, fragrant; vanishes instantly and has no grease or color to stain clothing. It is such a joy for quick use and traveling. At all toilet counters, 25c large tube. If unable to obtain from your dealer, send the coupon and 25c for full-size tube.

RUTH MILLER
The Odorono Company
67 Blair Ave., Cincinnati, Ohio

Please send me full-size tube of Creme Odorono, for which I enclose 25c.

Name.....

Address.....

Reduce
a pound every day
Nature's Way

A European discovery makes it possible to reduce weight as nature herself reduces. FLO-RA-ZO-NA actually *washes away* excess flesh *through the pores*. Don't risk your health with starvation diets, heart-straining exercises, internal drugs. Simply empty a package of fragrant Flo-Ra-Zo-Na in your bath. Stay in for fifteen minutes; and from 8 ounces to 1 pound of weight melts away.

RESULTS GUARANTEED

Thousands of successful users; hundreds of eminent physicians recommend this *natural way to reduce*. Contains no epsom salts, no alum. Absolutely pure and harmless. Simple, safe, sure, natural. Convince yourself that FLO-RA-ZO-NA will *reduce your weight 8 to 15 pounds in only two weeks!* Guaranteed to reduce or your money back. Two weeks' treatment only **$3.50** postpaid. At drug and department stores, or direct from

FLORAZONA CORP., Dept. 47, 100 5th Ave., N.Y.C.

FLORAZONA CORP., Dept. 47, 100 5th Ave., N. Y. C.

I enclose **$3.50** for two weeks' FLORAZONA treatment (14 baths). If I do not reduce with this treatment you will refund my money.

Name.....
(PRINT NAME AND ADDRESS)

Address.....

City..... *State*.....

"The body of Monsieur le Marquis," said the Prefect of Police, "was found floating in the Seine at dawn. It was mutilated as tho by the fangs of some savage beast!" Then he spun about suddenly. "Monsieur Rutledge," he snapped, "you are under arrest!"

The Fangs of the Leopard

(*Continued from page* 50)

time and money. That Lalou is a marvelous type: as a matter of fact, he's supposed to be king of the thieves of Montparnasse, but that needn't bother you."

Mona was glad when Rutledge whirled her away in his car. She saw clearly that a storm was about to break between her director and herself. As for Lalou, she shuddered every time she thought of him.

She said as much to Rutledge that evening, as they sat by the open windows of her suite, and Rutledge agreed with her whole-heartedly. In fact, too whole-heartedly.

"Let me take you out of all this, Mona!" he exclaimed impetuously, seizing her hands. "Drop all of this acting business: drop out of the beastly movies, and marry me. You know I love you."

Mona hated subterfuges: someone had once said that she was dreadfully direct. "But I dont love you," she said, coolly disengaging herself. "And I wouldn't leave my work if I did. It's all the life I have."

Rutledge burst out in rage. "It's the Marquis! I know it! If I cant have you, I'll make sure that he wont! I'll——"

Mona stood up, straight and cool as a statue. Her eyes blazed, but no one would have ever known from her words how angry she really was. "Do go, Eric, and dont talk nonsense. I'll see you when you're straightened out, but now—go!"

She turned her back as Rutledge reluctantly went out the door.

She detested such a scene, she told herself, as she slipped into a soft négligée. Besides, she had done nothing to deserve it. For a moment she stepped to her window to see the little lights of Paris all a-dance in the river mist, then stepped back as tho struck by a sudden chill.

Something whirred past her and struck with a thud. As she looked, unbelievingly, the steel barbed arrow that had dug deep into the floor was still quivering. Upon it was tied a square of saffron paper, and her lips were ashen as she slowly unrolled it.

Across it ran a heavy scrawl:

The Leopard's Claws

For a moment the room whirled about her: thru the dark she seemed to see the hairy hands of the apache, nearer—nearer—gouging at her neck—choking her—pressing her head back—back. . . .

And then at last she cried out!

PAPA GAILLARD sent two detectives, stolid and stalwart men, who stood at either side of the studio door, and whose orders were to guard Mona day and night. White and shaking as she was, for the events of the night had worn heavily upon her, she came to the studio the next afternoon. The Marquis was on hand, debonair as ever, and Rutledge, sulky as a bear with a sore head, but slightly penitent.

Still, in spite of them, she seemed to feel a sudden chill as she entered the big, bare studio, with its bleak, unwindowed walls. Save for a framed map of the Somme battlefield that hung high up in a sort of gallery, the place was a bleak, cheerless gray, and the Marquis' furniture made an alien, pleasant splash of color.

Ted's cameras were already placed for the bedroom scene, and Mona set her teeth to go thru with it. After all, there had been nothing to connect Lalou with the arrow. . . .

She lay in bed, her eyes closed as the cameras clicked. Suddenly she had a premonition of disaster, of danger, of some sinister hand about to strike. All about her were grim shadows, the peasants of the picture, the apaches of Paris. And among them all stood out the frightful face of Lalou! Could it be mere acting that made him seem so like a wild beast ready to spring? Could it be only her imagination that his fingers crooked to throttle her in reality?

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Closer, closer came the hideous face. The cameras clicked off the seconds with relentless precision. Closer, closer came those terrible hands, hairy and misshapen, the hands of an animal, *the hands of the beast!* At last they touched her. She would have cried out, but could not, and so went limp under the throttling fingers of the apache!

The Marquis stepped forward quickly. *"Mon Dieu!* She has fainted!"

It was quite true: the famous film star was nothing but a limp white figure that had to be carried to her dressing-room. And here, as her maid swiftly undressed her, she came upon something that sent her out, screaming!

It was a square of paper, a square of saffron paper, that bore a warning—the last warning.

The Leopard's Fangs.

When they searched the studio, Lalou was gone.

"Of course," said the Marquis half an hour later, when Mona had been somewhat revived, "you must not stay in Paris after this."

"I should say not!" cried Ted. "You'd better have someone come for your furniture, De La Brie. We're leaving for the South tonight. This is getting too dangerous!"

Mona nodded listlessly, her lips still ashen. "I have a few things to pack," she said.

"Assuredly," said the Marquis tactfully. "Monsieur Rutledge, why do not you and Monsieur Dawson go to make the necessary arrangements? Mademoiselle's maid can attend to the luggage at the hotel, and I will remain here while Mademoiselle packs. My car arrives at six, and meanwhile we are guarded by two detectives."

Rutledge started to speak, then stopped. Ted nodded, and the two men and Mona's maid went out into the dusk, leaving Mona and the Marquis alone in the studio. She packed hastily as the Marquis endeavored to help, and jested lightly over certain filmy garments.

At last he pulled out his watch. *"Ma foi!* Quarter after six, and that thrice-cursed chauffeur of mine has not arrived. Possibly the stupid camel has parked in some side street. If Mademoiselle permits, I will go and see. . . ."

Mona nodded and went with him to the door. Outside a thin mist had blown over the city, and the two detectives stood guard damply on either side of the entrance. De La Brie smiled, lifted his hat, and stepped out into the wet.

MONA went slowly back into the studio. Again, its cavernous emptiness, its blank and staring walls, its dark-shadowed corners, made her shudder. Again she thought of the hands of the apache, hairy hands . . . the hands of horror. . . .

The lights snapped out. The studio was dark as death. Mona turned toward the door, struggling to scream. She could not . . . because two heavy hands, seizing her from behind, were gripping her neck like a vise. The last thing she saw was utter blankness: the last thing she felt was the squeezing grip of sharp-nailed hands, like the claws of an animal . . . the fangs of a leopard!

It was ten minutes later that the Marquis, who had found his chauffeur in a side street, leaped out at the door of the studio.

"Mon Dieu!" he cried, as he entered the doorway. "It is dark!" And then:

"Mother of God! She is gone!"

(*Continued on page* 99)

"With Cutex I had the cuticle shapely, my nails gleaming, in two seconds!"—JANE PAGE.

Only a moment's notice

—yet she was proud to show her nails

The thing you can depend on to remove stubborn dry cuticle quickly and safely

NO matter how you file, clean and polish your nails they will not look attractive if you have hard ridges of cuticle drawn tight on the nails or splitting off in shreds.

With Cutex you will have in the briefest possible time a soft even nail rim and no surplus cuticle, without any dangerous cutting at all.

Wash the hands. Then just dip the end of a Cutex orange stick into the Cutex bottle, twist a bit of cotton around the end and wet it again. Then press back the cuticle around each nail. Work the orange stick, still wet with Cutex, underneath the nail tips to clean and bleach them. Rinse the fingers and all the surplus cuticle will wipe away, leaving a soft and unbroken rim framing the nail evenly. Your nail tips are infinitely improved—transparent and stainless.

For a jewel-like finish Cutex Liquid Polish gives a lovely even brilliance that lasts a whole week, or if you prefer a Cake, Powder or Paste Polish you will find it, too, in Cutex.

Full sized packages of all these things are at drug and department stores in the United States and Canada for 35c each and a choice of 6 complete manicure sets from 60c to $5.00. You will find Cutex, too, at all chemist shops in England.

Six of these manicures for 10c

Mail coupon with 10c for this set: Cuticle Remover, Liquid and Powder Polish, Cuticle Cream, orange stick, emery board and the helpful booklet, "How to have Lovely Nails." Address Northam Warren, 114 West 17th Street, New York Or if you live in Canada, 200 Mountain Street, Montreal, Can.

Mail this coupon with 10c today

Northam Warren, Dept. M-7
114 West 17th St., New York

I enclose 10c in stamps or coin for new Introductory Set containing enough Cutex for six manicures.

Name.....

Street.....
(or P. O. Box)

City.....State.....

don't do unnecessary work

IT IS not necessary to scrub the toilet bowl. Sani-Flush will do this unpleasant job for you. And it will do it better than you can by any other means.

Sani-Flush cleans and sanitizes the toilet bowl. Marks, stains and incrustations disappear, leaving it spotlessly white. It cleans the hidden, unhealthful trap. It destroys all foul odors.

Simply sprinkle Sani-Flush in the toilet bowl—follow directions on the can—and flush. It will not harm plumbing connections.

Always keep Sani-Flush handy in the bathroom.

Buy Sani-Flush at your grocery, drug or hardware store, or send 25c for a full-size can.

Sani-Flush

Reg U.S. Pat. Off.

Cleans Closet Bowls Without Scouring

THE HYGIENIC PRODUCTS CO.
Canton, Ohio

YOU TOO CAN PLAY THE HAWAIIAN GUITAR

JUST AS THE HAWAIIANS DO

PLAY ALL THE LATEST HITS

FREE! THIS $15 HAWAIIAN GUITAR

ONLY 4 MOTIONS used in playing the fascinating Hawaiian Guitar. Our native Hawaiian instructors teach you to master them quickly. Pictures show how. Everything explained clearly.

PLAY IN HALF HOUR After you get the 4 easy motions, you can play harmonious chords with very little practice. 40,000 students have learned to play in this easy, pleasant way.

EASY LESSONS The 52 printed lessons with a great many pictures make it easy to learn quickly. You don't have to know how to read notes. No previous musical knowledge necessary. You learn to play any kind of music, and pay as you play.

FREE GUITAR As a special offer to new students we give this full size, high grade instrument free of charge. It is sent at once without red tape or delay.

WRITE AT ONCE Send your name at once and let us tell you all about the 52 easy lessons and the free guitar. You have everything to gain. Don't put it off. A post card will do. Ask for new special offer and easy terms.

Special courses on Violin, Tenor-Banjo, Banjo-Ukulele and Ukulele

First Hawaiian Conservatory of Music, Inc.
233 Broadway (Woolworth Bldg.,
Dept. 41, New York, N. Y.

But If They Had Only Known

That the fair Helene Chadwick was the switchboard operator who was making all the mistakes! Wouldn't that make even the wrong number look right to the young men telephoning on page 47? It just goes to show that you never know your luck!

Cheers and Hisses

(*Continued from page 82*)

What Does Lyon Mean?

IF some cross-word puzzle fan would ask me for a word in four letters meaning boyishness, I would tell them Lyon. Ben's boyishness is without a doubt the secret of his finding a way into the hearts of all. The flappers all fall for him because he is the perfect type of high-school sheik. The older women like him because he reminds them of their own sons and the little girls adore him because he is like their big brothers.

B. I.,
Harrisburg, Pa.

Pola Negri as Iris

I DO so hope von Stroheim is not going to make the fatal mistake of overdoing realism. Everyone I've talked to has voiced the same sentiments concerning *Greed*. His former productions have shown such finesse as only one or two directors have touched now and then, but this one is nauseating.

I wonder how the rôle of Iris in Michael Arlen's *The Green Hat* would suit Pola Negri. She needs just such an exotic part.

A. D. D.,
Redlands, Calif.

Correct in Every Detail

I WENT to see *K—the Unknown*, when it came to Miami a little while ago and I could not find anything wrong with it from a surgical view-point. In fact, I learned many things about my own line of work that I did not know before, altho I am a trained nurse with special operating training. I wish those who make hospital or medical scenes would do as the director of *K—the Unknown* did—get a surgeon to supervise all of the surgical detail and then they would not make some of the awful blunders that I have seen.

BETTY BURNS,
Buena Vista, Fla.

A Pet Phrase with Critics

I THINK the critics must be tremendously fond of the clause "and he ran away with the picture." Honestly, doesn't it strike you as funny?

Even worse is this one: "and he romped away with the picture." Romped! Great word, isn't it? So playful and kittenish. We must not be too hard on critics, but I do wish, when they invent a new word, they wouldn't hold on to it forever.

BERNICE CLEMENTS,
San Francisco, Calif.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

The Fangs of the Leopard

(*Continued from page* 97)

The studio, its lamps lit again, was bare and empty as a tomb.

There was no trace of Mona.

Yet she had not passed the two detectives, who guarded the door: the only entrance to the studio. No one had come out . . . and no one had gone in.

Papa Gaillard was gotten from his dinner, Rutledge and Ted were recalled; a cordon of police was thrown about the district. But a search of the studio, of the streets, of the houses on the streets, yielded nothing but blank emptiness. Mona was gone.

"The Leopard, Messieurs," said the Marquis, "has sprung once more."

All thru the night the search went on, and all thru the night no clue was found, until at last, as the clocks boomed out the hour of one, the three men went their separate ways. But just as they parted, the Marquis made a sudden exclamation. "That Lalou! Messieurs, I had forgotten until now, but as I drove up to the studio, I fancied I saw him slinking away into the shadows."

It was the next morning before they met again, and the newspapers of Paris had caught up the crime and made it a *cause célèbre*. By chance, Ted and Rutledge, worn from their separate searches of the night, arrived just as the fat Prefect of Police got down from his car, puffing. He nodded to them, and then turned to the detectives who guarded the door.

"*Mes enfants,* nothing of importance has occurred?"

"Nothing, Monsieur, save that the men came for the furniture of the Marquis and removed it."

Ted nodded sleepily. He was not interested in the furniture of the Marquis. What he wanted to know was why the police did not find Mona.

"Ah!" said the Prefect of Police, stroking his white goatee, "it will do its owner very little good, I fear. The body of Monsieur le Marquis was found floating in the Seine at dawn! It was horribly mutilated as tho by the fangs of some savage beast!"

Ted gasped, and the Prefect, who had so far been as slow and deliberate as an ancient ox, suddenly spun about, and beckoned to his men.

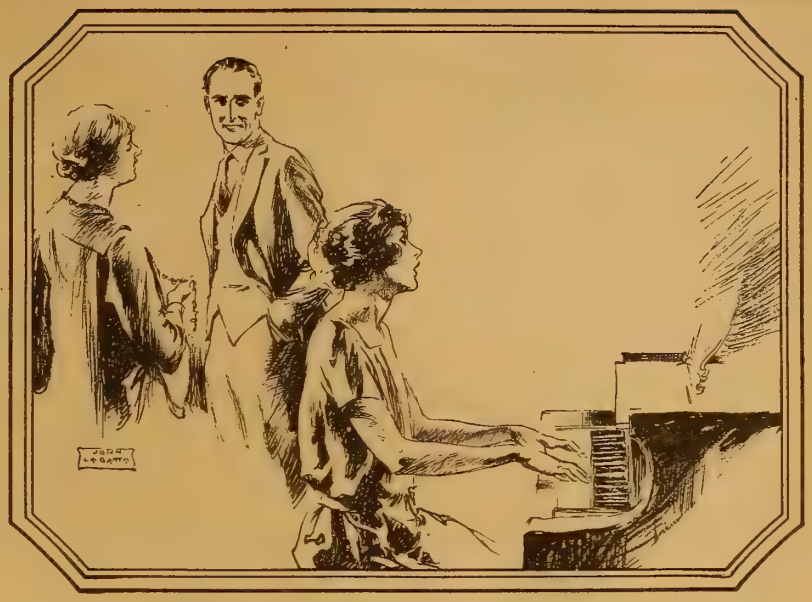
"Monsieur Rutledge," he snapped, "you are under arrest!"

This is all we're going to tell you —now go ahead and solve the mystery and win the prize.

The Rules of this Contest

The fifty-dollar prize goes to the manuscript which is the most clearly and concisely expressed and offers the best and cleverest solution to the mystery. We will also pay five dollars for any solution we think is good enough to publish. Be sure to put your full name and address on your manuscript. None will be returned and they must be sent to us by June 20. The winning solution will be published in the September number and the author's own solution will be published also.

Address your manuscript to the "Mystery Contest Editor," 175 Duffield Street, Brooklyn, New York.



"Who is that Beautiful Girl?"

"But you know her already, Tom," replied the hostess. "That is Virginia Carter."

"Oh, come; Virginia Carter was the plainest little girl in all the world."

"Just the same, Tom, she really is the Virginia Carter you used to know —but isn't she beautiful now!"

She had learned from Madame Jeannette how to enhance her best points and how to develop a new beauty by selecting the proper shade of Pompeian Beauty Powder and applying it correctly.

Mme. Jeannette's Beauty Treatment

First, a bit of Pompeian Day Cream to make your powder cling and prevent "shine." *Next,* apply Pompeian Beauty Powder to all exposed portions of face, neck and shoulders. It will give your skin that lovely effect of rose-petal softness. *Lastly,* just a touch of Pompeian Bloom to bring the exquisite glow of youthful color.

Shade Chart for selecting your correct tone of Pompeian Beauty Powder:

Medium Skin: The average American woman has this type of skin, and should use the Naturelle shade.

Olive Skin: This skin generally accompanies dark hair and eyes. It is rich in tone and should use the Rachel shade.

Pink Skin: This is the youthful, rose-tinted skin, and should use the Flesh shade. This type of skin is usually found with light hair, or red hair.

White Skin: If your skin is quite without color, use White Powder. Only the very white skin should use White Powder in the daytime.

At all toilet counters, 60c. Compact, $1.00. (Slightly higher in Canada.)

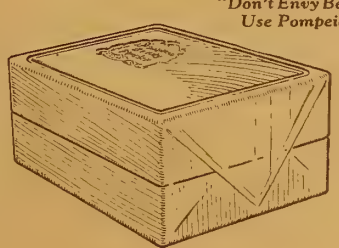
Mme. Jeannette
Specialiste en Beauté

Get 1925 Panel and Four Samples

This new 1925 Pompeian Art Panel, "Beauty Gained is Love Retained," size 28 x 7½. Done in color by a famous artist; worth at least 50c. We send it with samples of Pompeian Beauty Powder, Bloom, Day Cream and Night Cream for only 10c. With these samples you can make many interesting beauty experiments. Use the coupon now.

Pompeian Beauty Powder

"Don't Envy Beauty— Use Pompeian"



TEAR OFF, SIGN AND SEND

Madame Jeannette, Pompeian Laboratories
2605 Payne Ave., Cleveland, Ohio

Dear Madame: I enclose 10c (dime preferred) for the new 1925 Pompeian Art Panel, "Beauty Gained is Love Retained," and the four samples.

Name _____

Address _____

City _____ State _____

Shade of powder wanted? _____

Add Charm This Way

Do you long for charm and daintiness—*poise?*

Fastidious women have a secret—two centuries old—that assures personal daintiness throughout the entire day. Eau de Cologne—No. 4 is their *imperative* toilette necessity.

This rare toilette water is a personal deodorant.

At Your Dealer's—
2 oz. 65c;
4 oz. $1.25;
8 oz. $2.00.

Eau de Cologne No. 4

It *neutralizes*—but does not check natural perspiration. Eau de Cologne—No. 4 is a dainty addition to the bath; after the bath it is a final touch of finesse.

Eau de Cologne—No. 4 cleans every tiny pore—leaves the skin silk soft . . . a perfect base for powder.

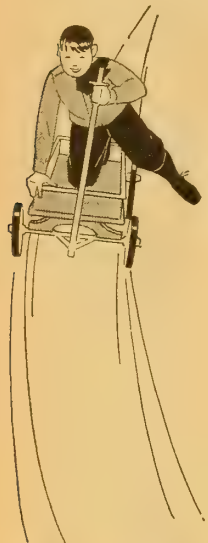
Send for this Free Sample

A most generous sample is waiting for you. Send 25 cents to cover postage and packing charges *It is yours!*

USE THIS COUPON

Service Laboratories, Inc., 1926 W. 18th St., Chicago
I enclose 25c to pay postage and packing charges. Send the generous sample of Eau de Cologne—*at once!*

Name. . . . . .
Address . . . . . .
My Druggist is . . . . . .
(Please PRINT in Pencil) MP-6



—it's healthy for the youngsters—deliciously flavored too—its daily use is

"a sensible habit"

BEEMAN'S

Pepsin Gum

AMERICAN CHICLE CO.

On the Camera Coast

(*Continued from page 77*)

ENGAGED in one grand scramble to get Lillian. As soon as the verdict was announced in her lawsuit, the wires began to buzz. Warner Brothers, Cecil De Mille, Famous Players, the United Artists and Metro-Goldwyn-Mayer all made her stunning offers. It is understood in Hollywood that she accepted the last-named offer; and that her salary will be $8,000 a week. No announcements have been made as to her stories.

ALICE CALHOUN, Vitagraph star, is planning a vacation that will be unique. With Bertha Blanchette, champion bronco buster, Miss Calhoun is going to take a long horseback riding trip up thru the Yosemite with pack animals and dogs by way of retinue.

CARLO SCHIPA is a very happy boy. He is a brother of Tito Schipa, the grand-opera singer. For some months Carlo has been trying to storm the studios of Hollywood. His brother wanted him to give up what looked like a wild-goose chase and do a business assignment for him. The day that this letter arrived, Carlo was signed by Mary Pickford to play an important rôle in *Little Annie Rooney*. He is also playing a good part in Colleen Moore's picture *Sally*.

MARY PICKFORD, before starting on her picture, put on the rags she is to wear and had a screen "test" with scores upon scores of children—one after another—who are to play in the picture. Mary must have worn out that costume putting it on and off.

HAVING been away from the screen for several seasons—since the death of her husband—Dorothy Phillips has signed a contract with William Fox to play a leading rôle in *Every Man's Wife*. Elaine Hammerstein, Herbert Rawlinson and Robert Kane have also been signed for the picture.

ALICE LAKE is back in Hollywood again. The day she arrived she received three telegrams offering her big parts in different New York productions. She tore them all up. She says that nobody is going to get her away from Hollywood again. The last one who got her away was a fascinating young husband: the fascination did not last.

SHIRLEY MASON, who has just blossomed out with sensational success as an emotional actress—after all these comics—yearns for her sister's scalp. Sister being Viola Dana. Recently Shirley found a very wonderful Japanese kimono in which she planned to be photographed with the idea of suddenly springing it upon sister and taking her breath away. When she went to look for it, the garment could not be found. Her maid explained: "Why Miss Mason, your sister, came in awhile ago and got it; she is going to be photographed in it."

SOMEBODY persuaded Wally MacDonald to borrow a motor-cycle at the Fox studio the other day—just to see if he could ride the darn thing. Wally found he could start it; but he couldn't find out how it got itself stopped. So he rode wildly around and around the block yelling for help. Someone finally chased after him in an automobile and told what to do with it.

GRACE DARMOND has been recently married to Harvey Leon Madison, formerly a famous football player, but now a business man. He is of a wealthy New England family. She will probably continue on the screen. Miss Darmond only recently got a court order permitting her to change her legal name from Grace Mario Gilonna to Grace Darmond; and here her name changes again.

PREPARATIONS are being made at the Lasky studio to film *The Pony Express*, which will be another big Western spectacle like *The Covered Wagon*, and with the same director—James Cruze. Betty Compson will play the lead with Wallace Beery, Ernest Torrence, Raymond Hatton and Ricardo Cortez in the cast.

ROBERT Z. LEONARD will not be sure he is divorced from Mae Murray until he gets the decree. He stated to the Los Angeles newspapers that he understood she

Clarence Brown, the director, with two of his stars, Louise Dresser, as The Goose Woman and Peanuts, the goose

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Hoover

Mrs. Roscoe (Fatty) Arbuckle, who was Doris Deane before her marriage and played in the comedies her husband has been producing

was going to Paris to get a divorce. From New York he got a wire which made him think she had changed her mind. "I have the highest respect for her and she for me; but we have not been happy for some time. However, if she changes her mind, I shall be very, very glad."

JULANNE JOHNSTON has returned from Europe where she made four pictures. The fair Julanne wears a silver anklet visible thru one stocking; but declines to relate the significance thereof.

ALMA RUBENS and Ricardo Cortez have announced their engagement. Miss Rubens has been twice married.

MARC MCDERMOTT was held up and robbed recently on Wilshire Boulevard. The robbers took a diamond stickpin valued at $1,500 and $20 in money.

BALTO, the leader of the dog team which brought the medicine to Nome and thereby won world-wide fame, is in Hollywood to make motion pictures. With him is his driver, Gunnar Kaasen. There was a celebration for them at the City Hall.

"LITTLE KIKI," the kid sister of Leonore Ulric, has arrived from Wisconsin, where she won a newspaper beauty contest, to be a picture actress. Her name is Florence Ulric.

GRETA NISSEN, the Swedish star, who has recently arrived in Hollywood, brought her mother and younger brother along. The first thing she did was to register the young man at the Hollywood high school. And he was promptly signed for the track team. Greta is duly proud.

GLORIA'S return to Hollywood was a matter of tears and cheers—the cheers provided by practically the entire community and the tears supplied by Miss Swanson who broke down under the enthusiastic and emotional demonstration. All the studio people crowded to the station to meet her—and their cheering drowned out the noise of the brass band that marched at the head of the procession. Gloria tried to speak to them from her automobile—but the excitement, the joy of getting home, the thrill of the ovation, proved too much for her. She broke down, sobbing, and was unable to speak.

At the première of *Madame Sans-Gêne*, when she entered the theater, the audience rose, and remained standing till she was seated. During the evening she made another attempt to speak. Gloria sobbed, spoke a few broken words, then did a much more eloquent thing; she flung out her arms to the audience and smiled while the tears ran down her face.

A frankly written book

which every mother will want to show her daughter

WHAT is more difficult for a mother than the instruction of her daughter in the facts about feminine hygiene? No matter how scientific and up-to-date her own information may be, it is hard to know just where to begin, and *how*. This little book solves the problem for mother, daughter or wife. It carries a clear and sensible message for every woman who values her health and peace of mind.

In this age of wholesome frankness there are still far too many women who stumble along unguided. Some have absolutely nobody to tell them what they should know. Some have received wrong or incomplete advice. Others are simply too shy or timid to ask.

The result is that thousands of women today are running untold risks through the use of poisonous, caustic antiseptics. A shameful condition, but physicians and nurses will vouch for the truth of this statement.

Unnecessary to run these risks

Happily, science has now come to the aid of woman in her natural desire to achieve a complete surgical cleanliness *and to do it safely*. She can now throw out all such deadly poisons from the home and install in their place the great new antiseptic called Zonite. Though absolutely non-poisonous and non-caustic, Zonite is actually far more powerful than any dilution of carbolic acid that can be safely applied to the human body, and more than *forty times* as strong as peroxide of hydrogen. These comparisons give some idea of the standing of Zonite as a genuine germicide.

How different in its nature is Zonite from the compounds containing carbolic acid and bichloride of mercury! These fluids, even when greatly diluted, remain so caustic in their action that they cannot, for instance, be held in the mouth without sharply corroding and withering the delicate tissue-lining. Zonite, on the contrary, is non-poisonous and so absolutely safe that dental authorities are actually recommending it widely for use in the practice of oral hygiene.

The clean wholesomeness of Zonite

Enlightened women of refinement everywhere have been the first to see the change that Zonite has brought into their lives. While knowing the importance of personal hygiene to their lasting health and happiness, they have in the past shrunk from the use of poisonous antiseptics. Now they have Zonite. And Zonite, clean and wholesome as an ocean breeze, is an assurance of a continued period of daintiness, charm and freedom from worry.

The Women's Division offers this booklet free

The Women's Division has prepared this dainty booklet especially for the use and convenience of women. The information it contains is concise and to the point. A delicate subject is treated with scientific frankness, as it should be. Send for it. Read it. Then you can properly consider yourself abreast of the times in a very important matter of health and comfort. Pass this booklet on to others who need it. Use the coupon below. Zonite Products Co., Postum Bldg., 250 Park Avenue, New York, N.Y. In Canada, 165 Dufferin St., Toronto.

Summer Uses for Zonite

For cuts, wounds, burns, scratches incidental to camp and beach life.

For insect bites, likely to become infected when scratched, especially in the case of children.

For poison ivy and other poisons of the woods.

For sunburn, another source of infection.

For the purification of drinking water from unknown sources.

For a daily mouth-wash to guard against pyorrhea.

As a body deodorant.

In bottles 50c and $1 at drug stores

Slightly higher in Canada

If your druggist cannot supply you, send 50c direct to the Zonite Products Co.

Zonite

Women's Division

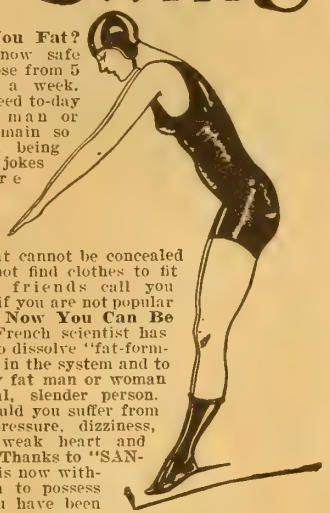
ZONITE PRODUCTS CO.
Postum Bldg.
250 Park Avenue
New York, N.Y.

I should like to have a free copy of the illustrated booklet you have prepared. (A-A)

Name.....

Address.....

Too Fat? to swim



Why Are You Fat? When it is now safe and easy to lose from 5 to 6 pounds a week. There is no need to-day for any fat man or woman to remain so and keep on being the target for jokes—if you are ashamed of your figure, especially in a bathing suit, where fat cannot be concealed—if you cannot find clothes to fit you—if your friends call you "fatty," and if you are not popular—cheer up! **Now You Can Be Helped.** A French scientist has found a way to dissolve "fat-forming elements" in the system and to transform any fat man or woman into a normal, slender person. No longer should you suffer from high blood pressure, dizziness, rheumatism, weak heart and tired feeling. Thanks to "SAN-GRI-NA," it is now within your reach to possess the figure you have been longing for and at the same time improve your health. "SAN-GRI-NA" is the easiest and safest way known to reduce, and hundreds of people write in every day, telling what it has done for them. Mrs. Pasquale, of Worcester, lost 63 pounds. Mrs. Mae Busque, of Ware, Mass., writes: "I have lost 29 pounds." Mrs. Bellssner, of Chicago, writes: "I have lost 10 pounds." Mrs. Marqua, of Paris, France, writes: "From 250 pounds I am down to 175." Madame Elaine, of New York City, explains that she lost 50 pounds in eight weeks with "SAN-GRI-NA" after she had tried everything known to reduce, without success. She is a living example of the wonderful transformation that any fat person can go through by simply taking two small tablets of "SAN-GRI-NA" before each meal. Go to your druggist to-day and get a package of "SAN-GRI-NA." "It is the only thing I ever found to reduce me, and which I can truthfully recommend to any fat man or woman."

NOTE: If your druggist does not carry SAN-GRI-NA in stock, he can get it from the wholesaler, or you can send us direct a money order or check for $1.50, and one full-sized box of SAN-GRI-NA will be mailed you prepaid.

Scientific Research Laboratories, Dept. 238
350 W. 31st St. New York City

san-gri-na

Reduces Fat people

The High Cost of Pictures

(*Continued from page 68*)

Production. This picture cost only $100,000 and it made a profit of about $4,000,000.

The following year Mr. Griffith produced *Intolerance* at a cost of $330,000. It was not nearly so good nor so great as *The Birth of a Nation,* and its net receipts were only $400,000.

The same year William Fox produced *Daughter of the Gods,* with Annette Kellerman, at a cost of $850,000, and this picture showed a net return of $1,350,000.

About two years ago *The Birth of a Nation* was released again for a revival, and up to date it has grossed about $450,000. Deducting about 40 per cent. for making the prints and for necessary distribution charges, we still have a handsome income on a ten-year-old picture which, perhaps, will be shown again ten years from now at a similar profit.

In 1920 Mr. Griffith produced *Way Down East* at a total cost of $800,000, which includes the $175,000 paid for the picture rights. This picture was released thru the regular channels for seven months and showed a net income of $1,350,000. Later on, this sum was practically doubled by additional showings thruout the world; hence the original investment of $175,000 was not a bad one after all, altho no man can say whether it was the reputation of the play or the story itself which made the venture so successful. Take out the very dramatic ice flood, on which nobody has a patent, and which has been done many times since in other plays, and it is a grave question if the story was worth even a small fraction of the $175,000 paid for it.

IN 1920 William Fox again put over a big winner. It was *Over the Hill,* taken from Will Carleton's famous poem, *Over the Hill to the Poorhouse.* I remember that, about ten years previous, Mr. Carleton himself tried to sell me a scenario of this poem, which he had written, and he apparently would have been content with one or two hundred dollars for his rights. I do not know what his executors received for these rights from Mr. Fox, but it is said that the total cost of the picture was only $250,000 and it showed a net income of $2,500,000. Quite a good investment, dont you think?

And, by the way, *Over the Hill* did not cost $250,000 or anything like it. Judging from the cost of the cast, and from the probable cost of the scenic effects and mobs, I would say that $60,000 would cover everything. In giving the cost at $250,000, all exploitation costs were included, such as advertising.

The same is true of *Daughter of the Gods,* which cost about $850,000 to produce plus $400,000 or $500,000 extra for exploitation costs; thus Mr. Fox made practically no profit on this picture, but he certainly made enough on the other. However, we must take into account several dozen, if not hundred, other plays that Mr. Fox invested in and which did not pay the cost of production.

THE Four Horsemen of the Apocalypse was the big picture of the following year, 1921, and this cost $1,000,000 and showed a net return of $1,160,000 thru the regular distribution channels; but it is said that these figures were about tripled later on, when the receipts were gathered in from its later showings thruout the world.

The great picture of 1923 was *The Covered Wagon,* which cost only about $360,000 and which thus far has shown an income of $1,650,000.

In 1924 came *The Ten Commandments,* the first half of which was about as elaborate and spectacular as has ever been shown on the screen. The second half should not have cost much more than $200,000, yet it is said that the total cost of the production was $1,800,000. This picture is still showing and thus far it has shown a net income of only $750,000.

These seem like big figures, but please hold your breath while I tell you what the big 1925 picture is costing. The Metro-Goldwyn-Mayer people are, at this writing, planning a campaign for the most expensive of all pictures, *Ben Hur,* and, accord to their figures, the cost is nearly $6,000,000.

The Four Horsemen of the Apocalypse, also a Metro Production, is said to have taken in about $4,000,000 in dimes, quarters and dollars up to date, and yet they are spending $2,000,000 more than this to create *Ben Hur.* It is a daring experiment.

Ben Hur will first be shown about September 1st of this year, and the picture world is waiting with impatient anxiety to see how such a stupendous production will look, and they will just as eagerly scan the gate receipts for the next year or so, to see if the $6,000,000 ever comes back.

They say that the moving-picture industry is an infant industry. That may be, but financially it is certainly a colossal giant.

Rex Ingram's first Ibanez story "The Four Horsemen," cost $1,000,000.00. Now we're wondering what will be spent on his new Ibanez feature, "Mare Nostrum," which he's now filming abroad. At the left meet the heroine of both pictures, Alice Terry

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

What Is the Most Popular Picture?

(Continued from page 60)

possibly novices, yet the work of some of them compares favorably with that of the best professional critics.

Mrs. Frederick E. Parker, 629 Tremont Building, Boston, sends in the following review of *The Great Divide*. Many may differ with her in her conclusions, but none can fail to see the beauty and charm of her manner of expressing her opinion.

ROMANCE in God's created out-of-doors can have no more perfect setting than the region of the Grand Canyon and the Painted Desert. So long as American pioneer blood courses in the veins of us, this vast display of Nature's noblest mood will thrill to deeds of courage all humankind who fall heir to the traditions of their America.

A man born anew by the look deep into a pure woman's matchless soul. A sense of innocence and perfect womanly self-control in the face of stark terror reveals, to a morally-reeling man, the purpose of life. Love rises up with self-shame as its companion, a love born with a dominance to prove his finer self a match to kindle her respect and longed-for affection.

In "The Great Divide" all incidents are bold strokes of character sketching. Action is but the artist's brush. Mr. Conway Tearle is the man of the golden heart brimming with love, yearning for a sign of pleasure bestowed or love requited. He portrays the most difficult of all characters; a man transformed by an incident to become full-grown in his soul's stature thru that incident. Miss Alice Terry is the personification of Purity in the flesh, by every gesture as well as physical charm. Mr. Huntly Gordon is the most human of brothers, with his keen anxiety and concern over his sister's unaccountable marriage. Mr. Allan Forrest, the youthful physician, not less concerned but more willing to accord a beneficent friendliness to the new husband.

"The Great Divide" is a powerful portrayal of man's instincts.

MANY of our contestants make the mistake of including in their reviews the story of the play. Those who read reviews in the newspapers and magazines are of two kinds: Those who have not seen the play and those who have. The former certainly do not wish to be informed of the plot, the latter already know it. Half the interest in the play is gone when we know in advance just what is going to happen.

Miss Alta M. Toepp, 202 Highland Avenue, Middletown, New York, reveals no more of the plot than is necessary to register her viewpoint and criticism. She reviews *Big Brother* as follows:

PLOTS may come and plots may go, but there are some plots that never grow old. They stay young, as young as love and springtime and snowy fields and moonlight on the water.

Does a picture of a man's wrestling with his weaknesses, triumphing over his difficulties, in spite of unfavorable surroundings, ever fail to thrill you?

Can you resist a picture of a woman who has such faith in a man that he dares to be true and brave even when circumstances seem to be crushing him?

Has the picture of a child's influence on older people lost its appeal?

All three of these plots are combined

(Continued on page 108)

Miss Frances McCann at the shore last Summer, WITHOUT a LANOIL Permanent Wave

Miss McCann at the shore this Summer, WITH her LANOIL Permanent Wave as given below by a friend

Our interesting booklet sent free on request

Nestle's Famous "LANOIL" Home Outfit

gives you beautiful, permanent waves, curls and ringlets—

SEND FOR IT ON 30 DAYS' FREE TRIAL

Naturally Curly Hair—At Last!

Miss Helen Schaub, 60 E. 196th St., New York City, LANOIL-Waving Miss McCann's hair, after being waved herself with the same Home Outfit. "It was a fascinating experience—and we certainly are happy!"

DO YOU remember how uncomfortable your hair made you last year, through your vacation? Yet it is unnecessary, really inexcusable, for you to spend the Summer envying your more fortunate friends, and crimping and re-crimping your hair—when, so easily, quickly, and SAFELY, you too can have healthly, *permanently* curly hair. We mean hair which ALL Summer long, will grow even prettier when you dance, walk in the misty night air, or bathe at shore or mountainside.

Try the Safe LANOIL Process At Our Cost

One pleasant application of the wonderful Nestle LANOIL Process will give you such hair—Just send the coupon below, and we will forward to you either our interesting booklet or the dainty Outfit itself on trial, with extra materials free, for you to see for yourself the beautiful results of a LANOIL Permanent Wave. We do not ask you to make up your mind immediately after your waving. No. Wait thirty days. If your soft waves, curls and ringlets do not become more satisfying and delightful every day—if you are not convinced that the LANOIL Process, in addition to curling it permanently, *improved* your hair, then send back the Outfit, and without question or delay, we return every cent of its $15 purchase price.

You Will Love *the Work—It's Easy*

Perhaps, until now, you did not feel confident that you could do this waving. But, it is really FUN! Even little girls of twelve have been known to do it with lovely results. Perhaps you thought it a tiresome process, requiring several applications. NO! A single afternoon—sometimes less—suffices for permanent waving a head. And it is just as comfortable and as pleasant as the girls look in the photograph above. Risk is so entirely absent from this treatment, that not only do we LANOIL-Wave very young children at Mr. Nestle's two magnificent New York Establishments, but we have received many photographs of little girls, whose mothers have given them exquisite permanent LANOIL-curls with the Home Outfit!

Send Now—TODAY

Remember this: the LANOIL Process is a healthful treatment for your hair. A few thrilling hours will give you charming waves, curls and ringlets that last, and look as naturally curly as if you were born so. Today, send a letter, a postal or the coupon below, for further information, or for the Outfit itself on free trial. If you prefer, send no money, but pay the postman when you get the package, on the distinct understanding that you get your money back if for any reason whatever you decide to return the Outfit within thirty days.

NESTLE LANOIL CO., LTD., Dept. S
Established 1905
12 and 14 East 49th Street, New York City
Fill in, tear off and mail coupon today

NESTLE LANOIL CO., LTD., Dept. S
12 & 14 East 49th St., New York, N. Y.

Please send me the Nestle "LANOIL" Home Outfit for Permanent Waving. I understand that if, after using the Outfit and the free trial materials, I am not satisfied, I may return the Outfit any time within 30 days, and receive back its cost of $15.

☐ I enclose $15 in check, money order, or bank draft as a deposit.
or
☐ I enclose *no* money. Please send C. O. D.

My electric voltage is _____
or check HERE _____ if only free booklet of further particulars is desired.
If your hair is white or *very* ash blond, mention it here _____

(From foreign countries, send Sixteen Dollars, check, money order or cash equivalent in U. S. currency. Canadians may order from Raymond Harper, 319 Bay Street, Toronto, Canada, $20 duty free.)

Name _____

Street _____

City _____ *State* _____

That Musical Pal of Mine

Happiness, friendship, inspiration, *popularity*—all these and more are the result of music. No wonder millions of happy people affectionately refer to the Hohner Harmonica as "That Musical Pal of Mine".

Anyone can quickly learn to play a Hohner with the aid of the Free Instruction Book. You don't have to tune it; it is always tuned. You can't make a mistake as to tone for the tone is fixed. You merely breathe into it the song that is craving expression and out come the cheering strains of an opera, symphony or popular melody.

Get a Hohner today and ask for the Free Instruction Book, illustrated with charts, pictures and favorite musical selections. If your dealer is out of copies, write M. Hohner, Inc., Dept. 175, New York City.

Leading dealers everywhere sell Hohner Harmonicas — 50c up.

HOHNER HARMONICAS

Moles HOW TO BANISH THEM

A simple, safe home treatment —16 years success in my practice. Moles (also BIG growths) dry up and drop off. Write for free Booklet giving full particulars.

WM. DAVIS, M.D., 1241 Grove Ave., Woodbridge, N.J.

BE AN ARTIST

Comics, Cartoons, Commercial, Newspaper and Magazine Illustrating, Pastel Crayon Portraits and Fashions. By Mail or Local Classes. Easy method. Write for terms and List of successful students.
ASSOCIATED ART STUDIOS, Dept. A, 100 W. 23rd St., New York

Easy to Play
Easy to Pay

BUESCHER True-Tone **Saxophone**

SAXCHA GUREWICH "Saxophone Virtuoso"

Easiest of all instruments to play and one of the most beautiful. Three first lessons sent free give you a quick easy start. In a few weeks you can be playing popular tunes. You can take your place in a band or orchestra in ninety days, if you so desire. Most popular instrument for dance orchestras, home entertainments, church, lodge and school. A Saxophone player is always popular socially and has many opportunities to earn money. Six Days' trial and easy payments arranged. (173)

Free Saxophone Book Shows all Buescher models and gives first lesson chart; also pictures of famous professionals and orchestras. Just send your name for a copy. Mention any other instrument in which you may be interested.

BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
664 BUESCHER BLOCK ELKHART, INDIANA

Mary Brian and Esther Ralston

What They Think of Each Other

(*Continued from pages 36 and 37*)

Esther Says of Mary

to make *The Little French Girl,* she was eager to ride in the subway, see Central Park from the top of a Fifth Avenue bus, go up in the tower of the Woolworth Building, and see every sight.

I have often noticed the terrific seriousness with which Mary regards her work. I have seen her sit off to one side when we were at the studio and it was perfectly obvious that her only thoughts were how she might improve the scene she was working out.

With this earnest effort to give her best to her play, Mary has a beautiful faith in God. "Just think," she said to me, "out of all those beautiful girls with screen experience God gave Wendy to me. I'm sure Wendy did come to me from God because the night before the casting I asked for the part if I was suited for it." And as she continued to talk so frankly of the simple faith which is her religion, I had to leave the room to keep from crying.

It is interesting to notice how popular Mary is among people of all ages. To older women she is just the girl they would like their own daughters to be. To men she is a child that they want to protect. To boys and girls her own age she is a jolly good friend with whom they love to dance. In any gathering she stands out as the very embodiment of all that is youthful and lovely.

I feel like a big sister to Mary. She comes to me with little problems and I go to her with mine. She is the only girl I know who can keep a secret.

I long to see Mary in some of the fairy rôles, such as Snow White, Rose Red, and Cinderella. Her brown curls and dark, dreamy eyes remind me of a fairy princess. And she *is* like a princess in a story book, come to life. I even call her "The Little Princess of Screendom."

And like a fairy princess, whatever she wishes will come true, because she will work for the thing she desires. Life loves Mary Brian, and I know of no girl who will so completely deserve the success that is bound to come to her.

Mary Says of Esther

are very deep and sincere, and I know that she is honest and loyal clear thru.

I DONT know anyone who seems more talented to me than she. In the first place, she hasn't a single bit of the jealousy and conceit that have ruined so many promising careers. I have never known her to do an unkind thing or to take an unfair advantage of anyone.

If you are a newcomer she welcomes you and watches after you in every way. She has a helping hand to reach to every frightened beginner. This might not be so unusual if she were a mature woman, but she is just a girl herself. Lots of times she is a good many years younger than the people she is helping.

Then, when success begins to come to her friends, there is none of the jealousy that often spoils friendship.

If you are a friend of Esther's, you know that there is no one who will be more pleased at your success than she.

If you have failures, disappointments, she is never unkind about them. She is so sympathetic and gentle that it doesn't hurt your pride to have her know your troubles.

All this shows in her work. It is the sympathy and warmth that are hers in her personal life that make her so lovable on the screen. Somehow you know, as you see her in a picture, that she is not merely pretending to be sweet and lovely—but that it is her real, deep nature. It makes her work always convincing.

HER work in pictures is very imaginative. She never just does as she is told. She feels, *lives* every part she plays.

With this combination of things in her favor, I dont think there's any doubt at all that she can go as far in her work as she wants to.

But, no matter what fame she wins, no matter how fine her work may be, the Esther Ralston of the screen can never be as dear to me as the Esther Ralston who is my friend. I think she is the loveliest girl in the world.

NEXT MONTH

The lovely Corinne Griffith will be on the cover of the magazine, and we have an entirely new sort of story about her to tell you

Who Is the Most Popular Player?

(*Continued from page 61*)

Who is the cutest girl or the most irresistibly funny man on the screen?

It may be that it's the most dramatic, tragic and powerful actor or actress whose name draws you irresistibly to the silver sheet. In that case your vote belongs to the most emotionally sincere, the most compelling and earnest artist you know.

It's to your own interest to see that the star you like best is the winner in this fan race. Naturally, the people who own motion-picture houses want the most popular players for their performances. The winner of this contest will be more in demand than ever after the returns are all in.

Get busy and see to it that the player you will see most often in the future is the one you want most to see.

Read the announcement on page 93 and then cast your ballot.

Again we urge you to examine the list of players in this contest and see if the name of your favorite is there. If not, send in your vote for him or her and get your friends to do likewise. In the list given here we have included only those who received two hundred and fifty votes or over.

If the name of your favorite is there, but is down the line, try to put it up at the top of the list. And if it is at the top—jump in and do your best to see that it stays there.

The contest is very young yet. In fact, it is just getting under way. There is no telling what the voters will do in the next thirty days. Doubtless the many admirers of those players whose names are not yet on the list will hustle around and see that they are not left out next month.

Hurry up. Send in your ballot and swell the count. The players have done a lot for you—cant you do this much for them?

NEXT MONTH:

A Real Treat IN Pictures

The Gallery is going to surpass itself in beauty.

There will be a specially posed picture of Mrs. Gish with her daughters, Lillian and Dorothy.

Of course, you've noticed the trend of the coiffure? Can you wear your hair "slicked back"? We're giving two pages to stars who are daring to expose their foreheads and their ears completely.

There's a page of pictures of Ramon Novarro with his two doubles.

And the sauciest study of Clara Bow that you ever saw.

And dozens more!

"My Secret of Loveliness?—

a touch of henna in the shampoo

to set off *every* woman's charm with the richness of *lustrous* hair."

An interview with a Fifth Avenue beauty specialist

ALL New York society finds its way to her for she is an artist in making women beautiful.

"Tell me," I begged," *your one rule of beauty that will give every woman charm.*"

"*Make the hair lustrous,*" she said deliberately, "*that is the birth of charm.*"

"But," I protested, "few women can have such wonderfully lustrous hair!"

"You are mistaken. *All women* can have it and the charm it gives. In every woman's hair is a wealth of lustre she has never dreamed of."

"And the secret of bringing it out—"

"Simply— *a touch of henna in the shampoo.* Ah, you do not know henna. Crudely used, it is not without its drawbacks. Artfully used, it is *magic*—so swiftly does it reveal the brilliance in a woman's hair."

"But, is there no change—?"

"None, save a change to greater beauty. I have treated thousands of blondes and thousands of brunettes. Every one has retained her own natural type. But the *touch of henna in the shampoo* has given their hair a new and luxurious radiance—and their beauty a new appeal."

* * *

THE TOUCH OF HENNA in the clear, delicate, fragrant liquid of Hennafoam Shampoo is *treated to bring out all the lustre of every woman's hair, whether it is blonde, brown or brunette.*

Hennafoam Shampoo blends the *touch of henna* with the pure vegetable oils which stimulate the hair and scalp and make the hair soft and full. The *touch of henna* reveals the gleaming brilliance of each separate hair.

If you would discover all the lustrous loveliness of your hair, begin using Hennafoam Shampoo today.

Hennafoam Shampoo

If you cannot get Hennafoam Shampoo from your dealer, send 50c to the Hennafoam Corp., 511 West 42nd St., New York

$2500.00 FOR *YOUR OPINION*

See page 93

GRAY HAIR *banished in 15 minutes*

Every woman desirous of retaining the charm of youthful appearance should investigate INECTO RAPID NOTOX, which has been created by science for coloring the sensitive organism of human hair. It is specifically guaranteed to reclaim permanently the original color of naturally gray, streaked or faded hair, and is obtainable in any one of 18 perfect shades. Cannot be detected under the closest scrutiny. It will neither rub off nor be affected by salt water, perspiration, sunshine, Turkish or Russian baths. It will not affect permanent waving—and permanent waving does not affect INECTO RAPID NOTOX. It contains no paraphenylene diamine.

Beware of imitations—look for NOTOX on the package.

Send for our free Beauty Analysis Chart No. L18.

Sold by Best Beauty Shops, Drug and Department Stores

INECTO, INC.
33-35 W. 46th St., New York,
Harold F. Ritchie & Co.
Sales Representatives, New York

LOFTIS BROS. & CO. Est'd 1858

DIAMONDS WATCHES

CASH or CREDIT

DIAMOND IMPORTERS

We import Diamonds direct from Europe and sell direct by mail—a great saving to you. Our Diamonds are "quality" gems, blue white, perfect-cut, personally inspected by our expert buyers.

No. 27
Dazzling, Blue White perfect-cut Diamond Solid 18-k White Gold. Price $100. Pay $10 down, then **$2.50** A Week

SEND FOR CATALOG

Over 2,000 illustrations of Diamond-set Jewelry, Watches, Pearls, Mesh Bags, Silverware, etc. Sent prepaid for your **Free Examination.**

TERMS: Goods delivered on first payment of one-tenth of purchase price; balance in equal amounts, payable weekly, semi-monthly, or monthly, as convenient.

Satisfaction Guaranteed or Money Refunded

WEDDING RINGS
All Platinum, $25 up. With Diamonds: Three Diamonds, $65; five Diamonds, $80; seven Diamonds, $95; nine Diamonds, $110; surrounded by Diamonds, $225. Solid White or Green Gold, $5 up.

NO. 16—Wrist Watch, Solid 18-k White Gold, 17-Jewels, guaranteed, **$27.50**; 16 Jewels, 14-k, **$22.50.**

Railroad Watches—Guaranteed to Pass Inspection

HAMILTON NO. 992. 21 Jewels, Adjusted to 5 Positions. Gold filled 25-Year Case - - - - **$55**

ELGIN'S LATEST RAYMOND, 21 Jewels, 8 Adj. Runs 40 hours one winding. Gold filled 20-Yr. Case **$55**

ILLINOIS "BUNN SPECIAL," 21 Jewels, Adjusted to 6 Positions. Gold filled 25-Year Case. **$50**

LOFTIS BROS. & CO. Est'd 1858
THE NATIONAL JEWELERS
DEPT. B-615
108 N. State St., Chicago, Ill.
Stores in Leading Cities

RADIO FANS— Listen in on W. H. T. every Friday night from 9 to 10.
Loftis Bros. & Co.'s hour of Music

Her Honeymoon Letter Continues

"..... and everywhere you go in Vienna—the tea dances, the opera, the fashionable Night Clubs, you see this gorgeous new rouge—so brilliant, so absolutely glowing with the joy of living! And then you realize that costumes and decorations are all so gorgeously colored, that one looks unnaturally pale and uninteresting without it. Yet with a black, grey or neutral gown, when one really needs color most, this rouge is perfectly lovely. In Paris, as in Vienna,—everyone is wearing it. I tried to get some. But it wasn't the shade. These European women are artists in make-up and many, I suspect, "blend their own" right on their cheeks. But they are funny about giving up their beauty secrets. Not until I got to London was I able to get the right shade. It is called PRINCESS PAT Vivid—and it is vivid, but oh it's lovely. Do try to get some. With your eyes it will be wonderful."

Affectionately,
Doris.

Princess Pat
VIVID
The Fashionable New Rouge

This marvellous shade introduces a new vogue in rouge, now reaching its height in the fashion centers of Europe, and just making its debut in New York, Buenos Aires and Hollywood, where it is swiftly becoming the rage. It is made by the makers of PRINCESS PAT English Tint, the original orange rouge. If your favorite shop is not yet stocked with PRINCESS PAT Vivid, we will be glad to send a generous sample, entirely free of charge.

Princess Pat., Ltd., *Chicago*, U. S. A.

Free You are invited to try this wonderful new shade of rouge on your own complexion entirely without expense. We are glad to send a generous trial supply for thorough test with various gowns in both day and evening light. You will find no other rouge ever brought out your beauty so emphatically.

JUST MAIL THE COUPON

PRINCESS PAT, Ltd., Dept. 27
2709 S. Wells St., Chicago
In Canada, address: 107 Duke Street, Toronto, Ont.

Please send me entirely free, a sample of your new VIVID Rouge.

Name _____

Address _____

Monte seems to do his best work as a "society hero" when he plays opposite Marie Prevost

The Joke's on Monte

(*Continued from page* 35)

sees Monte Blue with wonder and admiration on the screen—not knowing that Monte has several burns as souvenirs.

In those days life meant hunger and exposure, fights with brutal hobos in the "Jungle," the agony of bitter cold on the brake-beams.

Monte says that the nearest he ever came to death was one night while riding the brake-beams of a freight. He hadn't had anything to eat and he was so exhausted that he felt himself going to sleep in spite of the bitter blizzard cold. He was so stiff and numbed that he dared not try to drop off the train. And it was torture trying to keep awake.

He took the only precaution he could think of, which was to put one arm around a beam and thrust his hand deep into his pocket. Then he lay back and bit his lips until the blood came in the effort to keep awake.

In spite of all he could do, he dozed off. He says that he suddenly felt a shock as tho his body had been torn to pieces. He had slipped from the beam and lay hanging down, only his arm and the hand in his pocket holding him from the wheels. One of his legs had dropped to the track and was beating against the ties. He couldn't find strength to drag himself up and at every tie, his leg was almost torn off. He says it seemed hours while his body was flung to and fro like an old hat. At last, battered and bleeding and nearly dead, he managed to drag himself inch by inch back to the brake-beam.

Monte got into the train itself eventually. He became a fireman, and in that job made his way to Los Angeles.

The picture business was just beginning then. It never entered his head, however, to become a picture actor. All the actor had been taken out of him; beaten out by police clubs as he was driven from town to town with the other hobos.

It is an old story now how Monte got a job digging post-holes at the old Griffith studio on Sunset Boulevard; how Mr. Griffith heard him giving one of his old soap-box Socialist speeches to the laborers in the noon hour; and offered him a part in a picture to do the same thing.

He became an actor then; but Fate didn't hand it out to him in soft bundles even yet. Ironically enough, the worst beating Monte ever got from a policeman was while acting in a picture.

In order to get a realistic mob for one of the pictures Griffith was supervising, they sent down to the "Hobo Corner" in Los Angeles and rounded up a herd of real I. W. W's. Monte was the only actor in the mob. The rest were sure-enough mob.

The police were also sure-enough policemen.

Whether it was an accident; whether the policemen got too excited; or whether they decided to use the chance to punish their old I. W. W. enemies, no one knows to this day. Anyhow, two or three policemen picked out the only I. W. W. who really wasn't an I. W. W.—which was Monte—and nearly beat him to death. A cruel night-stick caught him on the back of the neck—just at the base of the brain.

He says the last thing he remembers at the Police Hospital before merciful darkness came over his brain was the surgeon saying: "No use bothering about him; he can't live until morning."

By chance, an actor who knew him happened to come in and hurried him off for an operation by a famous brain surgeon who saved his life.

Years afterward, it was D. W. Griffith again who saw in Monte what no one in the meantime had discovered—a great actor.

I was in the Griffith studio at the time. It was while Griffith was making *Orphans of the Storm*. He asked Monte to play the part of Danton. And the part of Danton was originally intended merely as a "bit." But "D. W." couldn't let it alone. Under his master hand, it grew and grew. Monte delighted him to the bottom of his soul. I think I am violating no confidence when I say that Mr Griffith always bitterly regretted that he

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

had ever started with *The Two Orphans:* he always regretted that he had not made a picture based upon the French revolution with Lillian Gish and Monte Blue as the stars.

One actress in that picture has reason to be glad that Danton had been raised on the cattle ranges of Idaho.

During one of the cavalry scenes, she became confused and ran directly in front of fifty galloping cavalry horses which were running like a stampede. Monte Blue was in the lead. He saved her life by the most superb feat of horsemanship I ever witnessed. He scooped her up like a cowboy picking up a hat and flung her to one side just as his horse, thrown off his balance by the added weight, crumpled up in a heap with Monte somewhere in the middle of a tangle of flying hoofs.

As he got up, a fastidious "Miss Nancy" Broadway actor in the cast, said, "Oh, Mister Blue, I am so sorry you fell off your horse."

Griffith saw murder come into Monte's eyes just in time. "Hey there," he said, "just keep the Indian down until we get thru with this picture, Monte: then kill him: I'll be glad to have you."

So Monte stifled the Cherokee; but the little matinée actor never would come onto a set during the entire making of the rest of that picture without an escort.

Monte is serious about the Western pictures.

"There have been plenty of stories of the bunk West," he says. "Plenty of stories about the two-gun men who shoot from the hip; but the real story of the West is almost unpictured and unsung. It is the most remarkable chapter in human history. When we think that in the memory of men, now living, these crowded Western cities and lonely plains were visited only by herds of buffalo and wandering bands of Indians, it seems almost a miracle.

"Certainly the story of the West is the greatest epic of modern times: I think that out there in the blizzards, riding herd on a saddle frozen stiff, that I learned the right to tell that epic."

Meanwhile, Providence has sort of squared herself with Monte for all the sufferings she heaped upon him.

During the past few years, he has risen to the front rank of his profession. He has a charming home and real-estate investments so fortunately situated that he is never likely to resume his intimate acquaintance with the brake-beams.

Waxman

Mr. and Mrs. Monte Blue

Make hearts leap to the spell of your magical hair-free beauty of skin. Learn all that Neet, the dainty hair-removing cream means to you. Use Neet *today.*

Plunge wholeheartedly into the joys of the day fearing not for an instant what your costume reveals. With skin that is hair-free, lovely and smooth you feel at ease, happy and confident you are at your best. Only Neet, the hair-removing cream can bring assurance of such perfect freedom from unwanted hair. You merely spread it over the surfaces to be treated then rinse away the offending hair. No other method is so convenient and so rapid and satisfactory, especially for the larger surfaces of legs and arms—to remove hair from the entire forearm takes but a few minutes. To hundreds of thousands all around you, it has brought unexpected loveliness, beauty and charm.

Learn what Neet means to you—Buy Neet at your drug or department store. Accept no substitutes. Test it critically if you wish. You will agree that no other method, regardless of cost, equals this quick, simple, hair-removing cream. Neet is really quicker than shaving and you use it with absolute assurance that hair will not come back thicker and coarser than before—as it does after shaving. . . . Following its use, note the whiteness of underarm in contrast to darkened skin where the razor has been used. Should your favorite store for the moment be out of Neet, send fifty cents with name and address for full sized tube by mail.

Hannibal Phar. Co., 655 Olive, St. Louis, Mo.

Neet

The Hair Removing Cream

Very Special

Ask your Neet dealer for IMMAC also. IMMAC is the dainty, snow-white Cream Deodorant that rids underarm perspiration of all odor and insures personal fragrance.

A Sure Way to End Dandruff

There is one sure way that never fails to remove dandruff completely, and that is to dissolve it. Then you destroy it entirely. To do this, just apply a little Liquid Arvon at night before retiring; use enough to moisten the scalp and rub it in gently with the finger tips.

By morning, most if not all, of your dandruff will be gone, and two or three more applications will completely dissolve and entirely destroy every single sign and trace of it, no matter how much dandruff you may have.

You will find, too, that all itching of the scalp will stop instantly, and your hair will be lustrous, glossy, silky and soft, and look and feel a hundred times better.

You can get Liquid Arvon at any drug store and a four ounce bottle is all you will need. This simple remedy has never been known to fail.

LIQUID ARVON

Beauty Secrets Revealed

WHY was Cleopatra so gloriously beautiful? **WHAT** did the Empress Eugenie do to attain the transcendent beauty that brought the chivalry of the nineteenth century to her feet? **HOW** can You attain and retain the wonderful complexion and lustrous hair that gave the famous beauties of history their charm and power? "BEAUTY ANALYSIS," a wonderful little book compiled by a Beauty Expert of 30 years' experience, tells the "What" and "Why" and "How"—tells it scientifically, yet in the simplest words. Easy directions for young and old. A limited number of copies, paper bound, for only 10c. Send your dime TODAY!

LUZIER LABORATORIES
1-A, Westport Sta., Kansas City, Mo.

FREE Pearls!

SPECIAL OFFER

To those who rush their order for any of these diamond rings or this wrist watch, we will give absolutely free this twenty-four inch indestructible iridescent pearl necklace with a 14 karat solid white gold clasp set with a GENUINE DIAMOND. This offer is made to a limited number of new customers only. Don't pass up this rare opportunity.

No. A24
18k. white gold diamond ring, pierced and engraved.
$45.00

GENUINE DIAMONDS

Each of these rings is set with a fiery, perfect cut, blue white, genuine diamond of first quality. Rings are of exclusive and charming design. GUARANTEE Diamond Bond with each ring.

No. B24
Seven diamonds set in platinum, resembling $750 solitaire. 14 k. gold ring.
$57.50

$2.00 Down

Just send $2 and ring or watch you select together with the FREE pearls will be sent to you. Keep both for ten day's free trial. If you do not feel you have received more than your money's worth, send both articles back and your $2 will be cheerfully refunded. If you feel, as we do, that this is the biggest bargain ever offered, simply pay $1.50 a week until balance is paid. Be sure to order rings by numbers.

No. C24
Man's diamond ring 14 k. gold, 18 k. white gold top.
$57.50

NO RISK—EASY TO PAY

Did you ever see an offer as remarkable as this? Free pearls, not out a cent if dissatisfied, easy to pay if satisfied. You will be the proud possessor of a beautiful diamond ring or watch and pearl necklace without ever missing the money.

No. D24
High grade solid 14 k. white gold watch. Guaranteed 15 jewel adjusted movement. Accurate time-piece.
Only $29.50

Free De Luxe Bargain Catalog. Diamonds, watches, and jewelry of rare beauty from $10 to $1000. Large stock of wonderful values to select from. Send for your free copy today.

Established 1890 Write Dept. 724

BAER BROS. CO.
6 MAIDEN LANE - NEW YORK

DEVELOP BUST
14 Day Treatment FREE

Est. 1903

My old original Three Part Treatment, standby of women for 21 years, has made thousands happy. Only tested one that gives FULL DEVELOPMENT without bathing, massage, exercises, pumps or dangerous appliances.

Send 10c for 14-Day Demonstration—to cover postage. Why pay more when I give big proof treatment FREE to all except mere curiosity seekers. Dime back if not satisfied.

Madame Williams Dk 16 Buffalo, N. Y.

50 for $1

Special assortment of 50 stars for $1. Nearly all autographed. Mostly 4x6 and 5x7 inches. Hurry while they last. Send $1 or pay C. O. D. plus postage.

STAR STUDIO, Dpt. MP
1242 Halsey St.
Brooklyn, N. Y.

What Is the Most Popular Picture?

(Continued from page 103)

in "Big Brother" so splendidly as to make me consider it the best movie I have ever seen. It is swift-moving in its actions, sympathetic and tender, without being harrowing or over-sentimental.

It is natural and true to life. The hero of the play is not changed from a sinner to an angel. He is very human, even as you and I. When they take "Micky" from him, he says just what you would expect him to say and goes out to show them just how defiant and lawless he can be.

The character of the fatherly priest, who sees the virtues of his friends on the East Side rather than their faults, adds much to the play.

Mickey Bennett is a real little boy in the story and acts much like other neglected seven-year-olds we have seen.

A well written story by one of the best authors of the time, combined with skilful acting, make it my idea of a perfect picture.

WHILE this review is ably done, some will perhaps object to the expression "The best movie I have ever seen," particularly when they recall to mind dozens of masterpieces of the past. A reviewer must be emotional, it is true, but he or she must weigh words carefully and not be carried away for the moment. Possibly Miss Toepp will not have changed her mind six months from now, yet perhaps when she has had time to get all the great pictures of the past into proper perspective she will not be so enthusiastic about *Big Brother*. Did she weigh all the points that go to make a great picture, or did she place too much stress on emotional interest and morals?

A. E. Gartner, San Quentin, California, reviews *The Ten Commandments* quite differently than do most critics. The majority of critics, we believe, have placed this picture among the first ten great pictures of all time, yet here is a dissenting vote. He dares to disagree, and we admire his independence even if we cannot agree.

MUCH stress has been laid on the prologue of Cecil B. De Mille's "Ten Commandments," the magnificent scenes, immense spectacles, and splendid acting. But to my mind there is nothing extraordinary in this film, if one is to discount the usual De Mille skill for planning gigantic scenes and handling vast "mobs." Theodore Roberts is superb in the rôle of Moses, the lawgiver. He gives Moses the flesh and blood, fire-flashing personality that is so lacking in the Bible.

The 'script for this part of the story was lifted bodily from the Great Book; this perhaps accounts for its jerkiness and lack of cohesion, altho the constant shifting from the usual black-and-white to colors has much to do with the general air of unreality of the prologue. The pyrotechnic display on the occasion of Moses receiving the Commandments was to be expected in a De Mille production, altho it did produce a thrill for the first time or so.

Altho the modern end of the story is done in black-and-white and there are no spectacles, it packs a gripping story that drives home thru splendid acting and sheer strength of motive. The theme of this part is old—written by Moses on Sinai—"that whosoever that breakest the law shall surely be broken." However, never before has its relation to the world of today been so clearly portrayed.

In the "Four Horsemen" the directors took but one Commandment; De Mille has incorporated all into one massive, swift-moving story.

HERE is one from an admirer of Gloria Swanson—a first attempt at reviewing a picture, from Miss Gladys Repicker, 180 Fernwood Avenue, Rochester, New York. We are not printing this as an example of how it should be done, but to encourage those who are just learning the art.

TO begin this written conversation I shall give my opinion of Gloria Swanson. I have never seen a person who can change her actions as well as personality as Gloria Swanson. In "Manhandled" in the rôle of a gum-chewing clerk she is too darling for words. Again we see her as a Countess from Russia who is in despair when a real Russian comes up and speaks to her in Russian. Gloria is delightful. And last, but not least, when Gloria becomes Manhandled once more by none other than Tom Moore, her rich husband-to-be.

THE following review of *Abraham Lincoln* looks quite professional and is well done, but the author, Theodore A. Baxt, 1015 Longfellow Avenue, N. Y., perhaps does not create in our minds a clear impression of what the picture is. While his opinions are scholarly, possibly he should have said more about the nature of the play. A review should tell us something that will create a picture in our minds. It is not necessary to say that the play is a drama, melodrama, comedy, farce, scenic, historic, etc., but the reader wants to know if it is a love story, a Western, a costume play, a spectacle, a fantasy, and so on, and if it is thrilling, or sad, or funny, or grewsome, etc. Here is Mr. Baxt's review:

IN filming Abraham Lincoln's life of altruism and tragedy, Al and Ray Rockett have contributed to the elevation of the cinema a drama that will serve as an influence for the achievement of "better pictures."

George Billings' characterization of Abraham Lincoln was revealing in its humanness and sincerity. The unique similitude and subtle consummation of the almost legendary mannerisms were unstinted by the artificialities of "movie" technique.

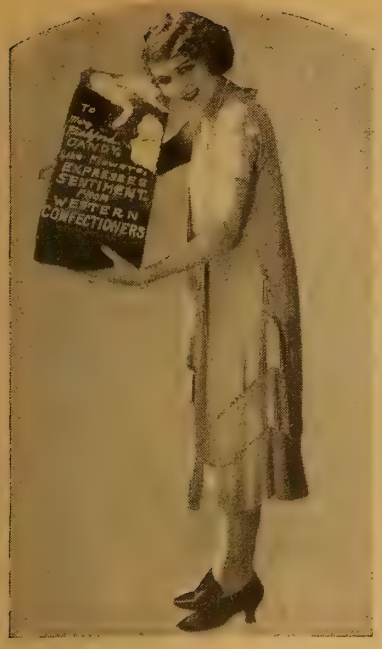
Piloted by Phil Rosen's unquestionable competency, the story echoes a responsive note of appreciation and emotion in the hearts of the audience. There are the dark moments and the lighter strains all coherently linked and compelling in their processional.

Lincoln's romance with Anne Rutledge is pictured in all its rural tenderness. And words are futile in the effort to paint the dramatic intensity of the Lincoln-Douglas debate; the dark days of the war; the Gettysburg sequence; and finally the assassination.

The cast is to be congratulated on its sincere intentness.

Ruth Clifford was appealing as Anne Rutledge. The rôles of Stephen Douglas, Lee, and Grant were depicted strikingly exact, and finely interpreted.

Frances Marion, always dependable, is to be thanked for the perfect script. Phil Rosen has proven himself a keen



CANDY KID:—*So you heard that Mary Pickford ate more candy than any other girl in the movies. Well, you're all wrong. Mary's so sweet herself she doesn't need a bit of sweetening except one lump of sugar in her tea and a dish of ice-cream on a very hot day. In this picture she's holding the biggest chocolate-bar ever made, but she's just going to take one nibble from a corner then send it to an orphan asylum to make a hundred youngsters happy*

affairs. What we do not understand, we have not the right to condemn. I pass.

BETTY COMPSON FAN.—Oh dont be so cruel and say that if I dont answer your questions, you wont read our magazine any more. Colleen Moore is five feet three; Betty Compson is five feet two and Norma Shearer is five feet three. Percy Marmont is playing in Herbert Brenon's *The Street of Forgotten Men* in which Neil Hamilton and Mary Brian have the juvenile leads. Now will you continue?

MOVIE FAN.—Only thirteen years old. That's an odd age! Betty Blythe is five feet seven. Keep on growing and maybe some day you will be that important.

MARY A. G.—My Greek is a bit ancient, but I'll do my best. The Amazons were a nation of women soldiers who lived in Scythia. They were defeated by Hercules, who gave Hippolyte, their queen, to Theseus for a wife. (I hope this is O. K.) Address Claire Windsor at Metro-Goldwyn, Culver City, California. Lloyd Hughes is married to Gloria Hope. Blanche Sweet will be featured in Marshall Neilan's next production, *The Return of the Soldier*. What could be sweeter?

A. M. H.—You refer to Wallace MacDonald as Hugh Warren in *New Wives for Old*, and he was certainly good. You ask me what novelist it was who writes so much about international intrigue and who predicted the Great War. You refer to E. Phillips Oppenheim. Valentino is to make *Bronze Collar*, from the story by John Frederick, which will be recaptioned *The Slave*.

UNNOTICED.—Cheer up, I'm with you. With years come peace, wisdom, liberty and happiness. 'Tis true. I received a

(*Continued on page* 125)

"Both girls left their rouge at home, but one had used Jarnac and didn't worry!"

A Natural Color at last, for both Cheeks and Lips

MOIST Rouge!

"I wish I could find the right rouge!" How many times have you said it? Here it is! Not another dry color that goes on in dabs—but a marvelously smooth, soft, *moist* color that you blend with perfectly wonderful result. Madam, do not disregard this real discovery—for moist makeup is not only here to stay, but must surely doom the cruder kinds!

A True Makeup at Last

Artists have always worked in *oils* for beauty and realism. Crayon is too coarse. Small wonder, then, that a true blood-red in solidified oils brought a new beauty-power to makeup! **Jarnac** is a new form of color—a brilliant color *impossible in dry form*. It is wonderfully natural when spread; by comparison, the hard red spots from rouge-puff are ridiculously unreal. The same difference is seen in lips as well—for this *one* blood-red blend is the same perfect red for lips—your fingertip tinged with **Jarnac** is an end to lip-stick too.

The French formula **Jarnac** has, in fact, overcome every one of the mistakes of makeup which have made such a burlesque of beauty in this country.

Some Amazing Properties

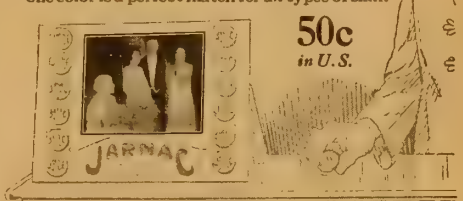
Observe these *five* extraordinary properties, any one of which would be reward enough for trying **Jarnac**:

This form of color has what artists call "spread" and leaves not the suggestion of a line where its perfect film of color begins or ends.

Moisture has *no effect whatever* on this color which is itself moist! Not even tears can streak the cheeks, nor does wetting the lips dissolve it. It lasts! Use **Jarnac** in the morning *and leave it home if you like.* Neither perspiration nor powder affects it. No dab, dab, all the day—with **Jarnac!**

The soothing, healing, essential oils in **Jarnac** pass every *pure food test*—you could eat it down! Such a compound is of very real benefit to skin and pores, and America's leading dermatological doctor has said so.

Only one color—a blood-red match for both cheeks and lips—and for the same reason the one color is a perfect match for all types of skin.



On Your Druggist's Counter NOW

Most drugstores display this card of **Jarnac**. If your druggist hasn't it, mail this coupon with 50c (stamps, if you like) for full box, prepaid. (8)

JARNAC et CIE
540 W. Randolph St., Chicago
(Foreign inquiries may be addressed to 153 Rue Marcadet, Paris)

JARNAC

Name .....

Address .....

Photoplay Ideas Wanted

Don't send your manuscripts to studios until first protected by copyright. Plots accepted in any form: revised, criticised, copyrighted, marketed. We are right on the ground in daily touch with the studios. Not a school—no courses or books to sell. Advice free.

UNIVERSAL SCENARIO CORPORATION
260 Security Bldg., Santa Monica and Western Ave. Hollywood, California

Publishers Popular Scenario Writer *Send for free sample copy*

MOVIE STARS
ORIGINAL PHOTOS
8x10, 50c Each. 3 for $1.25
POST CARD PHOTOS 50c PER DOZEN
Illustrated catalogue containing 75 pictures, FREE with every $1 order or hand-colored picture of your favorite photo star FREE with every $5 order. We have original photos of over 250 stars including Mary Pickford, Doug. Fairbanks, Bebe Daniels, Betty Compson, Priscilla Dean, Nazimova, Talmadge Sisters, Chaplin, Jackie Coogan, Harold Lloyd, Rudolf Valentino, etc.
SPECIAL RATES TO DEALERS
HOMER H. HOWRY CO., 424 So. Broadway, Los Angeles

Sizes for all types of noses.

Free Demonstration if desired

ANITA NOSE ADJUSTER
The GENUINE (Patented)

Shapes while you sleep. Rapid, painless and safe. The ANITA is a **Genuine** and most **Comfortable Nose Supporter.** Absolutely GUARANTEED. Highly recommended by Physicians.

Write for FREE booklet. "Nature's Way To Happiness"

The ANITA Co.

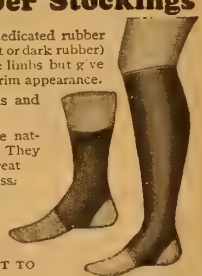
Gold Medal Winner Feb.'23
Dept. 732. Anita Building. 655 High St., NEWARK, N. J.
BEFORE-AFTER

Reduce Your Limbs with DR. WALTER'S Medicated Rubber Stockings

The wearing of these wonderful medicated rubber anklets and stockings (in either light or dark rubber) will not only reduce and shape the limbs but give excellent support and a neat and trim appearance.

They relieve swelling varicose veins and rheumatism promptly.

Worn next to the skin they induce natural heat and keep it in the body. They stimulate the circulation and are a great protection against cold and dampness.



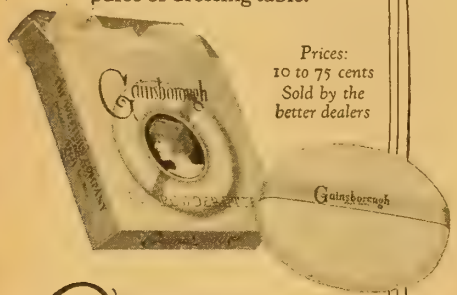
Anklets, per pair $7.00
Stockings, per pair $12.00
Send ankle and calf measure

WRITE FOR BOOKLET TO
DR. JEANNE M. P. WALTER, 389 Fifth Avenue, New York

EACH SOFT CARESS ADDS LOVELINESS

A daintier puff may now be had. Packaged attractively—in its sanitary, dust-proof container—it comes to you untouched by human hands.

Rich velvety velour—or soft lamb's wool—in all sizes to suit your needs; your compact, purse or dressing table.



Prices: 10 to 75 cents Sold by the better dealers

Gainsborough POWDER PUFF

© THE WESTERN CO., CHICAGO, NEW YORK
WECO PRODUCTS CO., LIMITED, TORONTO, CANADA

WECO Product

DIMPLES

"Jane, dear, do you remember how unhappy I was at school? None of the boys noticed me, and oh, I was so lonesome! Then one day I saw the advertisement of the Dolly Dimpler and thought how popular girls with dimples always are. I answered it and in a very short time I had the dandiest dimples. Everyone noticed how much prettier I was, but the most fun was when I found the boys were simply captivated by my smile. Now I haven't a chance to get lonesome."

DOLLY DIMPLER

is a simple, harmless, easily-used device that *produces fascinating dimples quickly.* New idea—invented by a woman—patents pending. Adds charm to beauty—makes women seem ten years younger. Recommended by facial specialists. You, too, can have dimples. *Sold only direct to users.* Complete outfit, including full instructions, *mailed sealed in plain wrapper,* for only $1.00 or sent C. O. D. for $1.25. Use coupon below.

Dolly Dimpler Co.
260 McDaniel St.
Dayton, Ohio

Enclosed find $1.00 for which send me the complete Dolly Dimpler.

DOLLY DIMPLER CO.
260 McDaniel St.
Dayton, O.

Name.....
(Print Plainly)

Address.....

With Florence Vidor and Betty Bronson in a scene from his new picture, "Are Parents People?"

Adolphe Menjou Tells the Story of His Life

(*Continued from page* 41)

forms the background of my childhood; people coming and going, lights, music, luxury, costly food. My father was wealthy by now and nothing was too good for his children. We had toys, riding masters, music lessons. If starvation is a necessary tuition for success, I should never be successful, for I have never missed a meal in my life, even when the lean years arrived later on.

Then came a country-wide financial panic and my father's first failure in business. But he did not lose heart. He immediately moved his family to Cleveland and started another hotel. It is hard to realize how provincial life in a small American city was in those days, and yet it was not so very long ago. I am thirty-five now, and I was seven when we moved to Cleveland. But the wealthy people of the town never went outside their own homes to dine. As a matter of fact, they didn't *dine* at all. When they were hungry, they *ate*. The restaurants in Cleveland had no table-cloths or silverware, none of the refinements of the most ordinary restaurant nowadays. My father literally taught Cleveland its table manners.

Like all self-made men, he was determined that his sons should not follow his own life, but should be educated for one of the learned professions. Henry and I were sent to Saint Joseph's, a private school, to begin our education. From that time until I was twenty-two, fifteen years later, I was continually in schools—and select schools, too, tho my family could not afford them. We were given our choice of preparatory schools, and chose Culver Military Academy because of the lure of the uniforms all small boys adore. I was a mild little chap with no instinct for fighting (I have only had one fist fight in my life, and then there was such righteous rage in my soul that I won that!), but I attained a lurid reputation as a bruiser among my schoolmates because I accidentally hit another and much larger boy in the eye with my elbow.

The eye immediately swelled up and got black, bringing admiring comments from my playfellows and making me quite a hero, even in the remaining eye of the injured boy!

With the selfish unconcern of youth, my brother and I never inquired into the matter of the family purse when it came time to go to college. We had always had everything, we took it for granted we always would have everything. Rather a lordly attitude for the descendants of generations of farmers!

As a matter of fact, I realize now that it must have been a cruel struggle for my people to send us to Cornell, for the hotel was not succeeding—my father always fed his guests too well for his own pocketbook. But to Cornell we went, and for three years I struggled with civil engineering against all my inclinations, which were more nearly satisfied by the dramatic life of the university. I did my first acting there, in college plays.

I might have gone on, finished my course, taken my degree and become a thoroly discontented engineer, but, in my senior year, my father found he could no longer afford luxuries like college degrees for his sons and I went home to try to help him save his business—and didn't succeed.

From the wreckage I managed to salvage some bottles of wine which I sold to a rival restaurant owner in Cleveland for enough money to take me to New York. I firmly intended to go onto the stage, make an immediate and remarkable success and repair the family bank-account. I packed my trunk with several dozen pint bottles of champagne, some tins of *pâté de foies gras,* and imported herring and other delicacies from the hotel storerooms and came to New York, May 13, 1912.

By the middle of June I had hardly a cent left. I moved my trunk of epicurean dainties to a Mills Hotel, where one could purchase the use of a bed with not too distressingly second-hand linen for thirty cents a night. I was preparing to exist on herring and champagne when I received a wire from my brother telling me that he had found a place for both of us to work on a farm in northern New York for the summer.

The farmer was laboring under the impression that I was a graduate of Cornell Agricultural College, as I found when I was led into the barn and introduced to the business end of a cow, named Belle.

My engineering training had not taught me to milk, but I have never been one to confess my inability to do anything. There were nine cows in the row, switching nine tails. The farmer cheerily suggested that we each begin at an end and meet at the middle. He milked eight cows, however, before I was able to extract a single drop of milk from Belle. The next day I was fired.

However, I found a job on the neighboring estate of Vincent Astor at Rhinebeck as a day-laborer. All that summer I washed endless milk-bottles and pitched endless hay with the other farm-hands. But there was a social difference between us! Every day I took a pint bottle of imported champagne to the fields with my lunch, and while the others looked respectfully on, drank it between bites of sandwich and pie from my tin lunch pail! The other men thought that I was a college student working for the fun of the thing, instead of for a living.

For all the hard summer's work, I had nothing to show for it when I got back to New York but a pair of very calloused hands and twenty-five cents in my pocket. I went back to the Mills Hotel, where they very properly put my trunk in the cellar when they discovered I had slept several nights' worth on one of their beds without the means of paying for it. It is a queer thing, but, no matter how broke I have been at times, nobody would believe it. I have always been taken for the son of a millionaire.

My next neighbor at the hotel was a young Englishman, stranded and homesick. He suggested that, if I could finance the necessary tip to the captain of a cattle boat to get us a nominal rating as crew, he would in his turn have his father find us both work when we arrived at Liverpool. The necessary tip was eight dollars apiece. I visited my trunk under some pretext, removed the best-looking clothes from it and managed to smuggle them out of the hotel to a pawn-shop, where I hocked them for twenty dollars. Leaving my companion's share at the hotel for him, I recklessly called up a young lady of my acquaintance and suggested a farewell dinner at the Belmont Hotel, then the most exclusive in New York.

It was a gallant gesture, leaving the Mills Hotel to dine at the Belmont, but unfortunately, my companion proved so charming that I lingered too long over dessert, and when I got to the dock the boat had sailed, taking my friend with it.

A telegram to my father pleading for a small loan was coldly answered. I had made my bed—at the Mills Hotel—and I could lie on it. If it was hard and uncomfortable, perhaps I would get out of the habit of oversleeping.

AND now by that same Chance which rules all our destinies, according to Math. 6 B, I met on Broadway an actor whom I had known in Cleveland, very prosperously dressed. His secret came out—the movies! Why didn't I try? I looked dubiously at my face in the mirror and didn't see a fortune in it, but the next day I went out to Vitagraph in Brooklyn, and got a job as an extra, not because the director recognized potential genius but because I answered affirmatively the question, "Have you a dress suit?" I borrowed one before the next morning from the manager of the Mills Hotel and so made my first screen appearance—tho when I went to see the picture afterward I couldn't find myself anywhere in it!

After some months of starving as a movie extra (that word "starving" is used in a purely literary way, for, as I said

Have you been dancing
in Cinderella's glass slippers?
— or do your feet just feel that way?

YOU almost hate the women who dance gaily on to "home-sweet-home". Yet you can stay with the gayest, with light, forgetful feet, if you will bless them with Absorbine, Jr.

You walk, climb, dance; you play golf and tennis freely, when Absorbine, Jr. smoothes the path for your feet and is a tonic to your limbs.

Absorbine, Jr. is a capable liniment and powerful antiseptic. It is stainless and agreeable. It soothes, heals, cleanses.

At all druggists, $1.25, or postpaid. Send for free trial bottle.

W. F. YOUNG, Inc. Springfield, Mass.

Other Timely Uses:
Sore Muscles
Sunburn
Insect Bites
Children's Hurts
"A Vacation Necessity"

Absorbine Jr.
THE ANTISEPTIC LINIMENT

It is glorious to be free
from superfluous hair

Every year hundreds of thousands of women revel in this joyous, new-found freedom — the freedom from awkward self-consciousness caused by superfluous hair. And they thank Del-a-tone for it!

Summer sports, filmy frocks, gossamer hose — these have made absolutely necessary the removal of the greatest of all beauty blemishes, unwanted hair. With Del-a-tone it is as easy as it is delightful to enjoy a smooth, dainty skin, free from the slightest suggestion of hairy growth. No wonder that every year, for fifteen years, more women have turned to this old reliable beauty aid, Del-a-tone, the scientific, safe hair remover.

You will find Del-a-tone as easy to use as it is delightful in results. Just spread on in smooth paste; rinse off in a few minutes — and marvel at the wonderful difference in your appearance. Quick, sure, harmless. Insist on

The Depilatory for Delicate Skin

DEL-A-TONE

Removes Hair

At drug and department stores, or sent prepaid in plain wrapper for $
Free pamphlet, "The Whole Truth About Depilatories," for the

THE SHEFFIELD COMPANY
Dept. 77, 536 Lake Shore Drive, Chicago.

OPPORTUNITY MARKET

AGENTS WANTED

Agents—Write for Free Samples. Sell Madison "Better-Made" Shirts for large Manufacturer direct to wearer. No capital or experience required. Many earn $100 weekly and bonus. MADISON CORPORATION, 501 Broadway, New York.

Big money and fast sales. Every owner buys gold initials for his auto. You charge $1.50, make $1.44 profit. 10 orders daily easy. Samples and information free. World Monogram Co., Dept. 18, Newark, N. J.

Why not sell us your spare time? $2 an hour, $19.70 daily easy for full time. Introducing new style guaranteed hosiery. 57 styles, 40 colors. No capital or experience required. Just write orders. We deliver and collect. YOUR PAY DAILY, also monthly bonus. We supply samples. All colors, grades, including silks, lisles, chiffon. Macochee Textile Co., Station 2387, Cincinnati, Ohio.

Absolutely no competition selling Val-Style millinery. Live wires earn $50 to $150 a week. Write for liberal offer and EXCLUSIVE TERRITORY. Val-Style Hat Co., 727 Val-Style Building, Cincinnati, Ohio.

GIRLS

RLS, your opportunity to own a genuine waiian Hula dancing skirt, made in Hawaii. Send $3.00 immediately and envy your friends. Keone, P. O. Box 3251, Honolulu, Hawaii.

HELP WANTED

Men, Women, 18 up. Get U. S. Government jobs. $95 to $250 month. Steady work. Vacation. Experience unnecessary. Common education sufficient. List positions free. Write immediately. Franklin Institute, Dept. E96, Rochester, N. Y.

HELP WANTED—FEMALE

Ladies Earn $6-$18 a Dozen decorating Pillow Tops at Home; experience unnecessary. Particulars for stamp. Tapestry Paint Co., 126, LaGrange, Ind.

Girls, Women, 16 up. Learn Gown Making at Home. Earn $25.00 week. Learn while earning. Sample lessons free. Write immediately. Franklin Institute, Dept. E538, Rochester, N. Y.

Ladies wanting home work; any kind; spare time; write us; enclose stamp. Eller Company, Dept. 26, 296 Broadway, New York.

HELP WANTED—MALE

WANTED—Mail clerks to handle mail on trains (travel), forest rangers, guard forest reserves; special agents, make investigations. Big pay. Write Ozment, the Coacher, 294, St. Louis, Mo., quickly.

Detectives Earn Big Money. Excellent opportunity. Travel. Experience unnecessary. Particulars free. Write, George M. Wagner, Former Government Detective, 1968 Broadway, New York.

MOTION PICTURE BUSINESS

$35.00 Profit Nightly—Small capital starts you. No experience needed. Our machines are used and endorsed by government institutions. Catalog free. Atlas Moving Picture Co., 431 Morton Bldg., Chicago.

OLD GOLD AND SILVER

Mail us your discarded jewelry. Gold crowns and bridges, watches, diamonds, silver, platinum and old false teeth. Money sent at once. Goods returned if offer is refused. U. S. Smelting Works (Old Reliable), Dept. 41, Chicago.

PATENTS

Inventors—Write for our free illustrated guidebook, "How to Obtain a Patent." Send model or sketch and description of your invention for our opinion of its patentable nature free. Highest references. Prompt attention. Reasonable terms. Victor J. Evans & Co., 833 Ninth, Washington, D. C.

Inventions commercialized on cash or royalty basis. Patented or unpatented. In business 24 years. Complete facilities. References. Write Adam Fisher Mfg. Co., 513 Enright Ave., St. Louis, Mo.

PHOTOGRAPHY

Films Developed—Special Trial Offer. Any size Kodak film developed 5c, prints 3c each. Trial 6x10 Enlargement in handsome folder 40c. Overnight Service. Roanoke Photo Finishing Co., 206 Bell Ave., Roanoke, Virginia.

PHOTOPLAYS

Photoplays, short stories, novels, articles sold, criticized, revised. FREE details and advice. Have successfully handled thousands of manuscripts. Advance Publishing Company, P. O. Box 496, San Francisco.

Send to-day for free Copy Writer's Digest. Tells how to write and sell short stories, photoplays, poems, songs. Writer's Digest, B-22, East 12th St., Cincinnati.

Stories and Photoplay Ideas Wanted by 48 companies; big pay. Details free to beginners. Producers League, 532, St. Louis, Mo.

$ $ $ FOR PHOTOPLAY IDEAS. Plots accepted any form; revised, criticized, copyrighted, marketed. Advice free. Universal Scenario Corporation, 205 Security Bldg., Santa Monica and Western Avenues, Hollywood, California.

Successful Photoplays Bring Big Money. Our new book, "Successful Photoplays," gives full instructions for writers. Send for free copy. Successful Photoplays, Box 43, Des Moines, Iowa.

Photoplay Authors—Turn your scenarios into cash. Let us help you win success. Write for booklet A. Screen Writers' Service Bureau, Box 508, Newark, N. J.

RATES

THESE ADVERTISEMENTS are read by thousands of people each month. Some of these advertisers use this section every month to increase their business. Write for rates to Brewster Publications, Inc., 175 Duffield Street, Brooklyn, N. Y.

STORIES WANTED

Story Ideas Wanted for photoplays and magazines. Big demand. Accepted in any form. Revised, typed, published, sold on commission. Send manuscripts for free criticism. Universal Scenario Corporation, 300 Security Bldg., Santa Monica and Western Ave., Hollywood, Cal.

Stories, Poems, Plays, etc., are wanted for publication. Good ideas bring big money. Submit MSS. or write Literary Bureau, 134 Hannibal, Mo.

Short stories, novels, news articles sold, criticized, revised. FREE details and advice. Have successfully handled thousands of manuscripts. Advance Publishing Company, P. O. Box 496, San Francisco.

Short stories, novelettes, articles, etc., revised and typewritten in proper form and placed on the market. Send manuscript or write H. L. Hursh, Dept. 2, Box 1013, Harrisburg, Pa.

VAUDEVILLE

Get On the Stage. I tell you how! Personality, confidence, skill developed. Experience unnecessary. Send 6c postage for instructive illustrated Stage Book and particulars. M. LaDelle, Box 557, Los Angeles, Cal.

Ten Reasons Why You Should Read Motion Picture Magazine

1. *Because it is the oldest movie magazine in the world.*
2. *Because it pointed the way, which all others have followed.*
3. *Because many of the same writers and editors are with it today who were with it in the beginning—and they ought to know.*
4. *Because it has the best artists, writers, and news-hunters in the business.*
5. *Because it is authoritative, authentic and reliable.*
6. *Because it prints the latest news gathered from reliable sources.*
7. *It is dignified yet snappy, engrossing without being sensational.*
8. *It is the oldest, wittiest, wisest and best Answer Man in all the world.*
9. *Its criticisms and news are unbiased, and unprejudiced, and not controlled by affiliations with producing companies, players or advertisers.*
10. *And many other reasons it is the best movie magazine in the world.*

Adolphe at the age of three

before, I never went hungry), I tried vaudeville on a cheap circuit, doing my act nine times a day! In the towns we played, I ran across many Cornell friends who were amazed at my occupation—until I conveyed the idea that I was doing it merely as a lark, whereupon they regarded me with envy.

Refusing to admit defeat, my father had come East and started a poor little roadhouse in Lynbrook, Long Island. I went out to help him as soon as I got back from my tour, bought the food, cooked it—and served it, too. A casting director from the Equity Pictures happened to drop in one day and offered me a job with his firm, with the stipulation that I get three suits of clothes for the part. Thru all my ups and downs I had clung to a diamond ring my parents had given me in their affluent days. Now I went to New York, pawned that ring for sixty-five dollars, and, by walking up two flights, saved enough to buy three suits for thirty-five dollars—that was ten years ago, remember.

Carrying my wardrobe in a suitcase, I reported at the Equity, to be informed by a gentleman with his heels on a desk, that the picture was all off. On the way down in the elevator, I passed the Fox office floor and saw a crowd of men standing about the casting window. I took the next elevator back, and Fred Thompson, who was the casting director at the time, saw me and shouted, "Come back at five!"—not because he recognized latent possibilities in me, either, but because he wanted a number of men with mustaches!

When I arrived on the set, everything was in confusion because the pianist hadn't shown up. When the director called, "Can any of you fellows play?" I beat eight others to the piano. This attracted his attention to me, and, when it appeared that the man hired to take the part of the opera singer in the picture had no resources, except a luxuriant mustache that drooped at both ends, the director turned to me.

"Are you an actor?" he snapped.

"I certainly am," I replied promptly. "I've been one all my life!"

And so I got the part of the opera singer. Incidentally, the poor chap who had originally been chosen for the part is still playing extras in New York City.

The next months were the precarious story of the unimportant actor. I remember one day lurking about the studio when Adolph Zukor came in. "What are you doing here?" he asked. I answered reluctantly that I wasn't doing anything at

present. "Well," he snapped, "then get outside!"

I left the movies to enlist in the army a few weeks after war was declared. For a year I was in camp, beginning as a private, and ending as a captain. I forget just why I was promoted—I probably talked them into it.

THE war. . . . People saw that they cant get a soldier to talk of it. I believe the reason is that we never knew exactly what was happening. I was under fire for a year. I saw a great deal of smoke, and mud and many men—dead and alive. At night I crouched with the rest in a hole in the ground, watching the flash of the guns on the German line, listening to the shrill singsong of the bullet as it came toward us, wondering whether it would hit us or not. I dont mind admitting right here that I was scared to death from the beginning to the end. Most soldiers are.

I was with the Italians first, then the French, and afterward with the *Cornell* unit, a troop of multimillionaires.

Now and then, in the confusion of smoke, an incident stands out. There was the time when I was driving with four other French officers in a rattletrap taxicab outside of Verdun, with a bombardment going on in the distance (the not-too-comfortable distant distance, either), and I happened to look out and saw Hector Turnbull driving by in an American army car. We stopped, got out and solemnly shook each other's hands and inquired after each other's health as tho we had run across one another on the corner of Forty-second Street and Broadway.

There was a time when I went out hunting among the shell holes for "Madame Sherry," an American ace whom we had observed fall under an attack of a swarm of enemy planes. I found him very much alive and invited him to lunch with me—if we got back to the lines safely.

There was the time when a friend and I started out in a defunct *Dodge* to deliver a bottle of champagne to a brother officer up towards the front, for which he had entrusted us with ten dollars in American money. We did not notice the "No Farther" sign and, before we knew it, we found ourselves driving along a narrow path behind a line of American trenches in which, to our amazement, the soldiers did not pay any attention to us because they were loading and firing their guns. In a moment came the familiar ping-zing of bullets from a distance and our men answered with a rattle of rifle fire. We were in the very midst of a hot engagement!

There was no room to turn, so we went on, the bullets throwing up spatters of earth all around us. And of course the carburetor chose this time to give us trouble, and we had to get out and tinker with it, all the time outlined against the sky. We offered a wonderful mark, but somehow they managed to miss us and we reached the farmhouse where the owner of the champagne was quartered. It was the center of a bombardment. The spent bullets sounded like the patter of rain on the tin roof. We delivered the champagne safely—he didn't even offer us a drink!—and got home safely in the darkness. The next day the poor chap to whom we had taken the champagne was struck with a shell.

WHEN the war ended, I returned to New York with two thousand dollars of my pay saved. I met Arbuckle and a number of other screen stars, and one night over dinner in *Keene's Chop House* they persuaded me to try my luck in Hollywood.

But meanwhile I had met a young news-

Found!

A real friend to beauty. You will fall in love with Norida, for now you can *always* use *your favorite loose powder* — and carry it with perfect safety. *It cannot spill.*

Norida is not a compact or a sifter, but it's a patented non-spilling Vanitie for your favorite loose powder.

And here is our latest creation—the Norida double Vanitie — for your favorite loose powder and rouge cake. Has an adjustable mirror and two puffs. It's really the most wonderful double vanitie you ever saw.

See! Hold the Norida Vanitie upside down. The loose powder cannot spill. Isn't that great?

Really, as an aid to your beauty, Norida is worth its weight in gold. Does away with cake powder. You can refill it yourself with any loose powder you prefer.

Norida Single Vanitie $1.50, Gilt or Silver, filled with Norida Fleur Sauvage (Wildflower) Poudre.

Norida Double Vanitie $2.00, Gilt or Silver, filled with Norida Fleur Sauvage (Wildflower) Poudre and rouge cake.

At All Stores

or we will mail direct (in your favorite shade of powder and rouge) if your dealer cannot supply you.

NORIDA PARFUMERIE
630 S. WABASH AVE. CHICAGO, ILL.

HOW TO CRITICISE A PICTURE

By EUGENE V. BREWSTER

Here is a booklet that every theatergoer should have. Not only will it teach you how to see all the fine points in a motion picture, but it will greatly add to your interest and enjoyment. It also contains 28 charts or records which you may fill in after the theater, giving you a complete record of the plays you have seen and of your impressions. Later on you will enjoy looking these over and in comparing your criticisms with those of the editors and professional critics.

Price 10c a copy, 6 for 50c, 12 for $1.00

You always read what the critics say of the plays, dont you? Why? Well you know they are professionals and experts, and you wonder what they have to say. Do you wonder why they know more about it than you do? Perhaps this book will teach you to know as much as they do.

Learn to be a critic. Form a Theater Club and discuss the plays and players. This booklet will be worth ten times its price to you in less than a month. Better order more than one copy now—you will need them later. Postage stamps accepted.

BREWSTER PUBLICATIONS, Inc., 175 Duffield St., Brooklyn, N. Y.

"HUMAN TALKER"
"Ill talk to You"

"I'll be a companion. I'll entertain you and amuse you with my wit."

Written guarantee to learn to talk. Satisfaction assured. Limited, selected, number imported this year. Take advantage of price now.

"The best bird I have seen in this part of Pennsylvania" says W. G. Hendricks, Juniata, Pa.

SPECIAL $18 July and Aug. ONLY

Free Book

CATALOG, PROOFS, ETC. WRITE FOR IT TODAY!

Max GEISLER BIRD CO. EST. 1888

Address 104 Geisler Bldg., Omaha, Neb., or 50 Cooper Sq., New York City

Malvina CREAM

Booklet FREE

Don't cover up a poor complexion with rouge, paint and powder! Develop and preserve a clear, lovely skin. Bring out your natural beauty by using Malvina Cream, Lotion and Malvina Ichthyol Soap as perfected by

PROF. I. HUBERT'S FAMOUS SECRET FORMULA

Malvina preparations have been in use over 50 years. Thousands of testimonials from women everywhere. For sale where toilet goods are sold. Write for free booklet, "She Won a Husband"—contains many beauty hints.

Prof. I. Hubert, Dept. 175, Toledo, Ohio

Prices
Cream, 65
Lotion, 6
Soap,
All
Postpaid
Money

It Isn't Fair

WHENEVER a salesgirl tries to sell you a substitute for your favorite brand of perfume, face powder or other toilet article, you are being imposed upon. A big majority of the good stores will not tolerate substitution, but a number of them will. In these stores you are likely to be told that some article you may have been using for a long time is inferior.

Thousands of American women have been fooled by such salespersons and are now determined that this system will not continue. The next time substitution is tried on you, get what you ask for or go to another store where you can.

Perhaps you have had some experience with the evil of "substitution." Write and tell us about it. Address "Director of Service," Brewster Publications, 175 Duffield Street, Brooklyn, N.Y.

Adolphe Menjou's hobby is stamp collecting. Behold him showing one of his precious books to Jean Hersholt

paper woman, Katherine Conn Tinsley, and for the first time in my life I had fallen in love. She didn't like me—at first. But four months later we were married, in spite of the trepidations of her relatives in the tiny Southern town where I went to visit them. I was wearing spats, carrying a cane, and my mustache was waxed to needle points. I think they believed poor dear Kate was marrying a dancing master!

Well, I spent the two thousand on an engagement ring, a wedding ring and two tickets to California. The rest I changed into dollar bills so there would seem to be more money, and every day I would count them feverishly until my wife begged me to stop. It made her nervous to see my deepening gloom as the roll grew steadily smaller day by day. Thru all our discouragements—and they were many—she never doubted that success was coming. At least, she never seemed to doubt.

We were down to our last hundred when I sat in at a poker game, desperately determined to win enough to keep us going. That was the last time I ever gambled. I lost three hundred dollars. Al Greene, a director and a perfect stranger to me, then paid the two hundred I couldn't meet, for me.

I went home, and stood outside a long time watching my wife sewing on a new necktie for me thru the window, afraid to go in and tell her what I had done.

I had made over fifty motion pictures, and spent seven years struggling along in the pictures before *A Woman of Paris*. The morning after it was first shown everyone was asking, "Who's this new chap, Menjou?"

I wish I could close this story with some wise precept which would help some other actor along the rough road toward recognition. But I remember that bag of beans in that old college course *Probability and Chance*, and how the red bean turned up every once in so often, according to fixed and final laws.

You'd think that the people "in the know" at Hollywood could tell a success when they see one!

But that isn't true. There's no one who seems to know less about the worth of a picture than the people who make it!

Read the astounding revelations of the mistakes movie people themselves make in judging a picture. Harry Carr tells you the truth about this in the August MOTION PICTURE MAGAZINE.

WANT WORK AT HOME?
Earn $18 to $60 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you, guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write today. ARTCRAFT STUDIOS, Dept. B-2, 3900 Sheridan Road, Chicago.

Art Corner Your Pictures—Album in an Envelope
where you can keep them safe and enjoy them always.
Engel
5 Styles "Art Corners" 5 Colors
are on sale at Photo Supply and Album counters everywhere. They are the only Quick, Easy, Artistic, No Paste, No Fold way to mount Kodak Prints. A dime brings 100 and samples to try. Write
ENGEL MFG. CO.
Dept. 23U, 4711 N. Clark St., Chicago
10¢ Buys 100

Develops Busts Amazingly Quick and Easy!

Just what every woman has been waiting for at a price everyone can afford.
"BEAUTIBUST"
for *real* bust and neck development.
No pumps, vacuums, extreme exercising. No foolish or dangerous systems, but a *real* tried and very successful *natural* method that WILL be extremely pleasing and beneficial. *You can't fail* if you follow the simple instructions. Everything mailed (sealed) for *only* $1.00. Do not miss this opportunity. It may not be repeated.
BEAUTIBUST CO., 911-V LEXINGTON BLDG., BALTIMORE, MD.

BECOME AN EXPERT ACCOUNTANT
Executive Accountants and C. P. A's. earn $3,000 to $10,000 a year. Thousands of firms need them. Only 5,000 Certified Public Accountants in the United States. We train you thoroly at home in spare time for C.P.A. examinations or executive accounting positions. Previous experience unnecessary. Training under the personal supervision of William B. Castenholz, A. M., C. P. A., and a large staff of C. P. A's., including members of the American Institute of Accountants. Write for free book, "Accountancy, the Profession that Pays."
LaSalle Extension University, Dept. 778-H Chicago
The World's Largest Business Training Institution

***The Secret of a Skin that's* ALWAYS YOUNG**

Use Sem-pray, the dainty pink complexion cake. Prized by millions for its precious aids to youthful beauty that can only be obtained in cake form. A safe, pure cleansing creme, skin food and powder base combined. Skin specialists endorse it. 60c at all counters. Trial cake free. Write Sem-pray Jo-ve-nay, 652-G Sem-pray Bldg., Grand Rapids, Mich.
Just say **SEM-PRAY**

$2 Brings This Genuine DIAMOND RING
SIMPLY send $2.00 for the *most sensational, price-smashing diamond ring offer ever made.* A perfectly cut, guaranteed, blue white, fiery diamond is set in an 18 Karat white gold cup; ¾ Karat size. Latest design, hand engraved mounting.
TEN DAYS' FREE TRIAL
We take all chances—if you are not satisfied at the end of ten days for any reason whatsoever, return the diamond ring to us and your deposit will be refunded to you. *Send only $2.00,* and receive this genuine, steel blue white diamond ring in a handsome gift box charges paid. A legal guarantee bond accompanies each ring. After ten days' trial pay balance $6.50 a month for 12 months. Price only $79.50.

NO RED TAPE—NO DELAY
Order Now! *This offer is limited. It may never appear again. Don't delay. Just send $2.00 as a deposit.* If you wish to return the diamond ring after trial, your deposit will be refunded.
FREE BOOK OF GEMS
Most complete Jewelry Catalog ever issued of Diamonds, Watches and Jewelry — *newest designs at lowest prices.*
A full year to pay on everything you order from our TWO MILLION DOLLAR STOCK.
Address Dept. 1377, *Est. 1895*
ROYAL DIAMOND & WATCH CO.
35 Maiden Lane - New York

Broadcasting with Eleanor Boardman

(*Continued from page* 44)

"And we'll all love seeing you in it on the screen, Miss Boardman. Now, wont you name a rôle you liked in some picture that has already been shown?"

"There's *The Wife of the Centaur*. It gave me a chance to act. I enjoyed it, all right, and the critics were kind to me. But the important thing is whether the public like it."

(At countless receiving sets, from Maine to the Mississippi, there must have been comments, and perhaps cheers. But radio, unfortunately, doesn't work backwards. We in the broadcasting-room heard nothing.)

"Will you tell us how you have been spending your visit to New York?" I asked.

"Oh, I have just been having a good time!"

"You came East to shop and to see a play every evening, I suppose. All the stars from Hollywood tell me that."

"Dont you believe them. The companies provide costumes, and the Los Angeles shops are equal to furnishing the things we have to buy. Stars play hookey in New York, because they're fed up on Hollywood."

"You'll find it hard to make our radio eavesdroppers believe anyone could be fed up on Hollywood."

"They dont have to work there. We do. It's great to be able to give the job the slip once in awhile, whether you toil in a Wall Street office or in Hollywood."

"You haven't answered yet about going to the theater."

"Righto! Well, I'll admit I've taken in a show every evening. It's been a regular jag. But think what a good girl I'll have to be when I get back home! A Broadway show out there is the week's event."

We talked on for about fifteen minutes, and I hope the fans were entertained. They couldn't have guessed that Miss Boardman had just recovered from nerves at the prospect of speaking to a million people. Beside the microphone, she was poised, witty—the perfect actress.

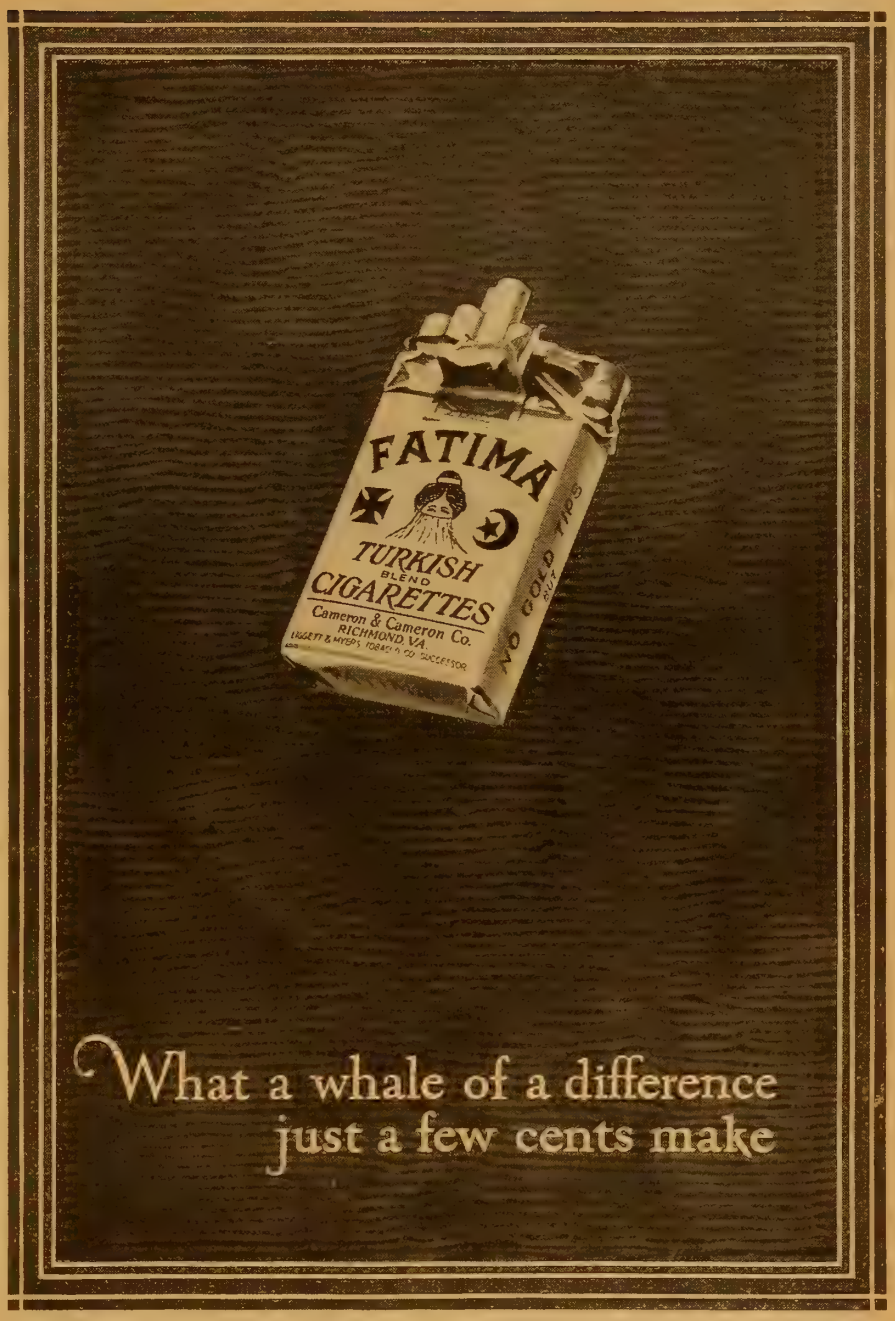
But the fans missed the treat that was mine in looking at her as she talked. They could not see her slender comeliness, her glowing complexion, her dark brown hair and gray eyes.

Let's hope that the next step in the development of the radio will be the simultaneous transmission of a motion picture of the speaker.

Cast Your Vote

And then please send it to us

AN enterprising theater out West, controlling a number of other theaters in adjoining cities, recently conducted a questionnaire campaign to ascertain why people attended the motion-picture theaters. They wanted to know whether it was the story interest in the picture, the star, or the acting that attracted and interested them most. The result was that about 50% voted for the story interest; about 30% voted for the star interest; about 15% for the acting interest, and the rest voted for such minor details as scenery, photography, etc.



WHY NOT spend Spring, Summer and Fall gathering butterflies, insects? I buy hundreds of kinds for collections. Some worth $1 to $7 each; simple outdoor work with my instructions, pictures, price-list. Send 10c (not stamps) for my illustrated Prospectus before sending butterflies. **MR. SINCLAIR**, *Dealer in Insects*, **Dept. 43, Box 1424, San Diego, California**

BEAUTYPEEL "UNMASKS YOUR 'HIDDEN' BEAUTY"

CREATES BEAUTIFUL COMPLEXION BY PEELING OFF tan, freckles, blemishes, pimples, blackheads, liver spots, wrinkles, acne, muddy, oily skins. NON-ACID (Pat.) lotion. Painless, harmless. Effects astounding. **TRIAL COSTS NOTHING** Write today for Special Offer and "The Art of Face Peeling" FREE.

Newlyn Chemical Company
208K Newlyn Building El Paso, Texas

PERSONAL Appearance

is now more than ever the key note of success, both in social and business life. **Bow-Legged and Knock-Kneed men and women,** both young and old, will be glad to hear that my new appliance will successfully straighten, within a short time, bow-leggedness and knock-kneed legs, safely, quickly and permanently, without pain, operation or discomfort. Worn at night. My new "Lim-Straitner," Model 18, U. S. Patent, is easy to adjust; its results will soon save you from further humiliation, and improve your personal appearance 100 per cent. (Model 18 is not like old-fashioned splints or braces, with bothersome straps, hard to adjust, but a scientific, modern device of proven merit, used and recommended for the last 3 years by physicians everywhere.)

Write today for particulars, testimonials and my free copyrighted physiological and anatomical book which tells you how to correct bow and knock-kneed legs without any obligation. Enclose a dime for postage.

M. TRILETY, SPECIALIST
1267 L, W. U. Building, Binghamton, N. Y.

Learn Cartooning —Easy Home Method

Great demand for good cartoonists. Big salaries—wonderful opportunities. Amazingly easy home-study method quickly teaches you to draw salable work even while learning. No talent needed. Earn $75 to $250 a week. *Send for free book* giving details of this home-study method.

Washington School of Cartooning
Room 187-C, 1113-15th Street, N. W., Washington, D. C.

EARN MONEY AT HOME

YOU can earn $1 to $2 an hour in your spare time writing show cards. No canvassing or soliciting. We instruct you by our new simple Directograph System, supply you with work and pay you cash each week. Write today for full particulars and free booklet.

WEST-ANGUS SHOW CARD SERVICE LIMITED
Authorized Capital $1,250,000.00
69 Colborne Building, Toronto, Can.

Mary Eaton, Famous Stage and Screen Beauty

Maybelline Co., Chicago, Ill.
Gentlemen: Having tried many forms of eyelash beautifiers, I unhesitatingly recommend "Maybelline" as the best. It is harmless, easy to apply, looks natural and its instantaneous beautifying effect is truly remarkable. Sincerely, Mary Eaton.

Maybelline

makes scant eyebrows and lashes appear *naturally* dark, long and luxurious. Instantly and unfailingly the eyes appear larger, deeper and more brilliant. The improvement will delight you.
Maybelline may now be had in either solid form or waterproof liquid form. Both forms are absolutely harmless, being used regularly by beautiful women in all parts of the world. Either form may be had in Black or Brown. 75c AT YOUR DEALER'S or direct from us, postpaid. Accept only genuine "Maybelline" and your satisfaction is assured. Tear this out now as a reminder.
MAYBELLINE CO., 4750 54 Sheridan Rd., CHICAGO

SLENDER ANKLES CAN BE YOURS $3.25

PEOPLE ADMIRE DAINTY ANKLES

Thick or swollen ankles can quickly be reduced to dainty slender shape by new discovery of special processed rubber.

Lenor Ankle Reducers
ANKLES ACTUALLY LOOK THIN WHILE GETTING THIN

Different in reducing action from all other reducers. Slip on when you go to bed and note amazing results next morning. Reduces and shapes ankle and lower calf. Slips on like a glove. No strips of rubber to bind and cause discomfort. Nothing to rub in or massage. Enables you to wear low shoes becomingly. Worn under stockings without detection. Used by prominent actresses. Send $3.25 and we will send you Lenor Ankle Reducers in plain package subject to your inspection. Give size of ankle and widest part of calf.
LENOR MFG. COMPANY
Dept. 1-S-7, 503 Fifth Ave., New York

PIMPLES

Your Skin Can Be Quickly Cleared of Pimples, Blackheads, Acne Eruptions on the face or body, Barbers Itch, Eczema, Enlarged Pores and Oily or Shiny Skin.
FREE Write today for my FREE BOOKLET, "A CLEAR-TONE SKIN,"—telling how I cured myself after being afflicted 15 years.
E.S.GIVENS, 222 Chemical Bldg., Kansas City, Mo.

STINGING INSECT BITES
are quickly relieved and gently healed by generous use of antiseptic
Mentholatum
Write for free sample
MentholatumCo., Buffalo, N.Y., Wichita, Kans.

The Charge of the Light Brigade

(*Continued from page* 57)

Gertrude Astor says:

WILLIAM SHAKESPEARE, bard of the centuries, wrote: "Women were divinely tall, and most divinely fair."

Most women will admit that all women are vampires. That being true, and there being many more brunettes in this world than blondes, brunette vamps are naturally more numerous. But the blonde vampire is far more dangerous. Her appearance of innocence makes her more attractive to men. Those of the masculine sex, drawn to a brunette, are warned by her obvious sirenic qualities and are wary—but not so of the blonde, of whom they expect no advances.

It has been my stage experience to be refused rôles with traveling road show companies because of my blonde hair. Inquiring a reason, I was told, on more occasions than one: "Blondes disturb the morale of a stock company; they are too vampy."

Not so many years ago, women wore white wigs to make themselves more attractive. Certainly this is an argument in favor of blondes.

Nothing attracts like coldness and indifference. Laugh at a woman and she wants you; laugh at a man and he loves you. The air of coldness which some blondes possess is really one of their greatest assets as vampires.

Lilyan Tashman answers:

SINCE the world began there have been vampires. When the end of the world comes, some little blonde is sure to make her exit singing the siren song to some ex-banker as they stroll thru the Elysian Fields.

My friend, Nita Naldi, has remarked that nobody ever heard of a blonde vampire. I am surprised that she's forgotten about me. I am making my living as a vampire in pictures and I am a blonde. And Nita and I have been pals for years.

Also I am surprised that she has forgotten her history. The greatest heart-breakers the world has known were blondes, including Helen of Troy and Gaby Deslys. Cleopatra was a "red head," Ganna Walska and Mary Garden are blondes, and Peggy Joyce, who just about holds the world's record in the way of vamping, is a blonde.

Nita and I broke into the theatrical game together, working in the chorus on the Century roof. Her first screen rôle was as a vampire in *Blood and Sand*. My first picture part was a vampire in *The Garden of Weeds*. We are both cataloged as vamps. She has capitalized on the reflection of the warmth of her Latin blood. I am trying to capitalize on the reflection of the warmth of my Slav blood.

As a parting shot there's this. In most cases the stenographer, who is named as a co-respondent in the domestic controversy between a business man and his wife, is a blonde. Just read the newspaper stories about divorces!

Miss Dupont states:

IT'S THE light that lies in a woman's eyes and not the color of her hair or eyes that makes or unmakes her as a vampire.

I think the popular conception of a vampire in the motion picture business is based on the same fallacy that has existed for years in America. Because we are essentially Anglo-Saxon we have come to look on the vampire as some exotic crea-

BOOKS

BY

Eugene V. Brewster

What's What in America. Essays on the various isms of ologies and so-called occult sciences, including phrenology, osteopathy, physiognomy, Christian Science, superstitions, etc. $1.50.

Success Secrets. Essays on Culture Habits, On Time, Courtesy, etc., including 100 helps to Live 100 years. $2.50.

The Passing of Woodrow Wilson. Being excerpts from various newspapers and magazines gathered at the time of the death of Woodrow Wilson, with an introduction and bibliography by Eugene V. Brewster. This beautiful edition, printed on hand-made paper which was made specially for this book, is limited to 385 copies, each signed and numbered. A choice item which will some day be rare and priceless. $3.50.

Napoleon. Being three essays on "The Man of Destiny" by Charles Phillips, Robert G. Ingersoll and Hudson Maxim, with an introduction by Eugene V. Brewster. This beautiful little brochure is handsomely gotten up and printed on hand-made paper. The edition is limited to 234 copies, each signed and numbered. $1.25.

Mah Jong. The fascinating game is here simplified so that a child can learn. Also includes "One Hundred Winning Points," which are so exhaustive that even a beginner can learn at once all the scientific points of the game and hold his own with the expert players. 25 cents.

Any of the foregoing books will be mailed post-free to any address on receipt of price.

Brewster Publications, Inc.,
175 Duffield St., Brooklyn, N.Y.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Freulich

Miss Dupont

ture of another land. The Latin type is the one most commonly accepted.

Perhaps it is simply the electrical law of opposites that is responsible for the acceptance of the exotic as the ideal vamp. We, as Americans, are now too cosmopolitan a race to regard the Latin types as exotic.

The term "vampire" is simply a condensed expression for a woman who has a particular appeal to men. Why a brunette should be considered a more acceptable type of vampire than a blonde is beyond me. At any rate, I dont think she is. I have known blondes who looked the picture of innocence that were as dangerous as dynamite to masculine morale. A baby stare from limpid blue eyes, a petulant pout of pretty lips, and, like Cooper's Redskins, the men bit the dust in homage to her every wish.

Leatrice and Her Baby

(*Continued from page 52*)

"But then you seemed to stop to rest. You never got there. Why did you stop to rest?"

Her face fell a little. She was trying to take it like a good sport. "I guess it was the stories," she said. "*Manslaughter* was the first and last great chance I ever had. Really great chance. After that I was in stories and productions where the actors were lost in the theme or the story —like *The Ten Commandments*."

THE talk turned to other things. "I tried being up-stage yesterday for the first time in my life," she said delightedly. "I got a great kick out of being a haughty lady." Her eyes fairly danced with fun.

"To tell you about it, I'll have to go back a way," she said.

"The first time I ever had a chance to do anything in pictures was in Mary Pickford's studio. She was putting on a picture called *The Pride of the Clan*. Maurice Tourneur was the director. I had been hanging around Hollywood for a long time trying desperately to break in. They gave me an extra part in this picture.

"The first day on the set, some question as to the story came up and they decided to rehearse it. Miss Pickford said she would like to have some girl rehearse it for her. The director's eye happened to fall on me.

"I was so thrilled that I nearly fainted. Bernhardt, acting before the King of Eng-

Who owns the telephone?

For seven carefree years young John Graves worked in the car shops at Orenville, spending his dollars as fast as he earned them. Soon after his promotion to foreman, he was married and moved to a little white house on Orchard Avenue. Life was happier than ever, but spare dollars were not more plentiful, especially after a third member was added to the family.

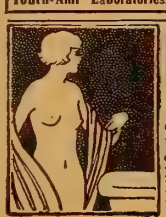
Then came a day when the plant superintendent showed John the wisdom of saving a part of his earnings, for the satisfaction it would bring, and for protection against emergencies and old age. He and his young wife, for the first time, learned the difficult art of economy, and finally they came to know the joys of saving and of safe investment.

Today John Graves, and many thousands like him, own the stock of the American Telephone and Telegraph Company. This company is owned by more people than any other, and the great majority of its owners—laborers, clerks, housewives, business men and others—have bought it with their savings. As its business has grown, the number of its shareholders has increased until now one out of every 45 telephone subscribers is also a stockholder.

AMERICAN TELEPHONE AND TELEGRAPH COMPANY
AND ASSOCIATED COMPANIES
BELL SYSTEM
One Policy, One System, Universal Service

Youth-Ami Skin Peel
A New Scientific Discovery
which painlessly and harmlessly replaces the old skin with a new and removes all Surface Blemishes, Pimples, Blackheads, Discolorations, Tan, Eczema, Acne, Large Pores, etc. A non-acid, invisible liquid. Produces a healthy new skin, beautiful as a baby's. Results astounding. Booklet "The Magic of a New Skin" free in plain sealed envelope.
Youth-Ami Laboratories, Dept. DB, 30 E. 20th St., New York

Develops Bust Like Magic!
During the past 17 years thousands have added to their captivating glory of womanhood by using
GROWDINA
for bust, neck or arm development
Great Discovery of Parisian beauty expert. Harmless, easy, certain results accomplished quickly. Marvelous testimonials of efficiency. Confidential proof and literature (sealed) on request. Write now. Mlle. Sophie Koppel, Suite 50, 503 Fifth Ave., New York



BATHASWEET
To Keep You Lovely All Day Long
The girl who prides herself on her attractiveness calls Bathasweet her favorite luxury, not only because it entrances her senses, but because it adds so greatly to her loveliness throughout the day. With it she bathes in water as fragrant as a flower garden, and so soft it cleanses the pores as no ordinary water can, leaving her skin radiantly healthy and smooth as velvet to the touch. Then for the rest of the day an almost scentless perfume clings about her. Yet Bathasweet is inexpensive. In cans 25c, 50c and $1.00. Beautiful glass package $1.50 at drug and dept. stores. 10c can sent FREE if you write the C. S. WELCH CO. (Dept. M. I.) N. Y. C.

The New Motion Picture Classic

The July issue of *Classic* will come to you almost a new magazine—a new-and-better-than-ever pictorial appearance, a more beautiful typography, a vigorous editorial policy and a raft of good features. Do not miss it.

Who Is the Bernhardt of the Screen? and Who the Edwin Booth?

If you were asked today who is greatest among living screen actresses, whom would you name? Lillian Gish, Norma Talmadge, Pola Negri, Mary Pickford or Gloria Swanson? If the same question were put to you with regard to men who have achieved distinction would you say the Barrymores, or Valentino, or Ramon Novarro, or Richard Barthelmess, or Thomas Meighan? *Eugene V. Brewster* will give you his opinions and tell you why in the July issue of *Classic*.

The Pickford-Fairbanks Idea of Happiness

Charming Mary Pickford tells for the first time the rules and reasons for her and Doug's home joy—in an intimate interview with Harry Carr.

The Seven Deadly Cinemas

This is a delightfully humorous contribution, introducing Robert S. Sherwood, editor of *Life,* to the readers of *Classic*.

And besides, the *Classic* for July is crammed with new, interesting, and intimate stories of all the stars of Shadowland.

This issue marks the return of Frederick James Smith to *Classic* as editor. Mr. Smith, who has the reputation of being one of the leading editors in America, will define the new editorial policy of *Classic*.

MOTION PICTURE CLASSIC
The New July Issue

At all news-stands A. BREWSTER MAGAZINE

Int. Newsreel

Mother Joy is celebrating the completion of Leatrice Jr.'s playhouse by feasting on a ham sandwich and a glass of milk. The baby bungalow is complete in every detail, the most perfect little playhouse ever made for any child

land, never tore a passion to tatters and rags the way I did that scene. I just acted all over the place.

"When I turned around to see if the director was properly impressed by this exhibition of genius, he wasn't even looking. He was off in a corner talking about the story with Miss Pickford.

"Mary Pickford turned around, however, and said, 'Thank you, Miss Joy.' So I was thrilled all over again. To think that she knew my name. That was gorgeous and wonderful.

"Now, to tell you the truth, I never could get over that thrill. So when we were getting ready to put on *The Dressmaker from Paris,* I decided I would have to do that myself.

"When Paul Bern, my director, told me to begin rehearsing, I asked him if he would mind letting some girl rehearse it for me. Dear old Paul. He looked a little bit astonished, but said, 'Why certainly.'

"He picked out little Eugenia Gilbert to rehearse it for me. I sat there like a languid queen. When the scene was over, I said: 'Thank you, my dear,' in my grandest manner. I couldn't keep up that distinction permanently, but it was a great thrill doing it once."

THIS incident is a good index to Leatrice Joy. She has the fatal gift of taking stock of herself—rather pitilessly.

Her romance knocked galley-west . . . her broken marriage with Jack Gilbert. . . . She seems far from crushed, however. She takes it all with philosophy. At least, it brought her a wonderful baby.

This baby bobbed into the conversation about every other sentence. The speaking stage reminded her that the youthful Miss Joy had made a noise that sounded like her first word. A discussion of the trip she had to make to a location with the company made her think of a baby-basket she has invented to take out on location with the daughter and heiress.

At eight o'clock we rose politely with

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

the remark that we had better be going. Leatrice agreed with us. "You better had," she said, "because my baby feeds at eight o'clock."

At the curb, however, we were called back. "You come back here," she said in a stern voice. "You just come back here and tell me if this baby looks just like any other baby—if she is puckery and uninteresting."

A critical survey of the young person in the arms of her grandmother compelled us to modify our decision, to ameliorate our first ruthlessness. The truth is, *she is a* VERY *beautiful baby.* Being the daughter of Jack Gilbert and Leatrice Joy, she scarcely could help being so.

Confidences Off-Screen

(*Continued from page* 88)

Louise, "because I think bragging about the future is unlucky. It's my only superstition."

"Only one superstition! And you an actress! Amazing!"

She laughed, and admitted that when she had fallen ill some friends had persuaded her that the peacock feathers she was fond of collecting were formidable jinxes and certainly to blame for her condition.

"I got scared," she said, "and threw them all out—as I thought. Long afterwards I discovered that I'd overlooked some. As these hadn't prevented me from recovering, I guess the poor things were harmless."

Now, wasn't that a curious confession to come from an actress whose nickname in the old days was "the peacock girl."

Introducing MacLean

ANOTHER visitor has been jolly Douglas MacLean, the hero of that hilarious picture, *Introduce Me!* He came to my desk and chatted in his fluent, colorful way about the difficulties of shooting comedy scenes among the snows of beetling crags in the Cascade Mountains of Oregon. The story was laid in the Alps, and a real Alpine guide had been imported to coach the actors and to say whether the settings had the right atmosphere.

The guide had been enchanted. He had sworn that Switzerland could boast no grander scenery. And at every opportunity he dashed off to scale a peak, just for the fun of it.

"It was hard work, not fun, to us," declared MacLean. "My big stunt was to roll downhill in a snowball that burst at the proper moment and cast me forth into the arms of the heroine. The snowball had to be stuffed with straw, or it wouldn't have been workable. There were so many rehearsals that I stopped counting them. I helped tote whole bales of hay to location after location. I got so I could waltz without skates on an ice-sheathed hillside."

"And when it was all over, where did you go for a rest?"

"To Hawaii," he shouted. "To Waikiki Beach, where the temperature is always around 70 degrees. I went in for surfboard riding, which is the finest sport on earth, and made friends with easy-going, happy Kanakas who wore flowers in their hair."

Confidential chats next month with Mr. and Mrs. Harold Lloyd, Barbara La Marr, Mae Busch, Lowell Sherman, Marion Davies, and others

Misty Gowns *and* Filmy Frocks

Wear them now in security, without a second thought

This new way in solving women's oldest hygienic problem has changed women's hygienic habits throughout the world in a NEW way... 3 unique features you will appreciate.

TO be charming, exquisite, *beyond all doubt,* every minute, every day! Do you seek the peace of mind, *that knowing you are* will bring?

Modern science has supplanted the old-time sanitary pad in a new way . . . a way different from any you have ever known.

It absorbs 16 times its own weight in moisture. *Five times that of the ordinary cotton pad.*

It does away with the uncertainty of makeshift ways.

It is as easily disposed of as a piece of tissue. No laundry.

It is deodorized—an all-important advantage.

What it is

It is called Kotex, and is made of Cellucotton, the war's super-absorbent.

Use it and wear your filmiest frocks, your lightest of silks . . . dance, motor, dine, without fear of losing a single moment's precious charm.

Use it, too, for your health's sake. 60% of many ills, common to women, are traced by many authorities to the use of unsanitary ways . . . and 80% of the charm that's today expected of women at all times!

It will make a great difference in your life.

It will bring you a feeling of security, of immaculacy that is positive. No other method again will ever satisfy.

Test it, please

Obtain Kotex at any department or drug store,* in sanitary packages of 12, in two sizes: the Regular, and Kotex-Super (extra thick). You ask for it without hesitancy simply by saying "Kotex."

You'll appreciate these 3 factors

(1) Utter protection — Kotex absorbs 16 times its own weight in moisture. 5 times that of the ordinary cotton pad, and is deodorized, thus assuring double protection.

(2) No laundry. As easy to dispose of as a piece of tissue—thus ending the trying problem of disposal.

(3) Easy to buy anywhere.* Many stores keep them ready-wrapped—help yourself, pay the clerk, that is all.

KOTEX

DEODORIZED

Kotex Regular: 65c
Kotex-Super: 90c
Per Dozen

**Supplied also in personal service cabinets in women's rest-rooms by The West Disinfecting Co.*

I found a new way to TAKE off FAT

The latest way to take off fat does not call for drugs, exercises, diets or creams; all one needs to do to have a trim, slender figure is to get from the drug store some of Dr. Folts' Soap for Reducing, and apply it night and morning on fat parts. Mrs. W. B. writes us that for five weeks she faithfully used this soap with the most wonderful results. This is all she did: Every night she made a good lather with Dr. Folts' Soap, applied it on her bust, hips and double chin, left the lather on a few minutes, then washed off. Her measurements before starting this simple, easy way were as follows:

Bust, 53. Today Bust is 38.
Hips, 64. Today Hips are 44.

She says that she had a double chin which made her look years older. It has entirely vanished. Dr. Folts' Soap has already helped a great many people to take off excess fat, although in the past it had only been made in a limited quantity by the Doctor himself, who kept his formula for his private practice. Lately it has been put up in convenient soap form, and can be had from most leading Drug or Department Stores. No diets or exercises are necessary. It is guaranteed ABSOLUTELY HARMLESS, and is remarkable to beautify the skin and rid it of pimples or eruptions. BEWARE OF WORTHLESS IMITATIONS. ASK FOR AND GET DR. FOLTS' SOAP. If your druggist is out of it, he can get it for you from his wholesaler, or you can send a check or money-order direct to the Scientific Research Laboratories, Dept. 75A, 350 W. 31st St., N. Y. C. Dr. Folts' Soap sells for 50c a cake or 3 for $1.20.

Dr. Folts Soap takes off fat.

Learn Classic Dancing At Home!

Only **$5.00** A Month

You, like thousands of others, will find it amazingly easy to learn classic dancing at home by this wonderful new method. The cost is surprisingly low. Charts, photographs, easy text, and phonograph records make this home instruction method delightfully simple and fascinating.

FREE OUTFIT

Complete studio outfit including costume, phonograph records, dancing bar, and slippers are sent absolutely FREE with your lessons.

Write at once, for full information about this wonderful new method. No obligation. Learn at home. Write today.

M. Sergei Marinoff School of Classic Dancing
Studio B126, 1924 Sunnyside Ave., Chicago, Ill.

Teach Children To Use Cuticura

Soothes and Heals Rashes and Irritations

Cuticura Soap Keeps the Skin Clear

That's Out

(*Continued from page* 59)

American life also has a couple of villainous Yankees in it. For every bad Mexican presented on the screen, there are one hundred Americans presented likewise.

Why doesn't the City of New York officially protest because it is always placed in such a bad light upon the screen?

Want Ads of Film Stars

WHY doesn't some enterprising paper start a classified advertising column for the express use of film stars and directors? It might help the celebrities out and do the public a lot of good at the same time.

Here, for instance, are a few advertisements that might be inserted:

WANTED—By clever and talented star. A good story or play that will show him off to best advantage and win the approval of both men and women.—Rudolph Valentino.

REWARD—Will pay handsome reward for anyone who can give me an effective substitute for masquerade balls and Roman fade-backs.—Cecil B. De Mille.

HELP WANTED—Anyone who can instruct an ambitious author in how to write a successful novel without putting "sex" into it.—Elinor Glyn.

FOR EXCHANGE—An uncompleted starring contract for two or three good feature rôles.—Barbara La Marr.

LOST, STRAYED OR STOLEN—A dynamic and popular screen personality. Former owner will trade interest in several big spectacles for its return.—Douglas Fairbanks.

TO RENT—One perfectly good studio to anyone who aspires to make artistic pictures for the public. Can be had cheap.—D. W. Griffith.

WANTED—Some new stunt for a Western star to do with a rope and a horse.—Tom Mix.

INSTRUCTION WANTED—On how to make good pictures and yet be able to sell them. Not afraid of hard work and will pay well.—Eric von Stroheim.

WILL TRADE—Wonderful assortment of gowns and coiffures for another vehicle like *Manhandled*.—Gloria Swanson.

Why doesn't the City of New York officially protest because it is always placed in such a bad light upon the screen?

And then—the world welcomed and rewarded him

HE was always puzzling things out for himself, wondering intensively how and why. He seldom talked. People didn't know what was back of that screwed-up forehead till now and then appeared small, throbbing paragraphs in the home paper—things that got hold of them and set them thinking. "Who's writing those?" Yet not until stories of the same poignant touch came out in magazines, over his name, did they recognize him as the writer, . . . trained by the Palmer Institute of Authorship to write impressively what was in his mind and heart.

Then came the letters. "That's the first bit of fiction I've read for years that's made me actually cry." "Write more about Jerry." And from his favorite editor—"*How* you can write."

The Palmer Institute of Authorship is unique in taking men and women who want to write, or who have not even thought of writing, but have an almost instinctive story-telling sense, . . . and training them, at their own convenience, wherever they are, to write most well.

There is the greater and greater pleasure in sending to the Palmer Institute stories that are increasingly your best while the Palmer Institute helps you make them infinitely better. Thin, straggling stories, perhaps, that become through Palmer training richly emotional. Cold, harsh stories that need poured into them gobletfuls of color and fire. There is then the keen moment of pride and joy in the first check, no matter how small—and then in the next check and the next, growing larger as your ability grows.

The Palmer Institute does not accept all applicants. It will not enroll you or accept your money unless you have something on which you can build. The method and the art of story writing can be taught. Not so the instinctive, creative imagination. To see if you have just this kind of imagination—the kind that will make Palmer training worth your while—the Palmer Institute of Authorship asks the privilege of putting to you, without expense or obligation, a simple creative test. For full particulars, sign and mail the coupon below.

PALMER INSTITUTE OF AUTHORSHIP
Dept. 9-U, Palmer Bldg., Hollywood, Calif.

Please send me, without expense or obligation, full information about your home-study course in Short Story Writing.

Name.....

Address.....

All correspondence strictly confidential

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

The Answer Man

(Continued from page 113)

telegram only the other day from our Coast representative confirming the rumor. They are really married. It was a "Western Union." Henry Hull was John Fairfax in *One Exciting Night*. He is playing on the stage in New York City in *The Youngest*.

LOUIS T.—That's as plain as A. B. C., unless you are D. E. F. Henry Walthall, Miriam Cooper and Lillian Gish had the leads in *The Birth of a Nation*. Gloria Grey and Cullen Landis in *The Girl of the Limberlost*. Zena Keefe and Edward Earle in *None So Blind*. Tom Douglas and Marjorie Seaman in *Free Air*.

MARYE F. SPOKANE.—Well, your letter was certainly a work of art. You ask "Will mere desire, but, mind you, horrible, devastating desire, finally give one the chance to exist among the grace of large rooms; to walk with the rustle of refinement; to chatter with the intelligent and play golf with the successful; to wake with the sea rolling under one's bed; to sleep in the midst of mountains far, far away; to explore hidden ports; to shop in Paris; to entertain in New York; to love in Venice; to get out of your own four walls and beat it away to somewhere? Answer me, can desire achieve these things?" No, my child, nothing but cold cash can get those things for you. Very well said, but very hard to get.

BINKIE; LILLIAN M.; EVELYN G.; PERI-METER; ROSE G.; IRMA B.; LOUISE Y.; MAE; B. B.; WILL E.; TELL; BUD; TOOTLES V. C.; MARVIN L. and EDNA S. Sorry to put you in the alsorans, but will see you next month.

RAINBOW.—Hello there, how are you. Still on the diet?

MISS M. H.—So you have just discovered this department. My word, perhaps there are hundreds of others just like you. Why not tell your friends all about it. Let's have a big party. William Collier is not married. He has black hair and brown eyes.

JEANETTE N.—To be always in a hurry is a sign of a disorganized mind. Keep cool and take it easy. You sure do write a beautiful hand. Wesley Barry in *My Home Town*. Virginia Valli was married to George Lawson.

HARRY P.—Virginia Lee Corbin and Helen Ferguson are playing in *The Cloud Rider*, the second of the series of aviation stories producer by F. B. D. and starring Al Wilson, the aviation hero. No, that was no optical illusion.

TSURA.—Yes, I get over to Broadway every now and then. No, I have little to do on Wall Street. Bebe Daniels in *The Crowded Hour*.

MRS. G. H. T.—Frank Keenan was the crab in that play.

LOLA P.—You need not approach me with fear and trembling, I neither bite, bark nor scratch, and am "too proud to fight." No, Richard Dix is not married.

A. W.—Ricardo Cortez is six feet one, born in Alsace-Lorraine, France, and he is not married. Thomas Meighan's next will be *Old Home Week*. You want to see more of Bert Lytell? Well, he says he is going to retire after playing in three more pictures, after *Ne'er the Twain Shall Meet*.

ELENA V.—So your new favorites are Pierre Gendron and Robert Frazer. The latter is playing with Pola Negri in *The Charmer*.

MARY LAMB.—There are other obstacles, alas, besides your mama's consent, that stand in the way of your becoming a photoplay star. Myrtle Stedman has signed a three-year contract to play for First National. Richard Dix was born July 18, 1894. Agnes Ayres was born April 4, 1898.

BURTONITE.—Hurrah! May the hinges of our friendship never grow rusty. Jack Pickford is 28 and Lottie Pickford is 29. Shirley Mason is 23, Viola Dana is 26. John Bowers and Madge Bellamy in *Lorna Doone*.

GEORGE.—No, Jacqueline Logan is not married.

TOODLES.—Thomas Meighan is 41. Quite simple. As Emerson says, "Nothing is more simple than greatness; indeed, to be simple is to be great." Theda Bara is coming back to the screen—again! She is to play in *The Unchastened Woman*, for Chadwick Pictures. This story was first produced by Oliver Morosco in New York in 1915 with Emily Stevens in the lead.

DUKE OF CHICAGO.—Hello, Duke. Are

GLORIA FAN:—*So you were disappointed not to find a picture of Gloria Swanson's noble young husband in the last magazine! Well, here is one, taken especially for us, while they were lunching with Jesse Lasky. D'you like the Marquis*

For HAIR

that just won't stay in place—

IF your hair is wiry, or very dry, try Stacomb. This delicate cream makes the most unmanageable hair lie smartly trim and smooth.

Stacomb helps prevent dandruff, too, and does not dry out the hair. Try it for just ten days and see how healthy and lustrous, how smooth and well-groomed your hair can be.

Buy Stacomb today at any drug or department store. Non-greasy. In jars and tubes or in the new liquid form. Standard Laboratories, Inc., 113 West 18 St., New York.

Stacomb

REG U.S. PAT. OFF.

Eleanor Boardman, soulful-eyed Metro-Goldwyn Star

Dark heavy Lashes Give her Eyes a Soulful Look

—An appealing expression which you cannot forget. Eyes of wistful beauty that haunt the memory are always fringed with long, lovely lashes.

Emphasize the beauty of your own eyes by darkening your lashes with WINX. The new unexpected loveliness of your eyes is due to the fact that your lashes seem much longer and heavier. WINX is a harmless waterproof liquid that neither runs nor smears. It dries instantly. Applied with brush attached to the stopper of the bottle, Black and brown, 75c, U. S. and Canada.

To outline the eyebrows after powdering, use WINXETTE (cake form). Indispensable for shapely, well-groomed brows. Complete, with one-row brush and mirror, black and brown, 50c.

WINX and WINXETTE, at drug and department stores, or by mail.

Mail 12c. today for a generous sample of WINX. Another 12c. brings a sample of PERT, the 24-hour waterproof rouge.

ROSS COMPANY
242 West 17th Street, New York

WINX
Waterproof

Whiten Your Skin Almost Over Night!

No more freckles, no more blackheads, no more sallow skin! A new discovery clears and whitens your skin with amazing quickness! Now you can clear your skin of redness, roughness, blotches, muddiness or any blemish.

Make This 3 Minute Test

There is hidden beauty in *your* skin. Dust, wind, and clogged pores may have injured it. But underneath—just waiting to be brought out—is a clear, vividly beautiful complexion. Banish freckles, pimples and blackheads this new way; don't let liver splotches, moth patches, tan or sallowness mar your beauty. Make this 3-minute-before-bedtime test. Smooth this cool, fragrant creme on your skin. The very next morning look into your mirror.

An Unsolicited Letter

"Almost overnight Golden Peacock Bleach Creme removed all tan from my face, and when I got up in the morning my husband asked if I felt ill because I looked so pale. I told him of the preparation and he said he could hardly believe his eyes. I did not look the same person." Mrs. M. M., Royal Oak, Mich.

Money-Back Guarantee

So wonderful—so quick—are the results of this new scientific cream that we absolutely guarantee it! Send for a jar now—today. Use it for only five nights. Then if you are not delighted and amazed with the transformation, your money will be instantly refunded. Just enclose a $1 bill with your order and mail direct. Don't be without the natural radiant beauty that lies hidden in your skin.

PARIS TOILET CO. 47 Oak Street, Paris, Tenn.

How to Speak and Write Good English

Easy and delightful way to learn good English—at home—without RULES. Spelling, grammar, punctuation and expression, taught in 10 minutes a day. Ability to use clear, forceful, and convincing English would undoubtedly bring you MORE MONEY—MORE POWER—and SOCIAL SUCCESS. Write today for Free Book "How to Speak and Write Good English" and 10-minute test with answers. Address

ELMER CLIFFORD SCHOOL OF ENGLISH
213 W. Como Avenue, Columbus, Ohio

$3 Down Brings you a Genuine UNDERWOOD TYPEWRITER

10 DAYS FREE TRIAL Your $3.00 unconditionally returned if at end of 10 days you are not satisfied with this late model UNDERWOOD typewriter rebuilt by the famous Shipman Ward process.

GREAT PRICE SAVING Direct to you from the largest typewriter factory in the world by our money saving methods.

EASY MONTHLY PAYMENTS So small that you will not notice it while you enjoy the use of this wonderful machine.

FREE BOOK OF FACTS Explaining Shipman Ward's wonderful system of rebuilding typewriters and also valuable information about the typewriter industry both instructive and entertaining.

Act Today! Mail Coupon

5 Year Guarantee

Shipman Ward Mfg. Company
2024 Shipman Building
Montrose & Ravenswood Aves., Chicago

Please send me a copy of your free book of facts, explaining bargain offer.

Name.....
St. and No.....
City..... State.....

you the chap who is giving away the millions? I shall look forward to a copy of your magazine. The woods are full of 'em.

REA A. B.—Yes, that is her right name. No, I certainly do not believe all stars are as you say. Even the stars in the heavens are different. Richard Talmadge is playing in *Tearing Thru.*

DOUGLAS F., RUSSIAN FAN.—Yes, we have had several interviews with Douglas Fairbanks. There is imported into the United States each year over 1,352,312,000 pounds of coffee. But I will go on drinking buttermilk just the same.

JUST HELEN.—Conrad Nagel is married to Ruth Helms. Now, are you convinced that these are real answers?

SYLVIA D.—Well, I am glad you wrote to me, I feel highly flattered. Glenn Hunter is about twenty-five. Richard Barthelmess at Inspiration Pictures.

QUINTUS.—You write a very interesting letter. A little prosperity kills many good souls. You see, it never bothered me. Harry Morey is playing right along, his last was *The Heart of a Siren,* with Barbara La Marr.

E. JOAN W.—Clive Brook is playing in *The Mirage,* with Vola Vale and Alan Roscoe supporting Florence Vidor. Lewis Stone, Anna Nilsson and Bessie Love in *The Talkers.*

DORIS C.—June Marlowe is with Fox.

PATSY.—Herbert Rawlinson was born in Brighton, England. Yes, I did a lot of ice skating so far. Elaine Hammerstein is playing in *Parisian Nights* and Lou Tellegen and Gaston Glass opposite her.

THEA.—Corinne Scott is Corinne Griffith's real name. She has been married twice.

GENEVIEVE L.—There are twenty waterfalls in the world higher than Niagara Falls, the highest being Grand Falls, Labrador, 2000 feet. Yes, it takes five days to get a letter to Hollywood. Ramon Novarro is Spanish. Viola Dana, Raymond Griffith, Theodore Roberts and Anna May Wong in *Lord Chumley.*

OSCAR.—Mae Murray at Metro-Goldwyn, Culver City, California. Irene Rich is thirty-one.

J. W.—Viola Dana is an American. What did you think she was? She lives in California, and has green eyes. Mildred Harris is playing with Wesley Barry in *The Fighting Cub,* with Anna May, George Fawcett, Mary Carr and Pat O'Malley also in the cast.

YOUNG, ETC.—Ian Keith is with Ince, and Neil Hamilton is with Griffith. House Peters in *The Titans.*

KICK.—Look up and cheer up. Rex Ingram has brown hair and blue eyes. The Ingrams are abroad right now. Thanks very much for the compliment.

INQUISITIVE.—Address Norma Shearer at the Metro-Goldwyn Company, Culver City, California. Antonio Moreno is playing in *Mare Nostrum.* You just bet I want to hear from you again.

A. KREMER.—So this is your first letter. Welcome, old chap, welcome. Yes, Clara Kimball Young returned to the screen to play the lead in *Lying Wives,* in which Madge Kennedy, Richard Bennett, Edna Murphy and Niles Welch also appear.

HARRIOT A.—So you like Norma Shearer. Most everybody does. She is playing in *Aunt Sophie.* Address Jack Gilbert at the Metro-Goldwyn, City. Irene Rich in *Eve's Lover.*

BRIAR.—Glenn Hunter is playing in *The Little Giant,* and Douglas MacLean's *Introduce Me* is making a hit everywhere. Richard Talmadge's real name is Metzetti and you can address him at 5617 Hollywood Boulevard, Los Angeles, California. Your letter was a gem, and I hope to hear from you again.

BEN LYON ADMIRER.—Say, lookahere, when you speak of M. P. persons, spell it out—I thought you meant Member of Parliament. Just address Clara Bow at Warner Brothers Studio, Bronson Avenue and Sunset Boulevard, Los Angeles, California. She's coming right along now. Ricardo Cortez is with Famous Players, 1520 Vine Street, Los Angeles, California.

DOROTHY M.—Yes, I am just as pleased to hear from a little girl ten years old as from a big girl sixty years old. Norma Talmadge is thirty, Bebe Daniels is twenty-four, Baby Peggy is six and Richard Barthelmess is thirty.

JOHN P.—Yes, Willard Louis and John Patrick have been signed for the leads in Warner's *The Inevitable Millionaires,* which is from E. Phillips Oppenheim's latest novel. Viola Dana's real name is Viola Flugrath and she is an American, having been born in our little village of Brooklyn. Fred Thomson is with F. B. O.

O. K.—No, I have never traveled—except in my backyard on wash-day. Then I continually cross the line and travel from pole to pole. Richard Dix was born in 1894. Bebe Daniels had the female lead in *Monsieur Beaucaire.* Rod La Rocque in *Night Life in New York.* Ben Lyon in *The Necessary Evil.* John Gilbert is twenty-nine, and James Rennie was Philip in *Argentine Love.* You know that Dorothy Gish is Mrs. James Rennie.

CURIOUS.—No, Irene Rich is not married. The Moore boys you mentioned are brothers . . . four of them, all told—Joe, Owen, Matt and Tom.

RED-HOT MAMA.—You are like a drum with a hole in it—hard to beat. The players you mentioned are with Famous Players. Lowell Sherman has signed a contract with Warner. He will start work next month. The little Arbuckle matter seems to have passed into history.

ALVA T.—Yes, Nazimova played in *The Madonna of the Streets.* Frances Howard is our Richard Dix's leading lady in *The Shock Punch.* Some say that she will not measure up to his standard unless she does better than she did in *The Swan.*

BERYL A. M.—Thank you very much for the beautiful booklet on Australia. I have read considerable of it with much interest and shall finish it shortly. It was kind of you to think of me, and please accept my many thanks.

MERNDE.—No, I am not sure that Douglas Fairbanks always rides the same horse. Billie Dove in *The Light of Western Stars.* You forget that luck is but a rich name for bad judgment.

AGNES AYRES FAN.—Yes, Enid Markey is coming back to play in pictures with William S. Hart. I am glad you received Agnes Ayres' picture. It makes me happy when my readers are happy.

BEE.—You have been very busy. How doth the little busy bee, etc. The bees put theirs in combs and cell it. Why dont you try to sell some of your wit to the funny papers?

LADY ZAZA.—Gloria Swanson is playing in *Mme. Sans-Gêne.* Yes, I am quite happy and contented, except that there are so many magazines around here I am afraid that at any minute they may blow up. Bebe Daniels is playing in *The Manicure Girl.* Clara K. Young in *Lying Wives.* Yes, Harrison Ford and Kenneth Harlan are playing opposite Corinne Griffith in *The National Anthem.*

MADELEINE.—So you want to do crossword puzzles for us. Sorry, but we dont need any. Thought they were going out of style, anyway.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

"I alternate a soap-and water shampoo with a dry shampoo," says Belle Bennett

Ten Keys for Perfect Locks

(*Continued from page* 81)

Belle Bennett says:

BLONDE hair is the hardest kind to take care of. Almost everything affects the color. Too much shampooing makes it look dry and lifeless; too little shampooing, and it looks dingy. I alternate a dry shampoo from one of the reliable cosmetic firms with the water shampoo for my hair. For washing it nothing but rain water is used. The Hollywood water is so hard that it leaves the hair actually sticky.

Blonde hair is always liable to suspicion. The first thing a woman says of another with yellow hair is, "I wonder what she uses!"

As a matter of honest fact, it is almost necessary to use something in order to preserve the natural color of light hair. Some blondes put a spoonful of peroxide in the rinse water, not to color the hair (anyone who has ever tried to bleach her hair yellow will admit that a teaspoonful would have no effect whatever), but to keep it its natural color. Others use a spoonful of henna. I favor a dash of ammonia in my rinse water, but if that is used it has to be followed by a brush with brilliantine after the hair is dry, as ammonia might make it brittle.

Betty Bronson says:

BEFORE I had my hair cut they told me, "Oh, I should think it would be an awful lot of trouble, keeping that long hair from getting snarled, and doing it up neatly." But I cant see but that bobbed hair takes just as much care.

I have always brushed my hair every night and morning whether I wanted to or not. And now no matter how tired I am after a day at the studio I still have to do my hundred strokes before I go to sleep. The studio is a dusty place and if you dont want to be always washing your hair you have to brush the dust out.

I use a beaten egg as a lather after I have washed the soap out of my hair. It makes it so nice and soft and fluffy. And I sit on the back steps of the bungalow and massage my scalp half an hour in the sunshine while it is drying after a shampoo.

Ruth Roland says:

I HAVE played in so many outdoor pictures in which I had to ride in stifling clouds of alkali dust and roll in the dirt that I

(*Continued on page* 129)

Freckles Removed
Secretly and Quickly

NO matter how freckled, muddy or blotchy your complexion may be, it is naturally clear and white.

One jar of Stillman's Freckle Cream will prove it to you. Freckles, tan, sallowness, vanish away under the magic of this cool, fragrant cream. Pores are refined. It has a double action. Freckles are gently bleached out and at the same time your skin is whitened, softened and refined. Safe, harmless and can be applied secretly at night. The fact that it has been used the world over for 35 years is its best recommendation.

Fair skins constantly grow worse unless something is done. Freckles are caused by strong summer light which tends to age and wrinkle the complexion as well as discolor it. You've heard it said that blondes "age rapidly." This is the cause.

Costs Nothing If You Are Not Pleased

You were not born with freckles—why put off regaining the milky white skin that nature gave you? Stillman's Freckle Cream is guaranteed to remove freckles or money refunded. Two sizes, $1 and 50c at druggists and department stores.

Send for "Beauty Parlor Secrets" and let us tell you what your type needs to look best. We are giving $1.50 bottle of perfume free to each girl who buys $3 worth of Stillman's toilet articles in 1925, other than freckle cream. Mail coupon now.

Stillman's Freckle Cream *Double Action*
REMOVES FRECKLES
WHITENS THE SKIN

First thing people notice are your freckles.
Socially, freckles hurt a girl's popularity.
Pretty clothes can't conceal your freckles.

This $1.50 bottle of perfume given free to each girl who uses $3 worth of Stillman toilet articles in 1925, other than freckle cream.

The Stillman Company,
33 Rosemary Lane, Aurora, Ill.
Please mail me "Beauty Parlor Secrets" in plain wrapper.
Name .....
Street .....
City .....State .....
(Print Plainly)

"Please don't dance any more, dear!"

HE was tormented by the thought of another's nearness to her glowing young cheek. He begged for a stroll in the shadowy moonlit garden. She smiled happily at his ardent words. How well she knew the secret of her radiant charm! Pert Rouge could always be depended upon to keep her cheeks aglow with natural rosiness.

Again she had the flattering proof that PERT stays on indefinitely. Its lovely tint had not been affected by perspiration or constant powdering. The slightest touch of her moistened finger spread its creamy greaseless base, blending it so perfectly with her natural coloring that it left no definite outline. She knew it would vanish only at the touch of cold cream or soap.

This triumph had convinced her also of the efficacy of another little trick for increasing the beauty of her complexion. After tinting her cheek with cream Pert she had powdered it lightly. Then she applied Pert Compact Rouge to heighten the warmth of her glow. Both forms of rouge are waterproof.

To her friends she recommends:

For a fair skin, light orange cream Pert (changes to pink on the skin) and blush tint Compact.
For a medium skin, dark orange cream Pert and blush tint Compact.
For an olive skin, rose shade cream Pert and rose Compact.
For enhancing the beauty of the lips, Pert waterproof Lipstick. (Rouge and Lipstick, 75c, U. S. and Canada.)

Mail the coupon today with 12c for a generous sample of Pert cream Rouge. Another 12c brings a sample of Winx.

ROSS COMPANY
242 West 17th Street New York

ROSS COMPANY, 242 West 17th St., N. Y.
Enclosed find 12c for a sample of Pert Rouge.
Another 12c brings a sample of Winx.
Name
Address
City & State

Pert Rouge

Delica Kissproof Lipstick

Makes Alluring lips! Intriguing lips! Lovely lips! Used by America's leading beauties.

Delica Kissproof Lipstick is a new color—so indescribably natural it defies detection! Gives your lips a soft, full color—a rich effect, compellingly beautiful.

Waterproof—Kissproof—Stays On

As you face your mirror and apply this dainty creation, you will behold lips more intriguingly lovely than you ever knew were yours!

At all toilet counters or direct, 50c or, send for free samples.

Free

DELICA LABORATORIES, Inc., Dept. B-126
4003 Broadway, Chicago, Illinois

Gentlemen: Please send me free samples (enough for one week) of Delica Kissproof Lipstick, Delica Kissproof Rouge and Delica-Brow. I enclose 10c for packing and mailing.

Name_____

Address _____

(PRINT PLAINLY IN PENCIL)

Beautiful Complexion IN 15 DAYS

Clear your complexion of pimples, blackheads, whiteheads, red spots, enlarged pores, oily skin and other blemishes. I can give you a complexion soft rosy, clear velvety beyond your fondest dream. *And I do it in a few days.* My method is different. No cosmetics, lotions, salves, soaps, ointments, plasters, bandages, masks, vapor sprays, massage, rollers or other implements. No diet, no fasting. Nothing to take. Cannot injure the most delicate skin. *Send for my Free Booklet.* You are not obligated. *Send no money.* Just get the facts.

Dorothy Ray, 646 N. Michigan Blvd. Suite 208, Chicago

Big Band Catalog Sent FREE

Anything you need for the band—single instrument or complete equipment. Used by Army and Navy. Send for big catalog, liberally illustrated, fully descriptive. Mention what instrument interests you. Free trial. Easy payments. Sold by leading music dealers everywhere.

LYON & HEALY
60-85 Jackson Blvd., Chicago

PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-Instruction Course for Advanced Pianists. Learn 259 styles of Bass, 684 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Café Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato, and 247 other Subjects, including Ear Playing. 133 pages of REAL Jazz, 25,000 words. A Postal brings our FREE Special Offer.

Waterman Piano School, 286 Superba Theatre Bldg., Los Angeles, Calif.

WANTED - *RAILWAY MAIL CLERKS*
$1900 to $2700 Year. Postal Pay raised. Men, 18 up. Every second week off—full pay. Common education sufficient. Write IMMEDIATELY for free list of Government positions now open to men and women and free sample coaching. Do it today sure.
FRANKLIN INSTITUTE Dept. E-257 ROCHESTER, N. Y.

New **SPREDTOP RING** MAKES DIAMONDS LOOK LARGER

Send No Money!

We'll send this Ladies 18K White Gold 7 Diamond Cluster Ring for **Free Examination.** If satisfied, pay only $2 upon acceptance—then only $5 a month — Price $52.00. **Ten Months To Pay.**

NO RED TAPE---NO DELAY

Transactions Strictly Confidential

FREE--Complete booklet containing 3000 exceptional values in Diamonds, Watches and Jewelry.

2.00 DOWN

AUTHORIZED CAPITAL $1,000,000

L.W. SWEET INC.

Dept. 315-M 1660 BROADWAY, NEW YORK

Ten or Fifteen Years Ago

(*Continued from page 78*)

Daisy—For the ninety-ninth time, this is no matrimonial bureau. Love-struck girls must find some other medium thru which to express their mushiness. It is all right to admire, but all wrong to adore. Keep your hearts; you will need them some day. Players like to get letters of appreciation, but not mash letters.

—From *The Answer Man.*

EVERYBODY! EVERYWHERE!—Visitors will be welcome at our new home, 175 Duffield Street, Brooklyn, on July 7, 1913, between 2 and 5.30 P. M. We will all be on hand to greet you. We assume that everybody will be in New York that week to attend the great International Exposition.

(*In the July, 1913, picture gallery were portraits of Alice Joyce, Lillian Gish, Claire McDowell, Jack Warren Kerrigan, Bryant Washburn and others.*)

July, 1914

MARY PICKFORD is to be eight nationalities on her international tour. Even little Mary must do some remembering, or she will be making big Spanish eyes at a staid German lover. When Mary saw herself in *Tess of the Storm Country* she could buy only standing-room. Serious matter when a player gets so popular that she cannot see herself.

Hamlet is Vitagraph's latest, with James Young in the title-rôle and Clara Young as Ophelia.

Ruth Roland, the Kalem comedian, is getting tired of little odds and ends, like boxing and fencing, so she has learnt to pilot an aeroplane.

Francis Bushman was selected by three world-famous sculptors as the typical American, both in figure and facial contour.

The Famous Players recently gave a sumptuous beefsteak supper.

Alice Joyce and Tom Moore have married—Florida the place—last month the time—at least, so the newspapers say.

—*News Items.*

Standing of the great artists to date:

Earle Williams (Vitagraph)	288,505
J. W. Kerrigan (Vitagraph)	276,805
Mary Pickford (Famous Players)	258,815
Alice Joyce (Kalem)	157,045
Anita Stewart (Vitagraph)	103,775
Blanche Sweet (Mutual)	90,095
Norma Talmadge (Vitagraph)	59,480

No matter what date a movie battle is supposed to be, they always use the same old Springfield rifles of about 1856 model.

(*The July, 1914, picture-gallery contained portraits of Myrtle Stedman, Mary Pickford, Earle Williams, Lillian Gish, Rosemary Theby, Mabel Normand, Anna Q. Nilsson and others.*)

July, 1915

HERE'S a bit of good news: Beginning June 11, the Biograph Company began reissuing plays featuring Henry Walthall, Blanche Sweet, Lionel Barrymore, Lillian and Dorothy Gish, Mae Marsh, Mabel Normand and other old favorites, all directed by David Griffith.

The Lasky Company paid a big price to get Geraldine Farrar, and now the motion picture public are anxious to learn if she is as good on the screen as she is in opera.

The Birth of a Nation, while a fine thing as a preachment-historic-spectacle-drama, is much overrated. As a combination of the four it is in a class by itself, but as any one of the four it has been excelled before many times, says "Junius."

Mary Pickford is back in New York but will return to California in the fall.

Chaplin's hobby: Raising Cain in the pictures! He has insured his feet for $150,000. Watcher step! And now there's a new dance—the Charlie Chaplin walk. Imagine a floor full of people walking like Chaplin, with music and shoes to match.

Standing of the leading players in the Great Cast Contest:

Leading Man	*Earle Williams*
Leading Woman	*Mary Pickford*
Old Gentleman	*W. Christie Miller*
Old Lady	*Mary Maurice*
Character Man	*Harry Morey*
Character Woman	*Norma Talmadge*
Comedian (Male)	*Charles Chaplin*
Comedian (Female)	*Mabel Normand*
Handsome Young Man	*J. Warren Kerrigan*
Beautiful Young Woman	*Anita Stewart*
Villain	*Jack Richardson*
Child	*Bobby Connelly*

I REALLY cant answer why Charles Chaplin does not kiss his opposite. Possibly she wont let him, or maybe it is the censors, or his mustache.

Syd Chaplin was Reggie in *Gussie the Golfer* (*Keystone*).

—From *The Answer Man.*

(*The cover was a picture of Charles Chaplin in his well-known costume. The picture-gallery contained portraits of Clara K. Young, Webster Campbell (husband of Corinne Griffith), Edith Storey, and others.*)

The Business of Getting a Laugh

Do you know what a hard job it is to be a "funny man" in the movies?

Do you know how much real work and thought every laugh represents?

Do you know what sort of things people laugh at?

Read **Eugene V. Brewster's** article, *How They Make Us Laugh*, in the **August Motion Picture Magazine,** and learn a few things about your funny-bone.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

D&C LAKE LINES

WATERWAY Vacations

CHOOSE *one of these wonderful* LAKE TRIPS!

D. & C. waterway trips are restful, economical, pleasant and safe—they represent some of the most enjoyable vacations you could desire. Glance at the Great Lakes map above and make your vacation arrangements now.

BETWEEN DETROIT and BUFFALO —2 new mammoth liners, "Greater Detroit" and "Greater Buffalo," largest liners of their type in the world, Lv. Detroit 5:30 p. m. and Buffalo 6 p. m. daily, Eastern time. Low rates—$6 one way, $11.50 round trip.

BETWEEN DETROIT and CLEVELAND—the giant liners "City of Detroit III" and "City of Cleveland III" Lv. Detroit and Cleveland daily 11:30 p. m. Eastern time. Fare—$3.60 one way, $6.50 round trip. Daylight trips during July and August, Tues. Thurs. and Sat. Lv. 10:30 a. m. Eastern time.

BETWEEN DETROIT, MACKINAC ISLAND, ST. IGNACE, and CHICAGO —From June 25th to Sept. 7th liners Lv. Detroit Tues., Thurs. and Sat. 1:30 p. m. Eastern time. Lv. Chicago Mon., Thurs. and Sat. 12:30 noon, Central time.

Schedules subject to change without notice.

BETWEEN PORTS	Round Trip Fares including Lower Berths and Meals		
	1 person	2 persons	3 persons
Detroit to Mackinac Is.	$33.25*	$ 64.50	$ 93.75
Detroit to Chicago	68.50**	133.00	193.50
Chicago to Mackinac Is.	35.25*	68.50	99.75

* Upper berths $2 less. **Upper berths $4 less.

For reservations make application to R. G. Stoddard, Gen. Pass. Agt., Detroit, Mich. Parlors extra. Rail Tickets accepted on all divisions except Chicago and Mackinac Island. Autos carried. Wireless aboard all liners. May we send you a beautiful illustrated pamphlet upon receipt of 3 cents?

Detroit & Cleveland Navigation Company

A. A. Schantz, Pres. & Gen. Mgr.
J. T. McMillan, Vice-Pres.

D&C LAKE LINES

The Prize Winners

Here they are! The three lucky Limerick Liner winners of the May contest. On page 5 this month's contest is going strong! Keep at it!

A professor was our Milton Sills,
But his wages were less than his bills,
So he stored all his books,
And with naught but good looks,
Soon was billed as a star of De Mille's.

—Josephine McMahon, New York City.

Have you ever seen sweet Norma Shearer?
No one could be fairer or dearer,
By the tricks of her art,
She will capture your heart,
(But will I capture hers?—make that clearer!)

—E. H. Kerkhoff, Detroit, Mich.

The acting of Adolphe Menjou
Is simply too perfectly too,
He acts with distinction,
Looks bored to extinction,
However, he never bores you.

—T. Rossa, Brooklyn, N. Y.

Ten Keys for Perfect Locks

(*Continued from page* 127)

have had to give serious thought to the care of my hair. I wash it oftener than most authorities advise, about once a week with pure soap and soft water. Then, to restore the oil removed by such frequent shampoos, I brush a great deal of brilliantine into my hair whenever I arrange it.

I have always worn my hair long until the last year, and it hung far below my waist and grew evenly without broken hairs, so I think that proves that frequent shampoos dont do any harm. I shed real and not stage tears when I had it cut, and tho it's much easier to take care of now, I must admit that I wont be sorry when hairpins come back into style again.

Frances Teague says:

When I was a little girl my mother brushed my hair. I remember it seemed foolish to spend so much time in such a stupid way when I wanted to run out and play, but thanks to her care, I reached young girlhood with glossy and thick locks which I have never had bobbed.

Another hobby of my mother's, which may have had something to do with the thickness of my hair, was my going without a hat. I hardly knew what it was to wear one, except on Sundays to church. Even now that I am grown up, I run around bareheaded in the California sunshine. It makes flowers and oranges and avocados grow, why not hair?

They used to tell me that if I ate carrots and bread crusts I would have curls, and if I told lies my hair would be as straight as straight. It is a good testimonial to my behavior in childhood that I never have to have a marcel nowadays!

NEXT MONTH

Ten stars will tell you how to make and to keep your hands beautiful

Losing 39 lbs. In 6 Weeks Was Easy

Had Mrs. Betty Clarkson been told that in less than 6 weeks she could lose 39 lbs., she would have smiled incredulously, and then pointed to her 162 pounds as a pretty good reason for her doubt. She had tried about everything. To stand just 5 ft. 2 in. and weigh 162 lbs. made Mrs. Clarkson, as she puts it, "the despair of friends and dressmakers." Her story is interesting, for there are thousands today who have the same problem she has so happily solved, and who now have the same opportunity for free proof.

"I was so fat that I hated to look in a mirror. I was the despair of friends and dressmakers. I tried about everything to lose weight, without success, when a friend urged me to try the Wallace records. I really did it to please her, and as she told me the first lesson was free, I figured I had nothing to lose. I sent for the lesson—it came, everything free. Imagine my joy when the scales showed me 4 lbs. lighter the first week. At an incredibly low price I got all the lessons, and in just 6 weeks I lost 39 lbs. to music, nothing else. Now I am slender, wear modish gowns, look and feel better than ever, and Mr. Wallace, I owe it all to you. What I have done others can do, and the lessons aren't 'work,' they're 'just fun.' "

Wallace's Free Offer

For those who doubt and wish to test at home, Wallace has set aside a thousand first lessons, records and all, which he will gladly mail for a free trial, if you will send name and address. There's nothing to pay—no postage—no deposit. He wants you to prove for yourself that you *can* reduce, just as Mrs. Clarkson and thousands of others have done.

Wallace, 630 S. Wabash Ave., Chicago, Ill. 574

Please send me *free* and *postpaid*, for a week's free trial, the Original Wallace Reducing Record with all instructions. This trial is not to cost me one cent.

Name.....

Address.....

Note: The publishers of this magazine assure you that this trial is free—nothing whatever to pay.

LAW STUDY AT HOME

Become a lawyer. Legally trained men win the highest positions and biggest success in business and public life. Be independent. Greater opportunities now than ever before. Big corporations are headed by men with legal training. Earn

$5,000 to $10,000 Annually

We guide you step by step. You can train at home during spare time. Degree of LL. B. conferred. LaSalle students practicing law in every state. We furnish all text material, including fourteen-volume Law Library. Low cost, easy terms. Get our valuable 108-page "Law Guide" and "Evidence" books free. Send for them NOW.

LaSalle Extension University, Dept. 778-L Chicago

The World's Largest Business Training Institution

YOU CAN WEAR THIS GENUINE DIAMOND CLUSTER FOR ONLY $1

Most wonderful offer ever made! Pin a dollar to this "ad." Slip it in an envelope with your name and address and send it on to us TODAY! This big beautiful cluster of seven fine fiery brilliant GENUINE DIAMONDS PLATINUM SET comes to you AT ONCE.

WEAR IT 30 DAYS!

See for yourself that it looks exactly like a big solitaire. Try to buy it anywhere at our price. If satisfied pay only $4.57 monthly. Total price ONLY $46.75. Otherwise return and we'll refund your dollar. Rush your dollar TODAY. NO RED TAPE! NO DELAY!

$1 DOWN

FREE CATALOG

72 beautiful illustrated pages. Best Values—PAY-AS-YOU-PLEASE. Ask for catalog. M. Dept. "M. P."

O. F. BALE CO.
ESTABLISHED 1888
21-25 Maiden Lane New York N. Y.

The Movie Magazine for the Masses

Movie Monthly (formerly *Movie Thrillers*) has enlarged its field to take in the personalities of players, and the romance behind the making of popular pictures. A department in which the best film dramas are reviewed is a new feature.

However, we shall still publish a goodly amount of fiction. The producers paid enormous prices to well-known authors for the plots you will find in *Movie Monthly*. Our authors give you these same plots in story form.

Stories

Unusually thrilling stories that will help you to select the pictures you would like to see on the screen.

Interviews

Heart-to-heart talks with popular motion picture stars who appear in the pictures fictionized in *Movie Monthly*.

Looking Seaward for Forbidden Cargo

The Bootleg Pirates started all the trouble when they attacked a rum-runner, forcing the law-breaking captain, who, by the way, is pretty little Evelyn Brent, to take refuge on a deserted island with a Secret Service agent. What happened after that will be found in *Forbidden Cargo,* a stirring tale told in the July issue.

Confessions of a Director

The anonymous author of this splendid article lets you into the secrets of a director's troubles. He names no names, because it would be highly indiscreet to do so. But after you have read his revelations, you will be "on the inside" concerning movie life, as you never were before.

On Sale at All News-stands June 15th

JULY NUMBER **MOVIE MONTHLY** *20 CENTS*

A BREWSTER MAGAZINE

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

EDWARD LANGER PRINTING CO., INC., JAMAICA, NEW YORK CITY.

Lubin
Paris

PARFVMS

EAVX DE COLOGNE

LOTIONS

POVDRES

EAVX DE TOILETTE

SAVONS

LUBIN

The World's Most Exclusive Parfumeur

ONLY fastidious women, women who have been accustomed all their lives to the superlative—women who can *afford* to be exclusive—only such fortunate women as these are numbered among the users of Lubin perfumes.

For since the days of the Empress Josephine, when they first won the acceptance of the Continental aristocracy, Parfums Lubin have retained their charm by retaining their exclusiveness.

For Parfums Lubin are acknowledged the finest made in all France. *The firm of Lubin is one of the rare French houses which manufactures in France only.*

So quite naturally these are the most expensive perfumes in the world. For today that is the only way they can be kept from becoming common. Everyone would *like* to have these scents—only a fortunate few *may* have them. Only in the most exclusive shops in America will they be found. A few of those specially selected are listed below. Or madame may write to us and we will refer her to one who sells LUBIN.

NEW YORK CITY
Franklin Simon & Co.
Lord & Taylor, Inc.
B. Altman & Co.
Saks & Co., Inc.
Stern Brothers
Gimbel Brothers
John Wanamaker
Russeks
Munsch-Protzmann Co.
John E. Thomas

BROOKLYN, N. Y.
Abraham & Straus, Inc.

CHICAGO, ILL.
Marshall Field & Co.
J. F. Carnegie, Drake Hotel Pharmacy and Blackstone Hotel Pharmacy
Atlantic Hotel Pharmacy
Davis Dry Goods Co.
Barbara Kay's
Fred Harvey Drug Dept.
Edgewater Beach Pharmacy

PHILADELPHIA, PA.
Bonwit Teller & Co.
The House of Wenger
Llewellyn Pharmacy
Oppenheim, Collins & Co.
Strawbridge & Clothier

BOSTON, MASS.
R. H. Stearns Co.
Melvin & Badger
E. T. Slattery Co.

DETROIT, MICH.
The Schettler Drug Co.

CLEVELAND, OHIO
The Halle Bros. Co.

ST. LOUIS, MO.
The Famous-Barr Co.
Stix, Baer & Fuller Dry Goods Co.
Jefferson Hotel Drug Co.

PITTSBURGH, PA.
Joseph Horne Co.
McCreery & Co.
George O. Yohe

LOS ANGELES, CALIF.
J. W. Robinson Co.

KANSAS CITY, MO.
Fred Harvey Drug Dept.

SAN FRANCISCO, CALIF.
H. Liebes & Co.

ALBANY, GA.
The Robinson Drug Co.

ALBANY, N. Y.
The Van Heusen Charles Co.

ALLENTOWN, PA.—H. Leh & Co.

ANN ARBOR, MICH.
Calkins-Fletcher Drug Stores

ASBURY PARK, N. J.
Steinbach Co.

ASHEVILLE, N. C.
Bon Marche Stores

ATLANTA, GA.
Franklin & Cox, Inc.

AUSTIN, TEXAS—Griffith Drug Co.

BALTIMORE, MD.
Hochschild, Kohn & Co.
O'Neill & Co., Inc.

BEAUMONT, TEXAS
White House Dry Gds. Co.

BEVERLY HILLS, CALIF.
Beverly Hills Pharmacy

BILLINGS, MONTANA
Bixon's Broadway Pharmacy

BINGHAMTON, N. Y.
Hills, McLean & Haskins, Inc.

BIRMINGHAM, ALA.
Augusta Friedman Shop

BLOOMINGTON, ILL.
Edw. C. Biasi

BOZEMAN, MONT.
Gallatin Drug Co.

BUTTE, MONTANA
Paxson & Rockefeller Co.

CEDAR RAPIDS, IOWA
The Denecke Co.
Beck Drug Co.
Snow-White Pharmacy

CHARLESTON, W.VA.—Scott Bros.

CHARLOTTE, N. C.
J. B. Ivey & Co.

CHATTANOOGA, TENN.
Schwartz Bros.

CINCINNATI, OHIO
The Lawton Co.
H. & S. Pogue Co.

CLARKSBURG, W. VA.
Watts-Bartor-Lear Co.

C. OVIS, NEW MEXICO
Southwestern Drug Co.

COLUMBUS, GA.
The Wheat Drug Co.

COLORADO SPRINGS, COLO.
Broadmoor Drug Shop

EL CENTRO, CALIF.
Clement's Drug Store

EL PASO, TEXAS
The Popular Dry Gds. Co.

EVANSTON, ILL.
Leffingwell Drug Co.

EVERETT, WASH.
Owl Drug Store
City Drug Store
Everett Pharmacy

FARGO, N. DAK.
Herbst Dept. Store

FLINT, MICH.
Mercer Drug Stores

FORT SMITH, ARK.
Boston Store Dry Gds. Co.

FORT WAYNE, IND.
Wolf & Dessauer Co.

FORT WORTH, TEXAS
"The Fair"

GALVESTON, TEXAS
Clark W. Thompson Co.

GLENDALE, CALIFORNIA
Brown Drug Co.

GRAND FORKS, N. DAK.
Benner & Begg

GREENSBORO, N. CAR.
O'Henry Drug Store

HARTFORD, CONN.
Albert Steiger, Inc.

HIGH POINT, N. C.
Randall's Pharmacy

HILLSBORO, TEXAS
Guthrie-Turk Co.

HOT SPRINGS, ARK.
Colonial Drug Store

HOUSTON, TEXAS
Rouse's Drug Store

HUNTINGTON, W. VA.
Fountain Drug Co.

INDEPENDENCE, KANSAS
Lee Holt

INDIANAPOLIS, IND.
L. S. Ayres & Co.

JACKSONVILLE, FLORIDA
Cohen Brothers

JOHNSTOWN, PA.
Purity Drug Co.
Shaffer-Davis Co.

KNOXVILLE, TENN.
S. H. George & Sons

LITTLE ROCK, ARK.—Bruce Ellis

LOUISVILLE, KY.
The Stewart Dry Gds. Co.
Besten & Langen

MACON, GA.—Person's, Inc.

MADISON, WIS.—Kessenich's

MEMPHIS, TENN.
B. Lowenstein & Bros., Inc.

MIAMI, FLORIDA
W. M. Burdine's Sons, Inc.

MINNEAPOLIS, MINN.
L. S. Donaldson Co.
The Dayton Co.

MINOT, N. DAK.—Benno Drug Co.

MOBILE, ALA.—C. J. Gayfer & Co.

MOLINE, ILL.
Carl E. Schlegel Drug Stores

MONTGOMERY, ALA.
Nettles & Moorer

MT. CLEMONS, MICH.
Dalby Drug Co.

MOUNT VERNON, N. Y.
Genung, McArdle & Campbell, Inc.

NASHVILLE, TENN.
D. Loveman, Berger & Teitlebaum

NEWARK, N. J.—Keller's Pharmacy
Petty's Pharmacy

NEW HAVEN, CONN.
The Shartenberg & Robinson Co.

NEW ORLEANS, LA.
D. M. Holmes Co., Ltd.,
Katz & Besthoff, Ltd.

NEW ROCHELLE, N. Y.
Ware's Dept. Store

NORFOLK, VA.—Smith & Welton, Inc.

OAKLAND, CALIF.—H. C. Capewell Co.

OKLAHOMA CITY, OKLA.
Kerr Dry Goods Co.
Roach, The Druggist

OMAHA, NEBRASKA
Burgess-Nash Company
Fontenelle Pharmacy

ORLANDO, FLORIDA
Freymark—the Drug Man—
Angebilt Pharmacy

PASADENA, CALIFORNIA
The Model Grocery Co.

PENSACOLA, FLA.
Windham Drug Co.

PINE BLUFF, ARK.
Donathan's Drug Store

PONTIAC, MICH.
Mercer Drug Stores

PORT HURON, MICH.
Mercer Drug Stores

PORTLAND, MAINE
Porteous, Mitchell & Braun Co.

PORTLAND, OREGON
Meier & Frank Co.
Frank Nau

PROVIDENCE, R. I.
The Shepherd Company

RENO, NEVADA—Reno Drug Co.

RICHMOND, VA.
Culver-Deisler Drug Co.

ROANOKE, VA.
Hancock Dry Goods Co.

ROCK ISLAND, ILL.
Carl E. Schlegel Drug Stores

SAGINAW, MICH.
Culver-Deisler Drug Co.

SALINA, KANSAS
Horabaugh Stores Co.

SHERMAN, TEXAS—Carl R. Nall

SHREVEPORT, LA.
Majestic Drug Store, Inc.

SIOUX CITY, IOWA
Frances Pharmacy
Pelletier Co.

SPRINGFIELD, ILL.—A. L. Crawford

SPRINGFIELD, MO.
Levy-Wolf Dry Goods Co.

ST. AUGUSTINE, FLA.
Frank B. Stephens, Ph. G.

ST. PAUL, MINN.
Emporium Mercantile Co.

ST. PETERSBURG, FLA.
H. W. Child's Pharmacy

TACOMA, WASH.—Rhodes Brothers

TAMPA, FLORIDA—Maas Bros.

TOLEDO, OHIO
The Lasalle & Koch Company

TOPEKA, KANS.
The Crosby Bros. Co.

TULSA, OKLA.
Halliburton, Abbott Co.

WASHINGTON, D. C.
Woodward & Lothrop, Inc.

WATSONVILLE, CAL.—E. W. Hanse

WEST PALM BEACH, FLA.
Pearson's Pharmacy

WHEELING, W.VA.—Geo. R. Taylor Co.

WICHITA, KAN.—Tilford Drug Co.

WICHITA FALLS, TEXAS
P. B. M. Co.

YPSILANTI, MICH.
Haig Pharmacy

2537

THE CHANDON COMPANY, 509 FIFTH AVENUE, NEW YORK, EXCLUSIVE DISTRIBUTORS FOR THE UNITED STATES

"Those Endearing Young Charms"

are most often expressed without words—just the enticement of natural loveliness, as millions know, which comes in this simple way

BORN of the wisest of all generations in beauty culture, the modern woman has succeeded in making natural loveliness the most important quest of the day.

To be audacious, she seeks, above all things, to be demure. To incite the emotions, she employs the dangerous weapon of simplicity!

Thus the natural complexion succeeds the artificial. Which is as it should be. For, like artificial flowers, or imitation jewels, the artificial invariably offends in contrast with the real.

So today, wherever your eyes turn, fresh and glowing complexions greet you. Modern beauty methods start with the common-sense care of natural cleanliness—the balmy lather of Palmolive used in this simple way:

Simple rules that do wonders

Use powder and rouge if you wish. But never leave them on overnight. They clog the pores, often enlarge them. Blackheads and disfigurements often follow. They must be washed away.

Wash your face gently with soothing Palmolive. Then massage it softly into the skin. Rinse thoroughly. Then repeat both washing and rinsing. If your skin is inclined to dryness, apply a touch of good cold cream—that is all. Do this regularly, and particularly in the evening.

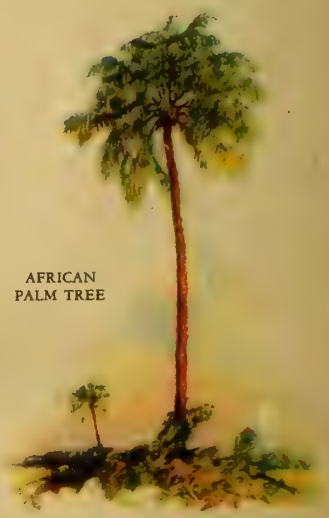
The world's most simple beauty treatment

Thus, in a simple manner, millions since the days of Cleopatra have found beauty, charm and Youth Prolonged.

No medicaments are necessary. Just remove the day's accumulations of dirt and oil and perspiration, cleanse the pores, and Nature will be kind to you. Your skin will be of fine texture. Your color will be good. Wrinkles will not be your problem as the years advance.

Avoid this mistake

Do not use ordinary soaps in the treatment given above. Do not think any green soap, or represented as of palm and olive oils, is the same as Palmolive. The Palmolive habit will keep that schoolgirl complexion.



AFRICAN PALM TREE

OLIVE TREE

Soap from Trees

The only oils in Palmolive Soap are the priceless beauty oils from these three trees—and no other fats whatsoever.

That is why Palmolive Soap is the natural color that it is—for palm and olive oils, *nothing else*, give Palmolive its green color.

COCOANUT PALM TREE

Palmolive Soap is untouched by human hands until you break the wrapper—it is never sold unwrapped

THE PALMOLIVE COMPANY (Del. Corp.), CHICAGO, ILL.

2721

Brett Litho. Co., N.Y.

LIBRARY OF CONGRESS
0 007 551 392 6